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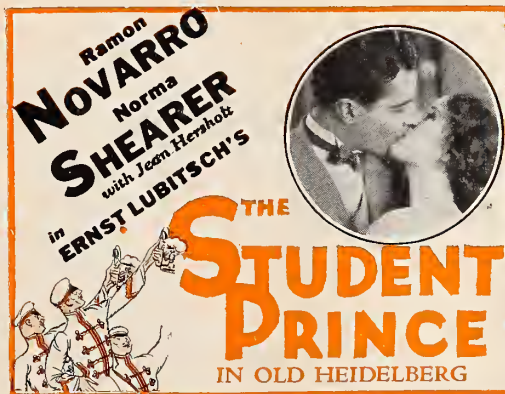
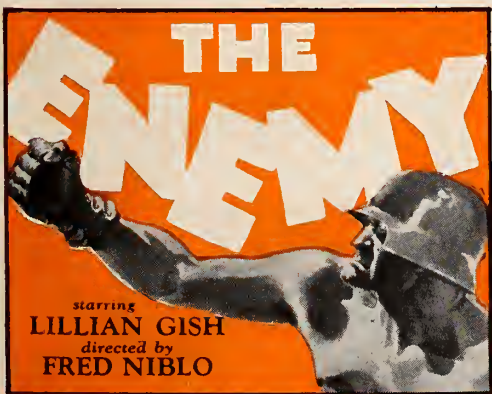
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MERGERS MAKE GREATNESS!

That's why Metro-Goldwyn-Mayer is the greatest organization in the Industry—
That's why you can play such productions as



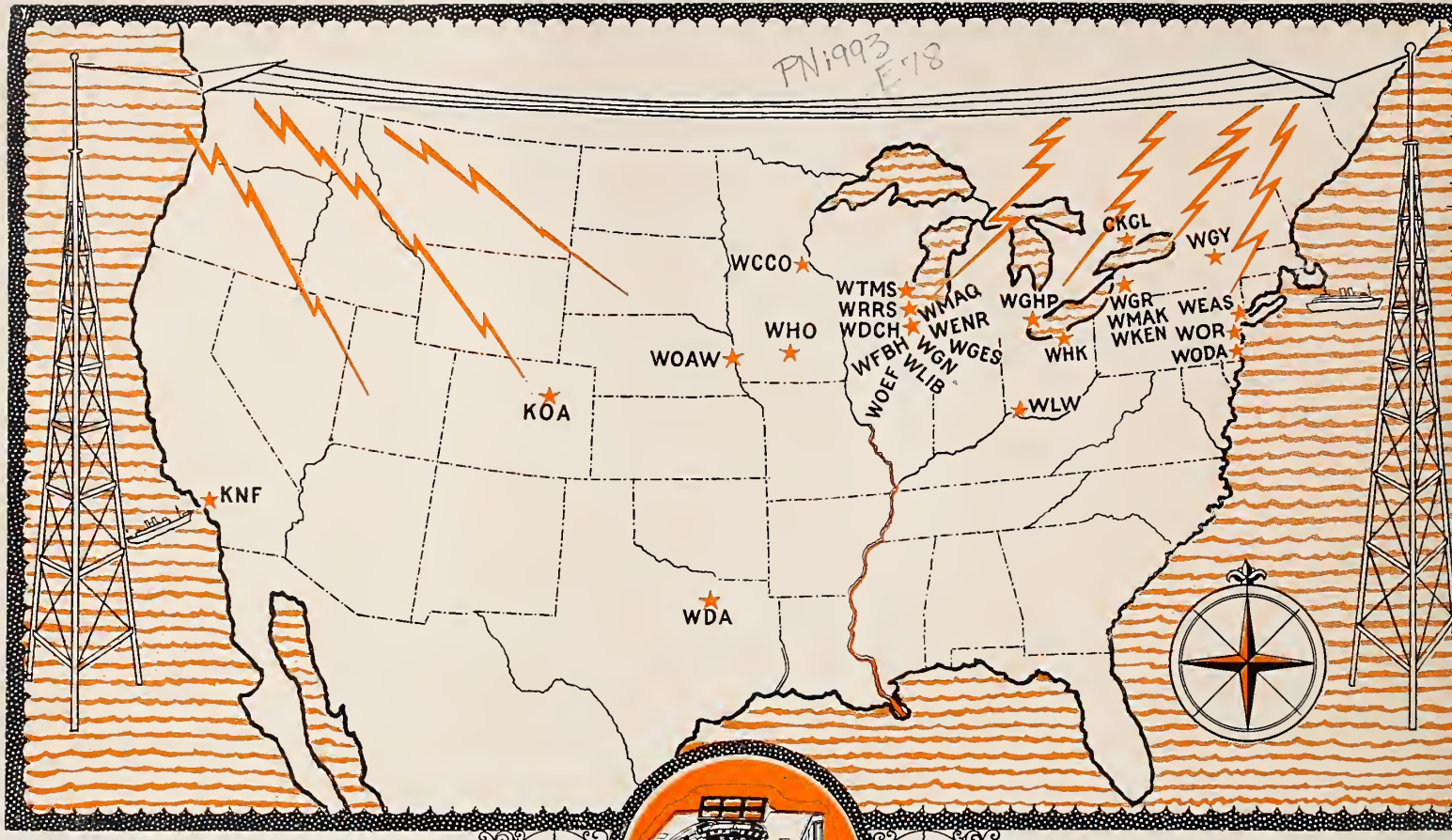
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CAPACITY at \$2
ASTOR, N. Y.
GET ready to play
SIMULTANEOUSLY!

ADVERTISE it
DIRECT from
4 Big Months
ON Broadway
AT \$2 admission!

IT is the rage of
BROADWAY at \$2
YOU can play it
AT the same time
IN your town!

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WURLITZER Organs dominate the broadcasting field

The outstanding leadership of the famous Wurlitzer Organ among the finest theatres in America is everywhere conceded. Wurlitzer prestige now extends to all parts of the world. The same recognition of superiority accorded the Wurlitzer Theatre Organ is also conceded to the Wurlitzer Residence Reproducing Organ, the Wurlitzer Church Organ, the Wurlitzer Auditorium Organ and the Wurlitzer Broadcasting Organ—each a masterpiece in construction and tonal beauty—each type of organ distinctively designed for each individual installation.

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SAN FRANCISCO
CINCINNATI

DETROIT
KANSAS CITY
LOS ANGELES

CRW-1/27/30



while the world hails the gold medal winner

— now comes its brilliant sequel!



BEAU SABREUR

A Paramount Picture

like "BEAU GESTE", romance of the French Foreign Legion



The astonishing sequel to "BEAU GESTE" by the same author. Seething melodrama of the French Foreign Legion, with all the stirring action and drama that made "Beau Geste" such a hit, *plus* uproarious comedy and a thrilling love story. The book was a best seller, and everybody who has seen or heard of "Beau Geste" will want to see its sequel "BEAU SABREUR".

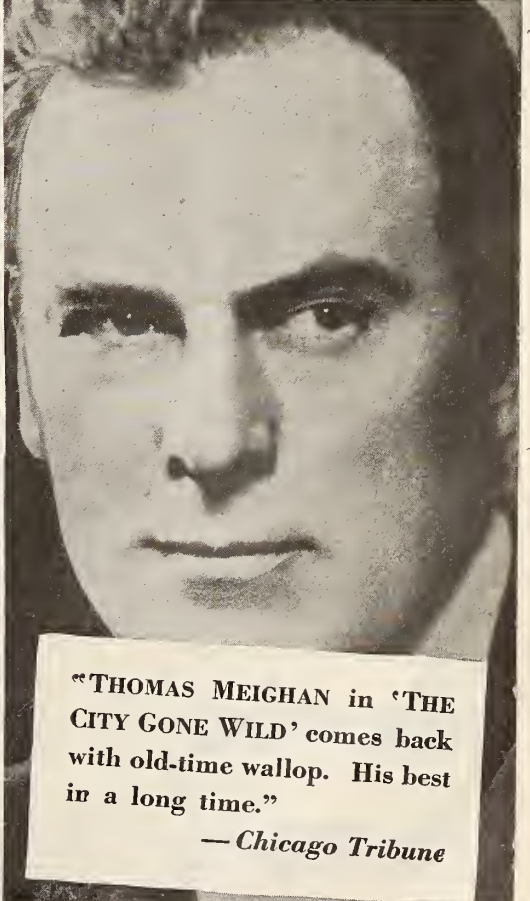
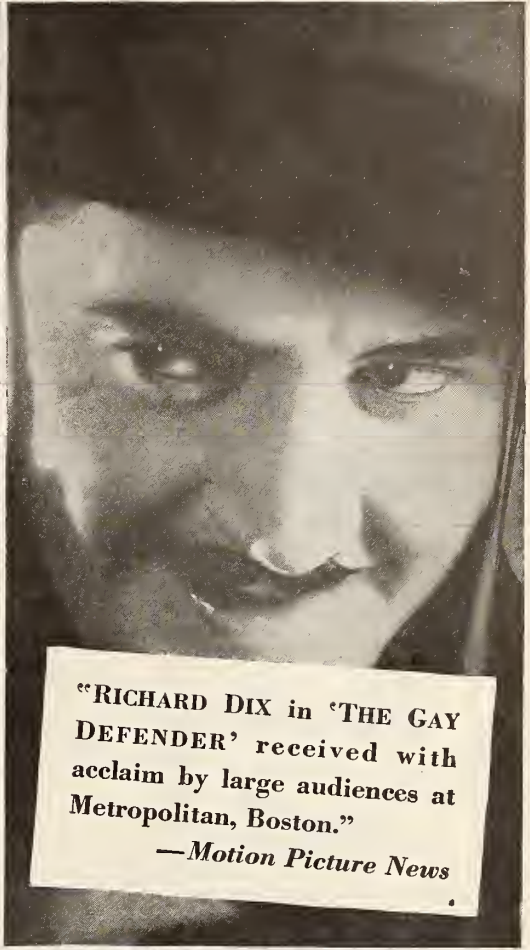
"BEAU SABREUR"

The answer to "Beau Geste", by Percival C. Wren, with Gary Cooper, Evelyn Brent, Noah Beery and William Powell. Directed by John Waters.

10 GREAT PARAMOUNT SPECIALS FOR 1928.

"BEAU SABREUR"
HAROLD LLOYD in "SPEEDY" *
"GENTLEMEN PREFER BLONDES"
"OLD IRONSIDES"
"THE LAST COMMAND" (Jannings)
"TILLIE'S PUNCTURED ROMANCE"
"LEGION OF THE CONDEMNED"
"BEHIND THE GERMAN LINES"
"STREET OF SIN" (Jannings)
"KIT CARSON" (Fred Thomson)

* Prod. by Harold Lloyd Corp. Paramount Release.



PARAMOUNT

Motion Picture Headquarters



1927 A Year of Accomplishment Unparalleled in Motion Picture History

January

— WHAT PRICE GLORY breaks box-office records at \$2.00 admissions.

February

— Ground broken and construction started on new \$3,000,000 improvements at Fox Studios in Hollywood and Fox Hills, California, paving the way for the \$100,000,000 picture-making program in next five years.

March

— William Fox acquires the Roxy, world's largest and finest motion picture theatre, to provide worthy outlet for the new quality pictures issuing regularly from the Fox Studios.

April

— LOVES OF CARMEN, with Dolores Del Rio and Victor McLaglen, completed under direction of Raoul Walsh.

May

— 7TH HEAVEN, directed by Frank Borzage, has world premiere at Carthay Circle Theatre, Los Angeles, and establishes two new stars, Janet Gaynor and Charles Farrell.

June

— THE COCK-EYED WORLD, by Laurence Stallings is announced for production by Raoul Walsh to continue the amorous adventures of Sergeant Quirt and Captain Flagg.

July

— Movietone developed by Fox-Case adds incredibly realistic sound to the films, with demonstration of Lindbergh film at the Roxy.

August

— Greatest weekly gross of any motion picture theatre in the world taken in at Roxy with \$144,267.30 in 7 days of WHAT PRICE GLORY.

September

— Winfield Sheehan signs exclusive contracts with Carl Mayer, author of THE LAST LAUGH and CALIGARI, and with Henri Bernstein, Europe's most distinguished dramatist, whereby both will write dramas for production at Fox Studio.

October

— THE DOLLAR PRINCESS, BLOSSOM TIME, MOTHER KNOWS BEST, HONOR-BOUND, SPEAKEASY bought for production as Fox super films.

November

— F. W. Murnau begins production of THE 4 DEVILS with Farrell Macdonald, Charles Morton, Mary Duncan, Nancy Drexel and Barry Norton.

December

— Fox Movietone Newsreel inaugurates weekly release of current events that you can hear as well as see.



— the One Great Independent

1928 A Year of Stability Insuring Continued Fox Success

January

—New Year brings new era in sight and sound divertissements with twelve Fox Movietone Entertainments ready for release and a series of condensed versions of musical comedies in Movietone production.

February

—FOUR SONS reveals John Ford playing on the heart strings of the world in the epic drama produced from the story by Miss I. A. R. Wylie.

March

—Frank Borzage does the impossible in excelling his magnificent 7th HEAVEN with the new Janet Gaynor-Charles Farrell love lyric, THE STREET ANGEL.

April

—With \$750,000 spent in production, MOTHER MACHREE completely justifies exhibition delay in demonstrating that it is one of the most emotionally powerful pictures of all time.

May

—Fox sales forces meet at New York convention for advance showing of greatest line-up of pictures ever produced for a year's entertainment.

June

—Smart exhibitors banish all worry for a year by contracting for 52 Fox profit pictures, including five of demonstrated road-show calibre.

July

—Movietone installations in hundreds of theatres provide the box-office pulmotors which theatres everywhere are demanding.

August

—August heat is intensified by the torrid FAZIL, with Greta Nissen stimulating both Charles Farrell and box-office receipts.

September

—General release of SUNRISE brings long-awaited Murnau production to startle and delight appreciative audiences.

October

—Broadway cabarets and the gay life are stripped of their glamor in the melodramatic sensation SPEAKEASY, from the play by Edward Knoblock.

November

—Dolores Del Rio and Charles Farrell rise to new dramatic heights in Raoul Walsh's production THE RED DANCER (of Moscow).

December

—With five tremendous specials in production, including BLOSSOM TIME, THE MUD TURTLE, MOTHER KNOWS BEST, THE DOLLAR PRINCESS, and THE COCK-EYED WORLD, supremacy of Fox Films in 1929 seems assured.
Ride along with Fox for another happy new year!

Stability is Your Security

PUBLIC ACCLAIMS TIFFANY-



The Picture the World

*Praise from the
Greatest of Showmen.*



Under Personal Direction of S.L. ROTHAFEL (Roxy)

ROXY THEATRES CORPORATION

133 WEST 50TH STREET
NEW YORK

Tiffany Productions,
1542 Broadway,
New York, N.Y.

Dec. 6th, 1927.

Gentlemen:

"WILD GEESSE" has played here and was very nicely received.

It is a picture that patrons will remember long after they leave the theatre and I congratulate you upon being its producers and distributors.

Cordially,
S. L. Rothafel
S. L. Rothafel

*From an
Enthusiastic Author*



New York City
November 20, 1927.

Tiffany-Stahl Productions, Inc.

I have just seen Tiffany's portrayal of "Wild Geesse" and am losing no opportunity to express my pleasure in viewing the picture.

It is exceptionally clean cut and follows the story with a faithfulness quite unexpected. The characterizations of Belle Bennett as Amelia Gare, and Eve Sothorn as Judith, are perfect. Russell Simpson makes a thoroughly hateful Caleb, while Donald Keith is as thoroughly lovable in the role of "Sven Sandbo."

Sincerely yours,

Walter Colman

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WESTERN UNION
1927 DEC 2 PM 9 24

Send the following message, subject to the terms on back hereof, which are hereby agreed to

CH610 105 HL 4 EXTRA. CHICAGO ILL 2
E J SMITH, SALESMANAGER TIFFANY STAHL PRODUCTIONS INC.
1540 BROADWAY NEW YORK NY.

WE HAVE JUST FINISHED CHECKING UP THE BUSINESS DONE BY WILD GEESSE AT OUR DELUXE THEATRES THE GRANADA SEATING FORTY FIVE HUNDRED AND THE MARBRO SEATING FIVE THOUSAND AND WANT YOU TO KNOW THAT THIS PICTURE BROKE ALL HOUSE RECORDS AT BOTH THEATRES STOP WE ATTRIBUTE THESE BOX OFFICE RESULTS TO ONLY ONE THING THE PICTURE ITSELF WILD GEESSE THROUGH THE INTEREST CREATED BY THE LARGE SALE OF THIS PRIZE WINNING NOVEL STOP TIFFANY STAHL IS TO BE CONGRATULATED ON PRODUCING THIS WONDERFUL PICTURE ALONG WITH LIVING UP TO THE EARLY PREDICTIONS MADE CONCERNING YOUR COMPANY STOP AGAIN WE WANT CONGRATULATIONS

M J MARKS MARKS BROTHERS THEATRES INC.



BROKE ALL HOUSE RECORDS AT THE 'GRANADA' AND 'MARBRO' THEATRES, CHICAGO - EXCEEDED BOX-OFFICE RECORD OF 'WHAT PRICE GLORY' PLAYED PREVIOUS WEEK

TIFFANY-STAHLL PRODUCTIONS, INC.
M.H. HOFFMAN, VICE PRES.
1540 BROADWAY NEW YORK CITY

STAHL'S GREAT SCREEN DRAMA

WILD GEESSE

Has Been Waiting For



AT THE "ROXY" IN NEW YORK



AT THE MARKS BROS. "GRANADA" CHICAGO



"STANDING ROOM ONLY" AT THE MARKS BROS. "MARBRO" CHICAGO



THE PRESS AGREES WITH THE PUBLIC THAT "WILD GEESSE" IS A GREAT PICTURE

"Wild Geese" is far above the average. Furthermore the acting is excellent.—*New York Sun*.

"An exceedingly worthy Tiffany-Stahl production. High class picture fare." —*New York Daily News*.

"Film to be remembered. A film that you will remember long after the numberless 'box office bets' are forgotten."—*New York American*.

"Do not miss 'Wild Geese.' It holds a lure all its own."—*N. Y. Herald Tribune*.

"Considerably above the standard of recent films at the Roxy Theatre—well acted by a Tiffany-Stahl cast."—*N. Y. Graphic*.

"Transmuted to the screen, 'Wild Geese' is almost as gripping as the authoress' word-painting. Tiffany-Stahl emerge creditably."—*Variety*.

"This film reveals a great deal of studious care in its production."—*N. Y. Times*.

"Tiffany-Stahl has quite a flawless gem here on which exhibitors throughout the country will cash in."—*Daily Review*.

"'Wild Geese' is well-worth seeing." —*Chicago Evening Post*.

"'Wild Geese' is a solemn and enthralling film. Vigorous, moving and as a photoplay—novel and distinctive."—*Chicago Journal*.

"'Wild Geese' splendid filming of novel. It is one splendid film."—*Chicago Tribune*.

"Fine story, acting and direction. A remarkable movie."—*Chicago American*.

"Will hold audiences spellbound." —*Screen Opinions*.

"'Wild Geese' will feather your nest." —*Moving Picture World*.

"'Wild Geese' a passionate and forceful picture of a living American theme." —*Portland (Me) Press Herald*.

"'Wild Geese' is excellently done." —*Brooklyn (N.Y.) Standard Union*.

"It is an unusual picture. It may be chalked as this year's best." —*Bridgeport (Conn.) Times Star*.

A BOOK READ BY OVER 3,000,000 PEOPLE ---- RAN SERIALLY IN "THE PICTORIAL REVIEW" - 8 EDITIONS PRINTED OF NOVEL

TIFFANY-STAHl PRODUCTIONS, INC.

M. H. HOFFMAN, VICE PRES.

1540 BROADWAY

NEW YORK CITY

Sensations of

The

FBO and Le Baron in Blazing
Triumph of Master Showman-
ship! Book NOW . . . or get
lost in the shuffle!



15 000 Theatres Have
FBO's GRAND FE
Line up

the Show Trade!

LEGIIONAIRES IN PARIS

with AL COOKE and KIT GUARD

CHICAGO AFTER MIDNIGHT

with RALPH INCE

CONEY ISLAND

with LOIS WILSON

DEDICATED TO THE PRIN-
CIPLE THAT GOOD PIC-
TURES CAN BE PRODUCED
AND DISTRIBUTED AT A
PRICE THAT IS PROFIT-
ABLE TO THE EXHIBITORS.

Joined —
FEBRUARY JUBILEE
for the clean-up!

THE

THE BIGGEST NEWS OF THE NEW YEAR!

\$2 ASTOR SMASH HIT!

Get ready to play it simultaneous with its sensational Broadway run



VICTORY!

JOHN GILBERT
GRETA GARBO in
LOVE

Advertise it for your theatre at the same time it is the rage of Broadway at \$2 Embassy

VICTORY!

RAMON NOVARRO
NORMA SHEARER in
ERNST LUBITSCH'S
THE STUDENT PRINCE

in Old Heidelberg
Advertise it direct from 4 big months on Broadway at \$2 at Astor Theatre

All played in your theatre at popular prices while New York asks \$2


Starring
LILLIAN GISH

directed by
FRED NIBLO

who made "Ben-Hur"
based on Channing Pollock's world-famed stage classic

M-G-M

NY

Sweet A-do-line 
 For laughs they pine!
 And

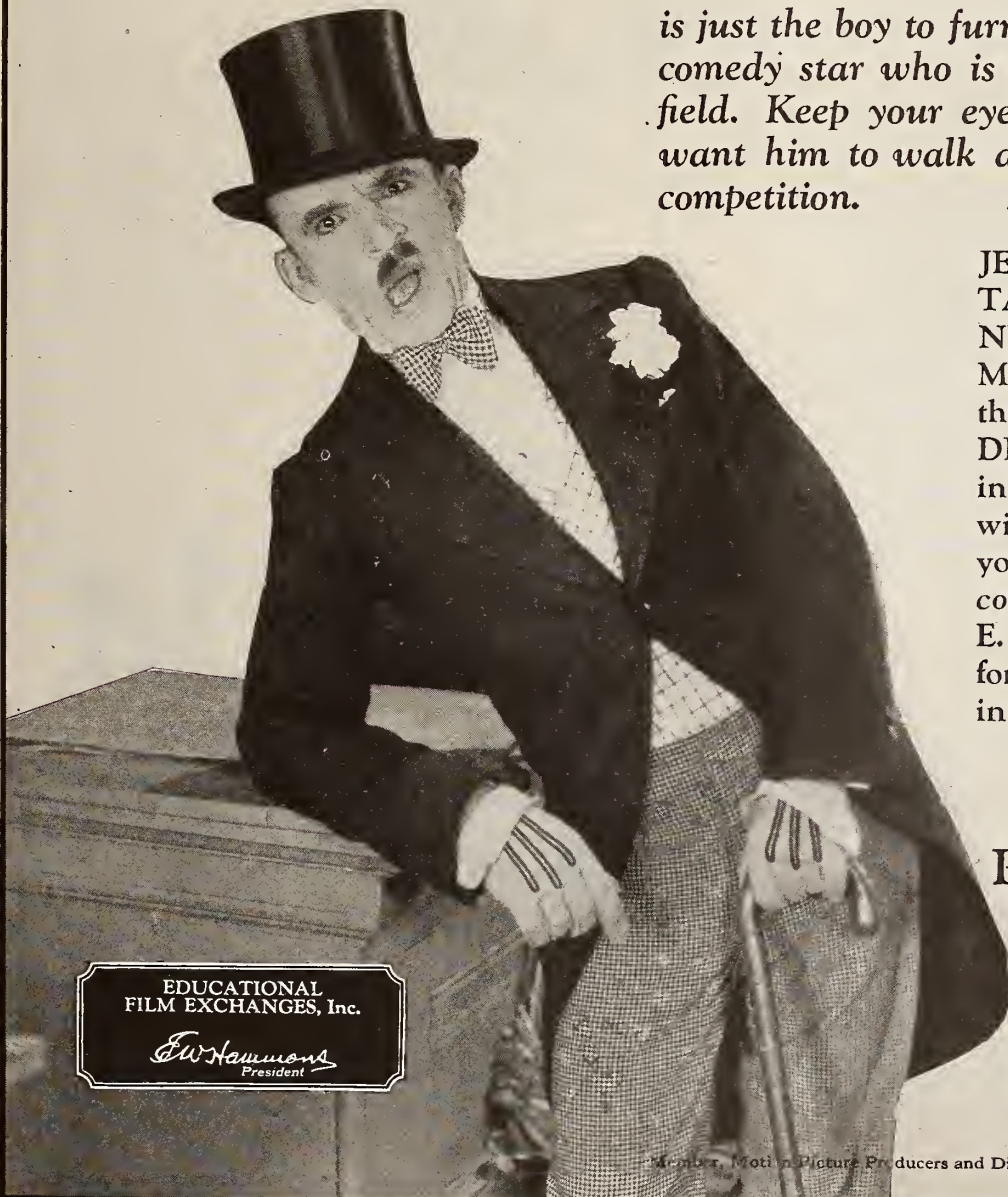
JERRY DREW

in **MERMAID COMEDIES**

is just the boy to furnish them. Here's a new comedy star who is walking away from the field. Keep your eye on him, for you won't want him to walk away from you—to your competition.

JERRY was a scream in "FOX TALES" and a roar in "BRUNETTES PREFER GENTLEMEN." You know that if you saw these recent MERMAID COMEDIES. But wait till you see him in "HIGH STRUNG," which will be ready this month. Then you'll know that here is a real comedian. And you'll see why E. W. Hammons has signed him for a long term for featured parts in these

JACK WHITE PRODUCTIONS



EDUCATIONAL
 FILM EXCHANGES, Inc.
E. W. Hammons
 President

Educational Pictures

 "THE SPICE OF THE PROGRAM"

“She’s standing them up at the RIVOLI N.Y.”

“Quite a tribute to ‘The Devil Dancer’
and its star. As we prophesied some
time ago, Gilda will break records
with this one.”

New York Morning Telegraph

“Star should get them. Suit-
able for all types of houses.”

Motion Picture News.

“A tremendously interesting
and magnificently produced
drama. Should act like a
magnet at the box-office.

Exhibitors Daily Review.

“Has the best picture of her
career.”

Variety.

“Will make a merry-go-
round of the pay stile. Some-
thing that will line ’em on
both sides of the marquee.”

Moving Picture World.

“Golden
Gilda”
she dazzles
anew with her
most thrilling
and unusual
romance.

*Samuel
Goldwyn
presents*

Gilda Gray in



with Clive Brook by Harry Hervey
A FRED NIBLO PRODUCTION
UNITED ARTISTS PICTURE



"THERE'S THE PICTURE I WANT TO SEE—JOHN GILBERT AND GRETA GARBO IN 'LOVE'"

(—you'll hear that a lot in 1928!)

M-G-M GREAT SO FAR! AND NOW LOOK!

Jan. 7th WM. HAINES in WEST POINT	Feb. 4th ROSE MARIE
Jan. 14th GRETA GARBO in The DIVINE WOMAN	Feb. 11th Lew CODY Aileen PRINGLE in WICKEDNESS PREFERRED
Jan. 21st Karl DANE Geo. K. ARTHUR in BABY MINE	Feb. 18th LON CHANEY in THE BIG CITY
Jan. 28th NORMA SHEARER in PULLMAN PARTNERS	Feb. 25th WM. HAINES in THE SMART SET

HIT after hit!

M-G-M at the box-office
IS clicking, clicking:

"Big Parade", "Ben-Hur", "Man, Woman
and Sin", "London After Midnight", "Fair
Co-ed", "Spring Fever", "13th Hour" etc.

"LOVE"—"Student Prince"—
AND now "The Enemy."
WHAT a product!
AND look what's coming!



METRO-GOLDWYN-MAYER

YOU AIN'T SEEN NOTHIN' YET—WAIT! WATCH!

Mar. 3rd KING VIDOR'S THE CROWD	Mar. 24th TIM McCOY in WYOMING
Mar. 10th RAMON NOVARRO in FORBIDDEN HOURS	Mar. 31st MILE FROM ARMENTIERES
Mar. 17th MARION DAVIES in THE PATSY	Apr. 7th LON CHANEY in LAUGH, CLOWN, LAUGH
Mar. 24th Marie DRESSLER Polly MORAN in BRINGING UP FATHER	Apr. 14th THE COSSACKS starring JOHN GILBERT
	Apr. 28th UNDER THE BLACK EAGLE

it took
1927

to
show
you
the
way
to
unceasing
FIRST
NATIONAL
profits

Toughest Year *for* some boys *but*

THE GREATEST YEAR FOR FIRST NATIONAL

and
1928
is **FIRST**
NATIONAL'S
before we start

SPECIALS *in every phase of the promise-*

NORMA TALMADGE
in **CAMILLE**

Making history for box-office turnover-sensation wherever it plays—extended runs all over the country.

RICHARD BARTHELMESS
in **THE PATENT LEATHER KID**
Directed by Alfred Santell
An Alfred Santell Production

Sixteen weeks on Broadway—Seven weeks Chicago—Five weeks in Detroit—not half started and already the ace hit of the year.

HELEN OF TROY

Took New York by storm—critics raved—business soared—the greatest book of the past decade on the most sensational woman in history.

A TEXAS STEER
With **WILL ROGERS**

LOUISE FAZENDA AND A FIVE-STAR CAST

Backed by \$800,000 in advertising—the most popular personality in the world in a love comedy that'll stand 'em out in a blizzard.

HAROLD BELL WRIGHT'S
SHEPHERD OF THE HILLS

Read by millions—booked by more exhibitors on announcement alone than most pictures get in a lifetime.

THE GORILLA
Directed by Alfred Santell
An Alfred Santell Production

You know what this is doing—breaking record after record—setting a pace that biggest hits can't equal.

A GEORGE FITZMAURICE PRODUCTION
ROSE OF THE GOLDEN WEST

For beauty—for romance—for get-'em-in and keep-'em-coming quality you'll have to look far and wide to beat this special.



WEEK-AFTER-WEEK-HITS *You can't beat!*

JOHN McCORMICK Presents

COLLEEN MOORE

in
Her Wild Oat

RICHARD
BARTHELMESS

in
The Noose

MILTON SILLS

in
Valley of the Giants

MAN CRAZY

with
Dorothy Mackaill
and Jack Mulhall

JOHNNY HINES

in
Home Made

THE WHIP WOMAN

with
Antonio Moreno, Estelle
Taylor, Lowell Sherman

FRENCH DRESSING

with
H. B. Warner, Clive Brook,
Lois Wilson, Lilyan Tashman

SAILORS' WIVES

with
Mary Astor, Lloyd Hughes

HARRY LANGDON

in
The Chaser

**FIRST
NATIONAL**

*has the STARS!-
the STORIES!- the*



Pictures!

and Smack Over Again!

with
BILLIE DOVE
IN
The LOVE MART
Presented by **RICHARD A. ROWLAND**
A
GEORGE FITZMAURICE
Supported by **GILBERT ROLAND** and **NOAH BEERY**
PRODUCTION
Adapted by Benjamin Glazer
From "The Code of Victor Jallot"
by Edward Childs Carpenter



Another
First National
SPECIAL!

FIRST NATIONAL has 'em **ALL**
Guessing!



The
Independent
Film Trade
Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home
Office:
407 So. Dearborn St.
Chicago

IN THIS ISSUE—

Leaders in all branches of the industry welcome the first appearance of EXHIBITORS HERALD and MOVING PICTURE WORLD as the one outstanding development in the history of the trade press, merging in one publication a gross circulation of more than 17,000, consolidating unprecedented buying power and concentrating leadership in trade journalism.

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PRESENTATION—Heller and Riley, Albert F. Brown, Bennie Krueger, Don Isham, Ed Meikel, Villa Moret, Ted Leary, Billy Randall, Arthur Richter, Ramon Berry, Maxwell and Lee, Paramount Costumes, Bernard Cowham, Benny and Western, Leo Feist, Jerome H. Remick, Ray Turner, Florence Brady, Al Kvale, Ed Fitch, Francis Kromar, Charles Kaley, L. Carlos Meier, Brooks Costumes, David Gould, Ransley Studios.

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All editorial and business correspondence should be addressed to the Chicago office

Other Publications: THE CHICAGOAN and POLO, class journals; and the following motion picture trade publications published as supplements to EXHIBITORS HERALD and MOVING PICTURE WORLD: BETTER THEATRES, every fourth week, and THE BOX OFFICE RECORD & EQUIPMENT INDEX, semi-annual.

WHOLE VOL. 90, No. 1. (VOL. 32, No. 4) JANUARY 7, 1928

The Consolidated Publication

WITH this, the first issue of the New Year, the consolidated publication—EXHIBITORS HERALD AND MOVING PICTURE WORLD—makes its bow to the industry. Thus, auspiciously, at the opening of another calendar term our renewed and fortified effort to serve effectively and thoroughly the motion picture industry is launched.

The consolidation of these two leading motion picture trade papers is a thoroughly sound and logical development. The motion picture industry has definitely advanced out of its earlier status and earlier characteristics. It has become solidified and entrenched. It has achieved an adjustment of its affairs which makes for a higher degree of efficiency and a higher degree of accomplishment. It has arrived at a point where thoroughly sound and competent effort only is welcomed.

A trade publication, in order to be able to discharge the responsibilities now being placed upon it, must be stronger and more able than even the best of those which have flourished in the past.

* * *

IN order to supply the industry with a trade paper of adequate strength, influence and circulation the merger of EXHIBITORS HERALD AND MOVING PICTURE WORLD was devised. Under this merger there is not merely accomplished a combination of the individual resources and effectiveness of these two publications, because out of the merging there comes a new publication of new and greater advantages and influence.

The combination of EXHIBITORS HERALD AND MOVING PICTURE WORLD realizes a goal which myself and my associates have been endeavoring to reach for nearly 13 years. This goal is a publication commensurate with the requirement of being able to serve effectively and appropriately the entire motion picture industry in all of its branches and

and in all of its territories. And this goal is now reached in the consolidation of EXHIBITORS HERALD AND MOVING PICTURE WORLD.

By joining together the circulations built up by these two publications in their many years of service to the industry there is effected an aggregate circulation which vastly exceeds the most hopeful expectations of any other publisher in the history of motion picture trade journalism.

Through the merging of EXHIBITORS HERALD AND MOVING PICTURE WORLD the consolidated publication has gained a circulation that literally encompasses the industry—a circulation that reaches virtually every theatre in the land and every person of importance in the industry outside of the theatre field.

The combination brings to the consolidated publication a fund of editorial experience and information, a personnel of proven ability and resources of every character that are adequate to insure that the progress of the past will be but a stepping-stone to the greater accomplishments of the future.

* * *

THE necessity for the building of fewer and stronger units to replace a greater number of lesser strength which has so markedly changed the complexion of the production, distribution and exhibition branches of the industry was bound eventually to have its influence upon the trade paper branch of the industry.

We are gratified indeed that it has been allotted to us to carry through successfully negotiations which have changed the complexion of the trade paper situation in keeping with the times. The industry demanded—and required—fewer trade papers and one at least of such calibre as to match the present standing and scope of the industry.

EXHIBITORS HERALD AND MOVING PICTURE WORLD is of such calibre. Its position in every important respect is supreme in its field and it is now enabled to serve every reader in a manner that is adequately in keeping with what should be expected from a publication in that position.

Our publication policies have had the sanction of the industry as well as the sanction of the industry's approval, so it will now only be necessary to record that there will be no deviation from those policies which enabled our former publication effort to achieve leadership in the field.

We are well-aware of the responsibility which attends the launching of a publication of the plan and scope of EXHIBITORS HERALD AND MOVING PICTURE WORLD in a trade of such vital significance as the motion picture industry. And it shall be our unwavering determination to meet this responsibility four-square in every particular. The influence of the leading motion picture trade paper upon public relations, upon the public's attitude toward pictures through its contact with and effect upon newspapers and magazines, and upon legislation, is a matter of no little importance. In this vital regard, also, EXHIBITORS HERALD AND MOVING PICTURE WORLD will seek zealously to discharge its full responsibility.

We wish here to thank those persons throughout the length and breadth of the industry whose kindly felicitations concerning the merger have reached us. We wish particularly to thank Mr. Will H. Hays whose constructive suggestions and encouragement have had no small influence upon the developments which have led to the consolidation of EXHIBITORS HERALD AND MOVING PICTURE WORLD.

And, finally, we record again our pledge that EXHIBITORS HERALD AND MOVING PICTURE WORLD will remain unwaveringly committed to the highest ideal of service to the motion picture industry in all of its branches.

—MARTIN J. QUIGLEY

Trade Hails Publication Merger As Greatest Step to Progress

Radio Corp. In Combine With F B O

NEW YORK, Jan. 4. — The Radio Corporation of America and associated companies, the General Electric Company, Westinghouse Electric and Manufacturing Company, have acquired a substantial interest in F B O Pictures Corporation, according to announcement today by Joseph P. Kennedy, president of F B O.

Negotiations were concluded by Mr. Kennedy and David Sarnoff, vicepresident of the Radio Corporation. Two representatives of the Radio Corporation of America and the General Electric Company will become directors of F B O.

This announcement is of astounding importance to the motion picture industry because the affiliation opens to motion pictures for



Joseph P. Kennedy

the first time the tremendous resources and potentialities of the radio.

The arrangement will give the motion picture industry the use of all present patents and prospective

developments of sound reproduction and synchronization, radio broadcasting and television of the Radio Corporation of America, the General Electric Company and Westinghouse Electric and Manufacturing Company.

This will bring to the motion picture business the services of powerful engineering organizations of the three greatest electrical companies in the world and the directing energies and resources of their laboratories toward the perfection of every phase of apparatus and equipment and to the exploration of new fields of electrical research in conjunction with motion picture production and exhibition.

The first important development of the combination will be the presentation of a new method of sound reproduction and synchronization, which has been perfected by General Electric.

Congratulations Pour In From All Parts of World

High Tension of Exhibiting Made Consolidation of Publications Imperative, Says One Well-Wisher

The announcement made last week of the merger of the two leading business papers in the motion picture industry, "Exhibitors Herald and Moving Picture World," created a sensation in film circles in this country and abroad.

Bringing together as it did the only two film papers which are members of the Audit Bureau of Circulations, the entire industry hastened to express approval of this amalgamation which has established contact for the advertiser with the most complete buying market offered by the business press of the picture industry.

In the flood of cablegrams, telegrams and letters which have been received and are continuing to arrive as this first issue of "Exhibitors Herald and Moving Picture World" is going to press, the industry's most prominent representatives speak of the merger as the most laudable and constructive ever effected by this industry's business papers.

Theatre owners, realizing the wider scope of service which the merged publication will be in a position to render, have hailed the amalgamation as the outstanding development, beneficial to the exhibition field, in the business paper branch of the film industry.

The high tension of exhibiting pictures today, said one prominent exhibitor, "makes it imperative that the trade paper field be covered in a compact manner."

Advertisers (producers and distributors, stars, directors, scenarists, cameramen and other studio technicians) see in the merger a movement of far-reaching importance and bearing directly upon the industry's rapid development toward more sound business and economical methods.

"Now," said one distributor and producer, "we can buy our advertising on a business basis as advertisers in other fields do."

The announcement of the merger, so closely had it been guarded, came as a great and welcome surprise to the industry in general, and as the outstanding news event of the closing days of 1927. The industry, though the time was ripe for this far-reaching development, did not expect it, and this served to accentuate its importance, as is attested in the scores of congratulatory messages published on the following pages.

"Exhibitors Herald and Moving Picture World" with this issue incorporates in its pages the manifold services which have been published heretofore in the individual publications, "Exhibitors Herald" and "Moving Picture World."

Now Turn the Page

"Exhibitors Herald and Moving Picture World" regrets that scores of congratulatory messages arrived too late for publication in this issue. Those not appearing on the following pages will be published in succeeding issues.

"I regard this achievement a great

From **WILL H. HAYS**

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I hasten to congratulate you on the consummation of the merger of "Exhibitors Herald" with "Moving Picture World." I regard this achievement as a great forward step in our industry—one bound to contribute much, indeed, toward the solution of those certain heretofore difficult problems in the business of motion pictures with which you have been so familiar.

"Moving Picture World" takes us virtually to the beginning of pictures—the days of the nickelodeon and the one reel feature. What a span 21 years covers in this fast moving industry! What a contribution to education and entertainment motion pictures have become! And during all of that period of pioneering and accomplishment the "Moving Picture World" has been striving for the realization of those ideals that make work and living really worth while.

The progressive and aggressive attitude of "Exhibitors Herald" has always appealed to me. I have long appreciated its splendid position and useful service in the publicity phase of this great industry and it is the source of much gratification to know that this welding of forces, represented by these two great publications, was your accomplishment.

Under your management and direction this consolidated journal will continue to be, I am sure, a still greater influence for betterment.

With kindest personal regards and best wishes always.
Will H. Hays.

* * *

From **J. CABOURN**

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Hearty Greetings and best wishes.

J. Cabourn,
Editor, "The Bioscope," London.

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From **WILLIAM FOX**

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Allow me to congratulate you on the consolidation of "Exhibitors Herald and Moving Picture World." I believe this is a constructive move in the right direction.

William Fox.

* * *

From **CLIFFORD B. HAWLEY**

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

The strength of "Exhibitors Herald" plus the strength of "Moving Picture World" will mean a publication of the first magnitude. I feel confident that every branch of our great industry will be benefited by the merger.

Clifford B. Hawley.

* * *

From **CARL LAEMMLE**

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

The combining of "Exhibitors Herald and Moving Picture World" is an epochal step, for which you, sir, are to be congratulated. It has vast possibilities for good in the industry, as it unites the force and influence of the one with the viewpoint and long-established confidence in the other. The resultant publication should be a clarion, to sound the way to progress and betterment for the film industry.

Carl Laemmle.

* * *

From **JESSE L. LASKY**

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Congratulations on your taking over "Moving Picture World" and combining it with "Exhibitors Herald." It is fitting that this property should come into your hands at the beginning of the new year. I sincerely hope that the success

that has attended "Exhibitors Herald" will be more than increased during the coming year in your combined publication.
Jesse L. Lasky.

* * *

From **JOSEPH P. KENNEDY**

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Permit me to extend my congratulations, with every one else, on your very constructive move in consolidating the "World" with the "Herald." You have set a splendid example not only in the publication end of the field, but for the whole industry. I think your step is a very constructive one.
Joseph P. Kennedy.

* * *

From **E. W. HAMMONS**

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

There is no question in my mind that, in effecting the merger of "Exhibitors Herald and Moving Picture World," you have accomplished a fine service to the industry. Combining the old established prestige of "Moving Picture World" with the aggressiveness and virility of "Exhibitors Herald" should bring about the publishing of a trade magazine that will be of greatly increased service to, and influence on, the motion picture business.

The new "Exhibitors Herald and Moving Picture World," reaching a vastly greater audience of exhibitors, has a finer opportunity and a bigger responsibility in informing, educating, leading and inspiring them. Its ability to serve the advertiser, whose pages after all carry the most important news of the business, should be correspondingly increased.

Your own splendid record of achievement in the past is the best evidence that you will be equal to this new call to service, with its new and bigger obligations and responsibilities. We wish you the most complete success with the new "Exhibitors Herald and Moving Picture World," while congratulating you upon bringing about this merger.

E. W. Hammons.

* * *

From **JOSEPH M. SCHENCK**

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I have just learned of the merging of "Exhibitors Herald and Moving Picture World." Congratulations and heartiest good wishes for your continued success. The combining of these two magazines into one marks a progressive step and one which the industry at large should welcome.

Joseph M. Schenck.

* * *

From **ELMER PEARSON**

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I have read with keen interest the announcement of the merger of "Exhibitors Herald" with "Moving Picture World." The combination of Martin J. Quigley and John F. Chalmers as individuals, and of these two publications which have always been among the most constructive forces in the motion picture industry, opens up practically unlimited possibilities for their own success and for the betterment of the business.

Please accept my heartiest congratulations and best wishes, and also my personal thanks for the greater concentration in the trade journal field thus created.

Elmer Pearson,

* * *

From **AL CHRISTIE**

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Please accept our hearty congratulations on the merging of two great forces in the industry in the bringing together of the fine journals, "Exhibitors Herald and Moving Picture World." In the latter you have the pioneer magazine of the industry, which always stood for the advancement of the motion picture business in all lines of methods and service for many years and in your own outstanding magazine you have the progressive spirit of the times and the reader inter-

forward step in our industry—one

est which comes from the covering of topics of practical interest to the exhibitor in a fearless and unbiased manner. With the two publications together you should be able to serve the motion picture exhibitor still further and help advance this great industry in keeping with its present day importance.

Al Christie.

* * *

From SAM KATZ

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Congratulations on your most recent move.

Sam Katz.

* * *

From HAROLD B. FRANKLIN

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Permit me to congratulate you on merger of "Exhibitors Herald and Moving Picture World." This is very constructive step in right direction and will be welcomed by entire industry. Let me offer my wish for your assured success.

Harold B. Franklin.

* * *

From COLUMBIA PICTURES

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Congratulations merger of "Exhibitors Herald and Moving Picture World." Under your dominant leadership will prove to utmost advantage of entire industry.

Columbia Pictures Corporation.

* * *

From JAMES R. QUIRK

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Congratulations on your latest extension of your service and influence to the motion picture industry. It will greatly increase the efficiency of the trade paper field and was a masterful stroke of publishing acumen. Your editorial force and sanity have always been directed toward a broader and finer conception of the business and the acquiring of the "World" will broaden the business itself and help it immeasurably in one of its difficult problems.

James R. Quirk,
Publisher,
Photoplay Magazine.

* * *

From WINFIELD SHEEHAN

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Accept my congratulations on newest expansion of "Exhibitors Herald." I regard the acquisition of "Moving Picture World" by you as an important forward step for the entire industry. Your publication has represented the best interests of the public who patronize moving pictures as well as rendering practical and authentic service for exhibitor and producer alike. Yours should be a happy New Year.

Winfield Sheehan,
Vice President and General Manager,
Fox Film Corporation.

* * *

From RICHARD A. ROWLAND

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Please accept my warmest congratulations on the merger of "Exhibitors Herald and Moving Picture World." I am certain that the combined publication will be of great benefit to the trade.

Richard A. Rowland.

From R. H. COCHRANE

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Great stuff. Congratulations.

R. H. Cochrane.

* * *

From HAL E. ROACH

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I hasten to forward my heartiest congratulations upon hearing of the consolidation of "Exhibitors Herald and Moving Picture World" under your management and editorship. No man could be better fitted for the job than yourself. You possess a keen insight into the vital conditions of the industry and have proven yourself most helpful not only to the producer but to the distributor and exhibitor as well. The "Exhibitors Herald" has long since shown its great value as has also the "Moving Picture World." So under the consolidation we'll look for even a bigger and better paper.

Hal E. Roach.

* * *

From JACK L. WARNER

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

The consolidation of "Exhibitors Herald and Moving Picture World" is a union which is bound to bring added strength and benefit to the motion picture industry. It means that two institutions whose editorial counsel has added wisdom to the industry have been united and such a fusion must add strength to the accomplishment of the purpose to be served.

Jack L. Warner.

* * *

From E. V. RICHARDS, JR.

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Constructive mergers of reputable forces are always a public benefit. We wish the "Herald and World" a Happy New Year and prosperous future.

E. V. Richards, Jr.

* * *

From W. RAY JOHNSTON

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Allow me to congratulate you on the combination of "Exhibitors Herald and Moving Picture World." I'm sure this will work out for the benefit of the whole motion picture industry.

W. Ray Johnston,
Rayart Pictures Corporation.

* * *

From JOHN C. FLINN

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

While others were talking, you did it! Congratulations!

John C. Flinn,
Pathe Exchange, Inc.

* * *

From CECIL B. DeMILLE

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

My congratulations go to you upon the culmination of the greatest consolidation of motion picture trade papers. You have my sincere best wishes for the brilliant future I know the new enterprise will achieve. Nothing but the best can result from this new endeavor which brings together the

bound to contribute much, indeed,

youngster (Herald) with its progressive ideas and dominant spirit and the matured one (World) which has been a mighty factor in shaping the course of the industry.

Cecil B. DeMille.

* * *

From FELIX F. FEIST

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

More power to you! Congratulations and best wishes.

Felix F. Feist,
Metro-Goldwyn-Mayer.

From P. D. COCHRANE

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Your announcement pleased me more than I can say. For the last year the trade paper situation has been in a greater state of uncertainty than I can ever remember having seen it, and the combination of "Exhibitors Herald and Moving Picture World" should do a great deal to stabilize it and put it back on the right track. All power to the new combination.

P. D. Cochrane,
Universal Pictures Corporation.

* * *

From SAMUEL SPRING

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

The union of "Exhibitors Herald and Moving Picture World" will be welcomed by the entire industry. We need strong trade publications that cover the affairs of the industry thoroughly and impartially. I know that we may count upon you for this service.

Samuel Spring.

* * *

From WATTERSON R. ROTHACKER

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Heartiest congratulations on your achievement of combining with "Moving Picture World."

Watterson R. Rothacker.

* * *

From GEORGE W. TRENDLE

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Consider merger of "Exhibitors Herald and Moving Picture World" most constructive step industry has had in many days. It will enable producers to concentrate advertising in two huge trade publications and enable exhibitor to get full information from one source.

George W. Trendle, Kentucky Enterprises.

* * *

From JAMES R. GRAINGER

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Please accept my congratulations on your new venture. I am sure it is a step further in the right direction.

James R. Grainger.

* * *

From MACK SENNETT

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Please accept my congratulations upon the merger of "Exhibitors Herald and Moving Picture World." I have been a steady reader of both journals and have found them the most

interesting of trade publications. I am sure that this merger will result in the biggest and best publication in the history of motion picture trade papers.

Mack Sennett.

* * *

From WILLIAM LeBARON

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Please accept my sincerest wishes for the success of the combined publications under your guidance. The consolidation of two such excellent trade papers as "Exhibitors Herald and Moving Picture World" can result in but one thing, and that is a stronger and more potential trade publication. You and Mr. Chalmers are to be congratulated on this move which will mean much to the motion picture industry.

William LeBaron,
V. P. In charge of Production,
F B O Pictures Corporation.

* * *

From IRVING THALBERG

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Congratulations on the consolidation of "Exhibitors Herald and Moving Picture World." These publications have long been important factors in the development and growth of the motion picture industry. The union of these two publications marks an advancing step for the industry and is a tribute to you and your associates in the publishing world.

Irving Thalberg,
Metro-Goldwyn-Mayer Studios.

* * *

From BRUCE GALLUP

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Let me extend to you at this time, my personal congratulations as well as those of the membership of the A. M. P. A. for the progressive step you have just taken.

I am sure all space buyers join with me in viewing this move in the same light that I do; I am sure they all see ahead of them an opportunity to spend their employers' money for advertising in a manner that will bring greater efficiency to their work.

The A. M. P. A. and its president extend to you their best wishes for a most happy and contented New Year.

Bruce Gallup,
President, A. M. P. A.

* * *

From WM. E. TRAGSDORF

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Believe merger of "Exhibitors Herald and Moving Picture World" very good idea and of all the mergers we have been hearing about this is the only one which will benefit the exhibitors. Subscribed to the "World" many years before becoming a "Herald" fan and the "World" had many good features. The combination of these two papers should prove a benefit to the whole industry.

Wm. E. Tragsdorf,
Trags theatre, Neillsville, Wis.

* * *

From E. H. GOLDSTEIN

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

My congratulations to you, Mr. Quigley, on acquiring a publication which has meant so much in the moving picture business as the "Moving Picture World." I know that you will carry on its traditions and I know that with the added

toward the solution of those certain

circulation strength, the "Exhibitors Herald and Moving Picture World" will progress to still greater heights and more brilliant accomplishments.

E. H. Goldstein,
Treasurer, Universal Pictures Corporation.

* * *

From NED E. DEPINET

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Have always appreciated the selling power of "Exhibitors Herald" as the medium through which to reach exhibitors. Consolidation with "Moving Picture World" further strengthens your position. Wishing you all the success that your enterprise as a publisher warrants.

Ned E. Depinet,
General Sales Manager, First National.

* * *

From PHIL REISMAN

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I feel that I must congratulate both you and the motion picture industry on the merger of "Exhibitors Herald and Moving Picture World." You have done an important and valuable thing for the industry, but only what would be expected from one who has always been as earnest and progressive as you have been.

Phil Reisman,
General Sales Manager, Pathe.

* * *

From HERMAN ROBBINS

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Announcement of the merger of "Exhibitors Herald and Moving Picture World" has just come to my desk, and I herewith extend to you my congratulations upon this important consolidation. It is indicative of the progress you have made since your inception in the motion picture industry, and clearly points to the bigger and greater things you will accomplish in the future.

Herman Robbins,
General Manager, National Screen Service.

* * *

From NAT G. ROTHSTEIN

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Hearty congratulations upon the merging of "Exhibitors Herald and Moving Picture World." The union of two such powerful influences in the industry is bound to have a far-reaching significance. The "Exhibitor Herald" under your aggressive and far-sighted leadership and the "Moving Picture World," with its veteran outlook and popularity, will bring together the best thought, and can provide a path-finding stimulus for the entire industry.

Nat G. Rothstein,
Director of Exploitation & Advertising, Universal.

* * *

From PAUL GULICK

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Much as I might regret the passing as an individual publication of "Moving Picture World," whose owners and editors I have known and admired ever since I have been in the moving picture business, I must congratulate you on the way in which the amalgamation was brought about and announced. It will strengthen the entire trade paper field and it was done in a manner such as one would expect from Martin Quigley.

Paul Gulick,
Director of Publicity, Universal.

From CHARLES E. McCARTHY

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Congratulations! What a new year's gift to whole picture industry. Merger is another great victory for honesty and enterprise which have been basic principles of your career.

Charles E. McCarthy,
Publicity Director, Paramount.

* * *

From GLENDON ALLVINE

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Nobody now can say that this trade paper does not cover the field. It fairly smothers it. You have greatly simplified the problems of the motion picture advertiser.

Glendon Allvine,
Director of Advertising & Publicity, Fox.

* * *

From FRED NIBLO

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

My sincere congratulations. Best wishes for your consolidation with the "World."

Fred Niblo.

* * *

From LOU B. METZGER

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

From the sales standpoint, I congratulate you on putting over what looks to me like a splendid sales proposition. With the combined circulation of "Exhibitors Herald" and the "World" and the additional territory covered, the new combination should carry a strong advertising appeal. I congratulate you upon your foresight and your purchase.

Lou B. Metzger,
Sales Manager, Universal.

* * *

From RUSSELL HOLMAN

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Congratulations on amalgamation of "Herald" and "World."

Russell Holman,
Advertising Director, Paramount.

* * *

From HOWARD DIETZ

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Congratulations on your having successfully merged "Exhibitors Herald" with "Moving Picture World." I am sure your combined paper will prosper.

Howard Dietz,
Advertising & Publicity Director, M-G-M.

* * *

From VICTOR SHAPIRO

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

The merger of "Exhibitors Herald and Moving Picture World" is indeed a wedding of two corking trade papers. Unquestionably, it will now enable space buyers who have studied the field, to purchase space as intelligently and in the same manner as responsible space buyers in advertising agencies buy for their clients. Undoubtedly your new paper

heretofore difficult problems in the

will retain the ideals of both your organizations, and with the progressive policies that have dominated both heretofore, we of this organization look forward to seeing a readable, interesting and thoroughly representative trade paper.

Victor Shapiro,
Advertising & Publicity Director, United Artists.

* * *

From P. A. PARSONS

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I want to congratulate you for taking a most constructive step in the trade paper field. The elimination of one trade paper helps to clarify a situation which has been bad and getting progressively worse. You benefit by getting the best A.B.C. subscription list in the field and the prestige of a paper that has been synonymous with the motion picture business for over 20 years.

P. A. Parsons,
Pathe Exchange, Inc.

* * *

From M. M. RUBENS

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Congratulations on your merger which I personally consider one of the greatest economic moves of the motion picture industry. The high tension at which the exhibiting end of motion pictures is now conducted makes it imperative that your field be covered in a compact manner.

M. M. Rubens,
Joliet theatres.

* * *

From JAMES E. COSTON

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Congratulations on your consolidation with "Moving Picture World." We believe that this move will be a great benefit to the industry in that your good work as exemplified in "Exhibitors Herald" will be carried on in greater scope and amplification.

James E. Coston,
Coston Circuit, Chicago.

* * *

From J. C. BRADY

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Personally opposed to combines. The curse of the United States and Canada is combinations. Five per cent of the population of Canada is getting rich while the other 95 per cent is struggling for existence on account of combines.

J. C. Brady,
President, Ontario Exhibitors Association.

* * *

From CRESSON E. SMITH

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Permit me to congratulate you upon the progressive move that you have made in consolidating the "Moving Picture World" with the "Exhibitors Herald." We who are from Chicago have always been proud of the "Herald" and of you.

Cresson E. Smith,
United Artists Corporation.

* * *

From FRED S. MEYER

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

"Those profit most who serve best" unquestionably is responsible for "Herald-World" merger. I have religiously followed progress and achievements of "Herald" since its

inception and rejoice in consolidation which not only will place "Herald" foremost beyond any comparison but also prove of still greater indispensable value to all exhibitors everywhere.

Fred S. Meyer,
Managing Director, Alhambra, Milwaukee.

* * *

From PHILIP RAND

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

The merger of the "Herald and World" will more permanently guarantee the exhibitor his charter of movie rights that is the opportunity of having his opinion printed and pictures reported upon. Without these the exhibitor would be helpless. Both magazines uphold the personal equation idea between exhibitor and publisher and these letters and reports lead to correspondence between every branch of industry and bring all into touch. This inspires confidence in the magazine. This merger is bound to succeed big and give the trade world the one big human interest personal contact magazine.

Philip Rand,
Rex theatre, Salmon, Idaho.

* * *

From E. J. SMITH

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

The combining of your paper with "Moving Picture World" is a significant epoch-making event in the motion picture industry. Under your leadership and guidance there can be no doubt that "Exhibitors Herald and Moving Picture World" will be a powerful agency in welding together the exhibitors of the United States who have always looked upon the two publications as among the leaders in editorial thought.

E. J. Smith,
General Sales Manager, Tiffany-Stahl.

* * *

From SI GREIVER

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

After years of continuous advertising in your publication I can readily understand your preeminence in the field. Please accept my congratulations upon your latest acquisition. To me it is only a furtherance of your progressive policies of giving greater value to your advertisers and readers.

Si Greiver,
Greiver Productions.

* * *

From RAY L. HALL

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I have your notification of the consolidation of "Exhibitors Herald and Moving Picture World." I presume that this means an expansion of the Quigley Publishing Company, and in that believe me I extend my congratulations! It is a pleasure to know that you are to be at the head of this consolidation because it means progress and aggressiveness.

Ray L. Hall,
Editor, Pathe News.

* * *

From CLYDE W. ECKHARDT

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Please allow me to offer my congratulations and best wishes for the complete success of the consolidation of "Exhibitors Herald and Moving Picture World." I am quite certain this is the most important event in late years in the progress of motion picture trade papers. I know that with the same intelligent leadership for the two combined papers that you gave to the "Exhibitors Herald" it will prove of great benefit to the motion picture industry. I am also con-

'business of motion pictures'—Hays

fidant if the same conservativeness and elimination of over-production is practiced in the building of theatres, with added seating capacity, and decreased over-production is exercised, as in this particular instance, there would be ample profits and prosperity to go all the way 'round.

Clyde W. Eckhardt,
Fox Film Corporation.

* * *

From JULIUS STERN

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

It is a great pleasure for me to wish you good luck in your new venture. The amalgamation of two such influences for good in the motion picture industry, as "Exhibitors Herald and Moving Picture World" have been, means more than double the possibilities for progressive leadership. The new publication should point the way toward a solution of the many problems facing this industry; first, because of its enlarged scope and power, and second, because of your far-seeing direction. You have forged a worthy blade, fit for any fight. The industry looks to you.

Julius Stern.

* * *

From A. L. SELIG

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

It was with a great deal of interest that I heard of the merger of two such admirable publications as "Moving Picture World and Exhibitors Herald." This merger is, I think, of utmost significance to the entire industry and shows, on your part, a laudable effort to bring to a basis of stabilization one of the vital branches of the motion picture industry. Here's success to the man who has the courage of his convictions!

A. L. Selig,
Advertising & Publicity Director,
Tiffany-Stahl.

* * *

From J. A. GOVE

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I have just seen the announcement of your taking over the "Moving Picture World." This is a long step in the right direction. More and more power to you.

J. A. Gove,
Metro-Goldwyn-Mayer.

* * *

From BENO RUBEL

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

It is great news, indeed, to hear that "Exhibitors Herald" and "Moving Picture World" have been merged and will be published as a greater trade paper under your forceful direction. The new publication has unlimited possibilities in encouraging, advising and influencing the industry along the paths of progress. I am sure it will do just these things. Your record assures it.

Beno Rubel,
Universal Pictures Corporation.

* * *

From IRVING SAMUELS

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I am just in receipt of your announcement with reference to the consolidation of "Exhibitors Herald and Moving Picture World" and I want to take this opportunity of congratulating you on what I consider a very significant move in the trade paper field.

For one with no interest in trade papers except as an advertiser and reader, I believe I have used (probably wasted) more conversation and arguments in favor of just such a consolidation than any one else in the industry. My previous training had been in the electrical field and I had seen the

gradual absorption of practically every publication in that industry by the Electrical World and its publishers, the McGraw-Hill Company. In every case it was a fortunate and beneficial move for all concerned and has resulted in one outstanding publication for every branch of the industry. For instance, instead of perhaps five or 10 separate publications in the operating and business end of the industry, we now have the Electrical World which covers everything much better than it was ever covered before and has almost reached the position of the New Testament in authority.

You have made the initial step and you are to be congratulated for your foresight in doing so.

However, I hope this will be rather the beginning than the end and that other publications will come into the fold so as to present to the readers and advertisers one strong, authoritative and well-entrenched publication that can properly and fearlessly present all of the news and all of the developments of this mighty industry.

Irving Samuels,
President, Automatic Devices Company.

* * *

From W. P. GARYN

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Have just learned that "Exhibitors Herald" is merging with "Moving Picture World" and I herewith extend to you my heartiest congratulations on this important move. To me, it seems a very big thing and I am sure that the combination of these two representative trade papers means that the new publication will be the most important in the motion picture field.

W. P. Garyn,
Assistant Sales Manager,
National Screen Service, Inc.

* * *

From M. E. COMERFORD

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Your New Year announcement that you purchased "Moving Picture World" and that you will combine it with "Exhibitors Herald" is indeed very indicative of the wonderful progress you are making. Your efforts in our business have been productive of much real good for the industry, as the work has always been along constructive lines.

M. E. Comerford,
Comerford Theatres, Inc.

* * *

From KENNETH FITZPATRICK

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

It was certainly with much pleasure that the writer read in the last issue of "Exhibitors Herald" the announcement of the merger of "Moving Picture World" with your paper. With the much broader scope this gives you, added to the splendid organization with which you have surrounded yourself, I know you will make this larger trade paper an even greater help to the theatre owners and managers, as well as all other branches of our industry.

Kenneth Fitzpatrick,
Fitzpatrick & McElroy.

* * *

From JOHN McCORMICK

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Returning from location today just read with delight your interesting announcement of merger. At our studio luncheon round table everyone unanimous in belief it is splendid constructive step and especially so because your good self and your policies will be at helm. Heartiest congratulations in which Colleen (Moore) joins and we wish for the new "Herald-World" all possible success and in which we hope now and then to have some little part.

John McCormick,
Producer, Colleen Moore Productions.

BROADWAY

NEW YORK.—Paul Gulick is lamenting because he bought himself some nice red golf balls and can't get any snow to play them on, so has to use the ordinary white ones. . . . *Jerry Beatty* sat in on his new job at First National yesterday and spent the first day deciding what office he could use without disturbing anyone. . . . *William Le Baron*, F B O production head, is due in New York this week for a stay of about a month. . . . *Jimmy Grainger*, having spent the holidays in New York getting acquainted with his family, is planning to again take up his abode in sleeping cars. . . . *Harold Franklin* is due here this week, and then look out for big stories of big theatre mergers, whether Franklin says anything or not. . . . *Manfred Lee*, in charge of Sterling advertising and publicity for the past year, has resigned and will take up writing as a vocation. . . . *Will Hays* spent the holidays at his home in Sullivan, Ind. . . . *Dr. Hugo Riesefeld*, according to persistent rumor, will soon take charge of the Rivoli, but the best bet is that he will supervise the management of all theatres in which United Artists is interested. . . . *Vivian Moses*, who spent the holidays at his home in the South, is due back in New York this week and an announcement of his future activities is expected, and whatever his connection is this column hopes it is a good one. . . . *Fred Quimby* says he is getting tired spiking rumors that Metro-Goldwyn-Mayer is planning to quit the newsreel field. . . . *Lou Metzger*, back from the South fully recovered, says he is going to keep in condition even if he has to train down to 250 pounds. . . . *Ben Abrams*, away for the holidays, left his office in the Astor lobby open for the use of his friends. . . . *Lee Ochs* says that inasmuch as he and *Lou Metzger* are both on the membership committee of the Motion Picture Club, he hopes the club will provide a large committee room. . . . *Frank Wiltach*, who fell heir to *Jerry Beatty's* job at the Hays office, reported Monday and then waited until his boss got home to find out what he is to do. . . . *Artie Stebbins*, having garnered about all the insurance money on the West Coast, is expected home soon to see what has accumulated here during his absence. . . . *Roxy* gave *Erno Rapee* a dinner last week with a handsome watch as dessert, in commemoration of the ten years they have been working together. . . . *C. V. Hake*, of F B O, has returned to New York after a prolonged trip through Central America. . . . *Eddie Smith*, general sales manager of Tiffany-Stahl, has appointed *Harry Gibbs* as special representative, working out of the New York office. . . . *Joe Rock* is due here this week, so get your sore lip healed up and be ready to laugh at Joe's new stories. . . . *Dr. A. H. Giannini* was named by *President Al Lichtman* as chairman of the finance committee of the Motion Picture Club, and if the genial doctor doesn't know all about finance, who does?—SPARGO.

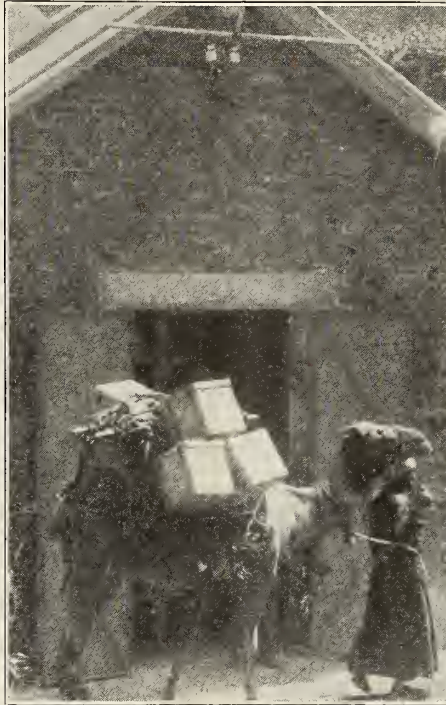
Children's Frolic Week at the New York Capitol

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Jan. 4.—Last week was "Children's Paradise Week" at the Capitol. Each morning 100 youngsters from various settlement houses and welfare organizations were admitted free, and Thursday morning the whole house was thrown open to the Child's Welfare League, for the annual special Christmas show.

Paramount in the Land of Cheops

NEARLY 5,000 years ago the Pharaoh Cheops built the first Pyramid, and it has endured a symbol of Egyptian culture. Then the path of progress passed beyond the Nile, and to modern Civilization, Egypt is a land remote, remembered for her past. Yet her 4,000,000 people make Egypt a fair field for Western commerce, and as one result, proud Pyramids of dead Pharaohs stand not far distant from glittering palaces of the motion picture.



To the theatres of Egypt, pictures are distributed largely by camel. Above is shown a Paramount cargo leaving the Cairo film vault.



Paramount pictures passing the Sphinx. Hundreds of miles are often thus covered to take Clara Bow to her admirers.



Paramount's staff at the Cairo exchange. Through them the 30 theatres of Egypt and the 27 theatres of Syria and Palestine are served. "Action pictures" is what their patrons call for, declares G. Dumarteau, manager. He is shown above, seated in the center.

Al Smith Denounces Censors; Demands Statute Be Repealed

Admission Tax Bill to Be Delayed Until April 15th or Later

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 4.—The net result of the radical tax cuts made by the House of Representatives in passing the tax reduction bill will be to delay application of the increased exemption for admissions until April 15 or later, it is indicated by correspondence between Senator Reed Smoot of Utah, chairman of the Senate finance committee, and Secretary of the Treasury Mellon.

"On the assumption that a tax reduction bill will become law at the present session of Congress, delay will occasion no loss to the taxpayers, or inconvenience either to them or to the Government from an administrative standpoint," Secretary Mellon commented.

Emily M. Stevens, Screen and Stage Actress, Dies After Dose of Narcotic

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 4.—Emily M. Stevens, actress, was found dead in mysterious circumstances Monday in her apartment here. The report of detectives, entered at police headquarters five hours after the body had been found, declared she had died of an overdose of narcotics.

Dr. Milton J. Wilson was summoned to the apartment. He notified the medical examiner's office and detectives were assigned to investigate.

Dr. Wilson was one of several physicians and specialists who had been treating the actress for some time. For several years she had been a victim of nervous disorders. On Sunday, it was said, she had suffered a nervous attack.

Miss Stevens was 42 years old and a niece of another popular actress, Mrs. Minnie Madern Fiske. She was born in New York City.

Besides acting in a number of stage plays, including "Within the Law" and "The Unchastened Woman," she appeared in films for the World Film Products Corporation and other independent producers.

May Attack Brookhart Bill for Clause on Unmade Film

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, N. Y., Jan. 4.—When the Albany Film Board of Trade meets January 9, the Brookhart bill recently introduced at Washington will come in for considerable discussion, with the possibility that the board may go on record as opposed to it. Members of the board are outspoken against a provision to the effect that pictures can not be sold to exhibitors until they have actually been made.

John Mattice, Manager, Dies at Middleburgh, N. Y.

(Special to Exhibitors Herald and Moving Picture World)

MIDDLEBURGH, N. Y., Jan. 4.—John Mattice, 51, manager of the Novelty theatre, died here recently of pneumonia.

Must Cease Throttling Freedom, Says Executive

Slash in Salaries of Ontario Censors Considered, With Restriction of Authority Proposed in Legislature

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, Jan. 4.—Condemnation of motion picture censorship was sounded in emphatic language by Governor Alfred E. Smith in presenting his annual message to the 200 members of the New York State legislature at noon today.

Ideals Trodden Under Foot

The governor's message was approximately 35,000 words, probably the longest ever delivered by a governor of New York state, in addressing the legislature upon its opening day. It was his eighth, and in his own words "the last annual message," which he will present.

Relative to motion picture censorship, Governor Smith said:

"In the hectic days following the close of the war, under the false impression that we were protecting the ideals of our government, some of them were trodden under foot. In the mad rage for what was thought necessary for our protection, we attempted to throttle freedom of speech. The sanctity of the field of education was invaded, by requiring private schools to be licensed by the state in order that we might censor the doctrines taught by them.

"A censorship over moving pictures was set up and permitted an agency of the state to condemn before the fact. We were on the high road to the ruthless trampling down of the rights of minorities, forgetting that we had upon our statute books abundant laws for the punishment of those who either by act or by speech threatened the upheaval of the orderly processes of government.

"But the sound, well groomed commonsense of the rank and file of our people demanded the repeal of these statutes in 1923, and they were removed from the statute books with my hearty executive approval just as the state was entering upon the greatest era of prosperity in its history.

Demands Censor Bill Repeal

"One, however, still remains, and that is the state's censorship of moving pictures. While I am satisfied that it should be removed from the statute books, I am equally satisfied that the state should proceed with all the force and vigor it can bring to its command with the prosecution of anybody who offends against public decency or pollutes the youth by the exhibition of improper or indecent moving pictures."

Wrigley Chain Theatre Move Is Denied; Builds Two Houses as Civic Enterprises

Rumors that William Wrigley, Jr., is entering the motion picture theatre field on a large scale were denied Tuesday in Chicago by P. K. Wrigley, son of the gum manufacturer, and S. C. Stewart of the Stewart-Davis Advertising Agency, Chicago representatives of the Catalina company which handles a number of projects on Catalina Island off California.

William Wrigley, Jr., owns stock in a theatre project at Lake Geneva, Wis., in which a number of others, including Sidney Smith, the cartoonist, with summer homes at the lake resort also are interested, but it is purely a civic enterprise to give the summer colony an up-to-the-minute theatre, P. K. Wrigley said.

Likewise at Catalina Island, William Wrigley, Jr., was instrumental in giving the resort city a modern theatre but this also was a civic move, Mr. Stewart declared. He denied that Mr. Wrigley was interested in having a chain of theatres, including the Teatro del Lago, atmospheric theatre in Chicago. Mr. Stewart added, "Mr. Wrigley is not in the theatre business."

Motion picture censorship became effective in New York state during the late summer of 1921, following passage of a bill in both houses which became one of the outstanding features of that year's session. With the convening of the legislature each year that has followed, unsuccessful attempts have been made to wipe motion picture censorship from the laws of New York state.

Nationwide Bearing Now

The censorship law has been generally regarded as a Republican measure, and for that reason politics has entered largely into any attempt on the part of Governor Smith toward eliminating censorship from the Empire State.

In view of the fact that Governor Smith is today a national figure and may become the Democratic party's candidate a few months hence for presidential honor, his declaration on motion picture censorship in this city today has a nationwide bearing.

Propose Pay Cut for Ontario Censors and Restricted Duties

(Special to Exhibitors Herald and Moving Picture World)

OTTAWA, Jan. 4.—There is a strong hint that the motion picture censorship situation in the Province of Ontario will undergo considerable change during 1928.

One feature that is to be considered by the Ontario government calls for a reduction in the salaries of the Ontario censors, cutting the chairman's pay from \$3,500 to \$3,000, and other members from \$2,500 to \$1,800, it is declared in government circles at Toronto. There is also a suggestion that the actual examination of moving pictures will undergo a change in that all subjects will not be submitted to the censor board.

Exhibitors Glad Patrons' Tastes Show Variety at Portland, Ore.

Some of Best Pictures Artistically Prove Poorest Financially, Summary of Year's Business Reveals to City's Showmen

(Special to Exhibitors Herald and Moving Picture World)

PORTLAND, ORE., Jan. 4.—If any proof were needed that it takes persons with all sorts of tastes to make up this world, it would be found in the returns of the motion picture houses, whose managers are thankful that Portlanders do not all prefer the same type of screen entertainment—else some weeks the houses would be empty—and some film actors would be lost in limbo.

A BACKWARD glance at the large first-run houses—Rivoli, Broadway, Columbia, Liberty and Blue Mouse—shows that Portlanders have had opportunity to see some of the most important pictures of the year, and that some of the supposedly best features, artistically, have been the poorest financially. Indeed, it is almost surprising to the managers when a film they consider "wonderful" has a favorable box office response.

A cross-section of the theatre taste in Portland is shown by the following returns for 1927 from the film houses whose managers have given a few hints as to what we may see in 1928: The outstanding picture at the Rivoli was "Chang," and this also proved an amazing financial success. "The Big Parade" was a "gigantic success financially" and is classed as one of the best attractions of the year. John Barrymore, as "The Beloved Rogue," did not draw, nor did Harold Lloyd's "Kid Brother," from a box office standpoint.

The Columbia theatre received the best reaction from the following pictures, which show that its patrons are diversified in their tastes: "The Way of All Flesh," "The Cat and Canary," "Flesh and the Devil," "Resurrection," and "Metropolis" and "Les Miserables" for two weeks. "Resurrection" ran three weeks in the heat of summer. For a single week's business, "Beau Geste" holds the record. Many patrons of this theatre have season tickets.

Comedy Favored at Broadway

A good box office return is received at the Broadway when the pictures feature Clara Bow, Richard Dix, Lon Chaney, John Gilbert, Richard Barthelmess or Colleen Moore. Comedy is the great favorite, and "The Callahans and Murphys" gave the largest financial return for any picture during 1927, with "Rookies" and "Two Arabian Knights" running close. Fanchon and Marco attractions, which accompany each program, have become larger in the last year. "My Best Girl" for Christmas week proved most popular.

The Liberty, after having been closed for many months, reopened in September on a new basis, with good vaudeville shar-

ing equal place with motion pictures. Manager Rice has put in a number of innovations, including the Eight Liberty Girls, which have put the house on a better financial footing.

With "Don Juan," which was at the Blue Mouse beginning the latter part of March, was introduced the Vitaphone. "The Better 'Ole" had a five-weeks run, and "The Missing Link" ran two weeks. The Christmas offering was "Ham and Eggs at the Front," with Vitaphone and Movietone.

South African Circuit Begins Large Building Expansion Development Kinemas, Ltd., Now Has 15 Theatres; Will Have 22 by End of Year

(Special to Exhibitors Herald and Moving Picture World)

LONDON, Jan. 4.—Kinemas, Ltd., which has begun the development of a theatre circuit and distribution in South Africa, has embarked upon a building program which will add three first run key city theatres to its circuit within the coming year. At present the company operates 15 theatres and a renting circuit; and the number will be increased to approximately 22 by the end of this year.

The largest of the new houses will be erected in Johannesburg at a cost of approximately \$500,000 and a \$400,000 appropriation has been made for a theatre in Pretoria. Another theatre is contemplated for Kimberley to cost \$350,000. In addition to the first run theatres, four houses will be opened in the suburbs of Cape Town during April and another house will be added to the circuit in the suburbs of Pretoria.

Million Dollar Publix House Begun in Knoxville

(Special to Exhibitors Herald and Moving Picture World)

KNOXVILLE, Jan. 4.—Publix has let a contract for the construction of a million dollar theatre here to be known as the "Tennessee." Work will start at once.

Inspiration Gets Three-Year Franchise To Release Six Through United Artists

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 4.—Inspiration Pictures has been granted a three-year releasing franchise in United Artists, through an arrangement between Joseph M. Schenck, president of United Artists, and Walter Camp, Jr., president of Inspiration.

Camp also has been voted a member of the board of directors of the Art Cinema Corporation, which is a film financing organization headed by Schenck and affiliated with the United Artists Corporation.

During the life of the franchise Inspiration plans to release at least six productions through United Artists, according to J. Boyce Smith, treasurer and general manager of Inspiration. On the West Coast Victor and Edward Halperin head the first unit to produce in conjunction with Inspiration and release through United Artists. The Halperin brothers will function along the same lines as Edwin Carewe has during the past two years, being an associate producer with Inspiration. Both Schenck and Boyce Smith expressed delight at the arrangement.

Re-Takes

HOLLYWOOD.—Happy New Year, everybody!

* * *

Made a lot of resolutions which we're going to keep this year. Ain't going to throw snowballs at cops along Hollywood boulevard, nor smoke over 16 packs of cigarets a day.

* * *

I see the Film Daily is wishing everybody a Merry Xmas this year "and 365 days of prosperity during 1928." As there's 366 days in 1928 I suppose we'll have to struggle along that extra day without any extra help.

* * *

Speak Up

If there is any star in Hollywood who hasn't posed beside one of the new Fords, we'd like to know it. Maybe we can arrange to borrow one long enough to accommodate you.

* * *

New Year Thought

Life is just one worry after another, isn't it? One no more than gets the Christmas bills cleaned up than the Income Tax man comes around.

* * *

Don't Last Long

Henry Ford says the new model A car is so well made that no one ought to have to buy a second one. But then Henry never piloted one of his model A cars around Hollywood, the city of bent fenders and mudguards.

* * *

Wonderful Discoveries

One of the big discoveries of 1927 was made by the Federal Trade Commission. It discovered block booking and learned all about it.

* * *

Two Openings

Two openings last week brought the dress suit out of the newspapers where it is carefully housed against the moths. The United Artists opened one of its chain of theatres down on Broadway and had all the elite of filmdom there. John Barrymore spoke through "an inverted cuspidor," as he called the microphone, and "Our Mary" dedicated the house in a manner that delighted the fans. Then Al Jolson came to town to see "The Jazz Singer" (for the 50th time) at the Criterion. We saw the picture without the Vitaphone some months ago but Al's songs certainly add immeasurably to the picture's enjoyment with that device. And Coffee Dan's place came in for a great boost and everybody went over there afterwards to pound on the tables with hammers and order ham and eggs.

Meadows, when is the weather going to clear up? Want to try out my golf sticks Santa brought me. —R. M.

Talmadge Is Shifted to Butterfield Saginaw House

(Special to Exhibitors Herald and Moving Picture World)

ADRIAN, MICH., Jan. 4.—Kenneth Talmadge, manager of the Crosswell and Family theatres in this city since the acquisition of the two local properties by the W. S. Butterfield interests, has received a New Year's present from his employers in the form of an assignment to the management of the new Temple theatre in Saginaw.

Talmadge came here the first of October and in the short time he has directed the operation of the two houses has established a number of new business records. He will be succeeded here by Ellsworth Hamer, who will take charge Sunday.

Increase Advertising to Push B. O.

Bandits Return to Mainstreet; Flee With \$10,000 Loot

(Special to Exhibitors Herald and Moving Picture World)

KANSAS CITY, Jan. 4.—Bandits do come back. At least they did at the Mainstreet theatre, and it cost the management \$10,000, which represented the receipts of Saturday, Sunday and Monday.

Two bandits recently kidnapped Taylor Myers, manager, and took him to the theatre in an attempt to force him to open the safe. Myers told the bandits there was a time-lock on the safe and that it would sound an alarm if opened. "We'll come back again," responded one of the bandits.

Monday night the bandits entered the business office while the show was in progress and, while a house full of patrons were getting a thrill out of a motion picture, the bandits walked through the long lobby and out into the street with the loot.

Loss \$30,000 When Flames Raze Theatre; Two Houses In Northern N. Y. Opened

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, N. Y., Jan. 4.—Two new theatres were opened in northern New York during the past week, and one theatre was burned to the ground.

Robbins and Lumberg, of Utica, opened the Uptown theatre in that city December 29. Several from Albany's film row were present. The house cost \$200,000, has a seating capacity of 1,600, and ranks as one of the finest residential district theatres in central New York. The owners are oldtimers in the business, Nate Robbins having been at the head of a chain of houses in Watertown, Utica and Syracuse, which he disposed of to the Schine interests. Lew Fischer opened his new theatre in Cambridge last week.

The Victory theatre in Newton Falls, operated by Leonard and Cheney, was totally destroyed by fire one night. The theatre was a part of a business block which included a general store and meat market. The loss was about \$30,000. The origin of the fire is not known.

\$700,000 Melbourne House Opens; 3 New in Sydney

(Washington Bureau of Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 4.—Three thousand invited guests were present at the opening of the \$700,000 Palais motion picture theatre in Melbourne, Australia. The picture was Fox's "7th Heaven."

Three suburban theatres recently opened in Sydney are the Strathfield Cinema, St. Peters and Enfield Cinema.

Niece of Jacob Lourie to Wed Edw. Canter Sunday

(Special to Exhibitors Herald and Moving Picture World)

ROXBURY, MASS., Jan. 4.—The marriage of Miss Ruth Roberts, niece of Jacob Lourie, president of the New England Theatres Corporation of Boston, to Edward Canter, will take place at the Lourie home here Sunday.

Pathe Leads Basketball League

NEW YORK.—Pathe took the lead in the Motion Picture Basketball league by a victory over Metro-Goldwyn, 27-26.

Texas Exhibitors Get Set For Best Exploitation Year

Theatre Owners, Queried on Plans to Increase Receipts in 1928, Disclose Many Business-Getter Ideas

(How can box office receipts be increased in 1928? This problem of the exhibitor, and how he intends to solve it, will be the subject of a series of special articles from all parts of the country. The following, from San Antonio, is the first of the series.)

SAN ANTONIO, Jan. 4.—Exhibitors of Texas have some very intensive plans for increasing business in 1928. New ideas and many interesting business-getting plans will be applied by local managers.

Night Club Planned in Theatre

One of the newest projects to be inaugurated in San Antonio, it is rumored, will be the establishment of a night club in the basement of the Aztec theatre. Manager William Epstein plans to make this innovation a real business-getter—so they say. It is not known at the present exactly what plans are going to be used on this stunt, but that it will be started is practically a certainty.

William O'Hare, manager of the Princess theatre, San Antonio, a two-a-week house, says that his exploitation ideas will be limited to trick stunts and lobby hoakum. O'Hare is noted for his many interesting lobby displays. Recently, on various pictures, he has staged such stunts as cowboy roping exhibitions, lingerie sales, a display of San Antonio's first "Rough Rider"—an old horsecar—and many other attention-getting gags.

Centers on Newspaper Ads

E. J. Bresendine, Manager of the Empire, San Antonio, plans to make the best of his small advertising budget and devote his campaigns almost exclusively to newspaper and lobby exploitation. The Empire is a three-a-week house and responds more to this type of advertising than to any other form, as has been proved by many attempts to stabilize a patronage through other means.

James Owen Cherry, manager of the Metropolitan, Houston; E. R. Foerste, of Loew's State, and Eddie Breamer, manager of Interstate's Majestic, plan to exert a maximum amount of energy toward outside advertising, using one's, six's and twenty-four's. Houston probably is billed better than any other city in Texas and these three men will see to it in 1928 that theatrical bill posting in that city will not lose any momentum.

In Dallas, Al Mason, manager of the Palace, will interest himself and the theatre staff in public events and civic affairs, in 1928. Mason is extremely popular in the City of the Hour and whenever he becomes connected with any civic occurrence it is always successful from the theatre stand-

point. Mason is noted for his ability to exploit the Palace successfully, where various other managers would be afraid to go in and tread.

Foreign and Civic Elements

Bob Blair, resident manager of the Texas theatre of San Antonio, will devote the greater part of the first half of 1928 to foreign element and civic organization exploitation. Blair and the Texas staff are now engaged in a tremendous and far-reaching campaign among the various foreign elements of San Antonio, including the Spanish, German and Italian. Plans now are being made to inaugurate a weekly society night at the Texas whereby members of the social set will be photographed and their pictures run on the screen and in the Publix Review, the thirty-page house organ of the Texas theatre. Civic organizations in San Antonio have always been good in cooperating with the Texas, and Blair says he will cash in on their friendship during the coming season.

Theatre managers of the South, when asked to state their plans for the 1928 season, are very general in their replies, very few having specific campaigns worked out in detail—but they all have come to understand, during the past year, that advertising is the medium that fills box office coffers. They all agree that the coming year will see radical changes in methods of exploitation and are all set to shoot the limit.

Bowes Repeats "Around the Corner"

NEW YORK.—When Major Bowes of the Capitol read a poem over the air last year entitled, "Around the Corner," thousands of requests for it were later received, and so the Major again read it for part of this New Year's eve program.

St. Louis Jews Protest "King of Kings" Tends to Increase Race Hatred, Is Claim

(Special to Exhibitors Herald and Moving Picture World)

ST. LOUIS, Jan. 4.—The St. Louis Council of the American Jewish Congress has issued an appeal and resolution that "The King of Kings" be withdrawn from the screen on the grounds that "it is inaccurate and tends to intensify racial hatred."

A. Rosenthal, editor of the Modern View, the leading Jewish periodical of the Central West, in a leading editorial entitled "Commercializing Jesus Christ," also assailed the picture and in part says, "the truth is that the marvelous spectacle (for such it is) is a magnificent commercial venture, in which Jesus Christ is crucified twice daily at 2:15 and 8:15 p. m. (and the Jewish people as well) for the sole and specific enrichment of producers!"

TO WORLD READERS

Service departments of MOVING PICTURE WORLD will be found on the following pages of this issue of EXHIBITORS HERALD and MOVING PICTURE WORLD:

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Fox Prepares 100 Million Budget For Five-Year Film Program

Twelve Special Productions Each Season Planned—Soundproof Studios Finished for Greater Use of Movietone

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 4.—One hundred million dollars is the amount to be spent by Fox Films on a five-year production program, the home office announced last week. This sum will include cost of plays, novels, short stories, originals, talent, directorial salaries and all production expenditures in the Hollywood, Fox Hills and New York studios.

BESIDES the big productions already completed for that schedule many other pictures are about to go into work under personal supervision of Winfield Sheehan, vice president and general manager.

Completed productions which are to be shown in "legit" theatres here include "The Street Angel," "Four Sons" and "Mother Machree." F. W. Murnau's "Sunrise," now showing at the Times Square in New York, Carthay Circle in Hollywood and Capitol in Berlin, will be given general release in August or September.

Other productions of this caliber now in work are "The 4 Devils," "The Red Dancer of Moscow" and "Hangman's House." Besides these, the following have been started or finished: "Fazil," "Mother Knows Best," "Speakeasy," "White Silence," "Pigskin," "Plastered in Paris," "Lipstick," "Don't Marry" and "The Dollar Princess." For the latter it is planned to use Movietone. Special soundproof studios already have been completed.

Twelve special attractions of roadshow rating are planned for each year, one to be released each month in the five coming seasons. Preliminary plans for the 1928-29 year are practically complete. For 1929-30 the three outstanding pictures will be "The Cock-Eyed World," with Victor McLaglen and Edmund Lowe; "Blossom Time," which probably will be made in Movietone, and "The Mud Turtle," which Murnau will direct. Murnau now is making "The 4 Devils."

Greater use of Movietone is to be a part

of the enlarged program. The synchronization device now is being employed with a weekly newsreel and with regular issues of short entertainment.

Validity of Film Tax in New South Wales Argued

(Washington Bureau of Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 4.—Whether the New South Wales Act imposing an import tax on motion picture films is valid has not yet been answered by the high court, states a report from Assistant Trade Commissioner Chas. F. Baldwin, Sydney.

On November 25, by a majority, it ruled that it was impossible in the present state of the pleadings to make any conclusive order, and it gave the parties leave to amend the pleadings so that the case could be argued afresh. An injunction prevents the commissioner from proceeding on the film tax assessments.

Nine F-N Films Booked In Chicago for January

Nine First National productions have been booked into four theatres in Chicago in First National Month, which began Christmas Day and closes February 4. The theatres are the Chicago, Oriental, McVickers and Roosevelt.

It is stated from the home office of First National that the branch manager who wins first place in the sales drive will receive a loving cup and a trip to New York.

U-A to Acquire 4th Interest in Circuit of Great Britain Houses

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 4.—Arrangements have been made by United Artists Theatre Circuit, Inc., to acquire approximately a fourth interest in The New Standard Film Co., Ltd., a British company being organized to take over a block of shares representing control of Provincial Cinematograph Theatres, Ltd. The British group will hold a controlling interest, and is composed of Lord Beaverbrook and his associates, including Lord Ashfield, Sir William Jury, Major Andrew P. Holt and William Evans.

The circuit operates a chain of some 110 theatres embracing practically all the larger cities of the United Kingdom as well as the smaller cities. The circuit is steadily increasing the number of its theatres under a building program calculated to seat, a year hence, 1,750,000 persons every week. United Artists pictures have hitherto been regularly shown in the theatres of the circuit.

Police Force Blue Law on Toronto New Year's Eve; Forget It in Other Cities

(Special to Exhibitors Herald and Moving Picture World)

OTTAWA, Jan. 4.—Police authorities in Toronto were rather severe in their attitude toward theatre managers in the holding of New Year's Eve celebrations. The order was issued that all theatres and dance halls were to be closed sharp on the stroke of midnight, December 31, and this order was carried out by police constables at the amusement centers.

A different situation prevailed in Montreal and other cities of Quebec, where the midnight shows ran well into the small hours without restriction. At Hull, Quebec, the performances at the Laurier and Eden theatres did not warm up until midnight, but continued then at a lively rate for two hours.

The authorities at Ottawa, Ontario, also allowed leeway with the result that the frolics at the Regent and Imperial theatres were conducted as arranged.

Skouras Brothers Get Option on Purchase of Missouri Theatre Building in St. Louis

(Special to Exhibitors Herald and Moving Picture World)

ST. LOUIS, Jan. 4.—Spyros Skouras, president of Skouras Brothers Enterprises, Inc., is understood to have closed negotiations with Famous Players Lasky Corporation for an option on the \$3,000,000 Missouri theatre and office building here. Skouras Brothers Enterprises has been operating the Missouri theatre for some time under an arrangement with Paramount whereby the profits of the Missouri and Ambassador theatres are divided on an equal basis.

The move probably indicates another step of the Skouras toward the consummation of the big merger with Wesco.

McNevin Entitled to Lease on Sipe House, Court Rules

(Special to Exhibitors Herald and Moving Picture World)

INDIANAPOLIS, Jan. 4.—Judge John Marshall in circuit court at Kokomo, Ind., has refused to oust H. G. McNevin, owner of the lease on the Sipe theatre there in the suit of McNevin against George Sipe for possession of the house.

Comedy-Drama In Public Favor

Midwest Patrons Want To Laugh, Survey Shows

This Class and Straight Comedy Win Twice as Many Votes as All Others, Jenkins Finds

Middlewest audiences expect their theatres to drive away the rush and worry of the day's tasks with laughter, tinged—but only slightly—with drama. That is what the exhibitors and their box offices told J. C. Jenkins, field representative of Exhibitors Herald and Moving Picture World.

Direct from Exhibitors

Knowing that there is only one infallible guide to public preference on the picture menu, and that is the ticket window, this publication is going direct to the theatre owner to determine, for the benefit of all branches of the industry—the maker and seller of productions just as much as the man who shows them in his theatre—exactly what type of picture registers most effectively in public favor.

It is the policy of the publication in determining patronage preference, whether it be regarding the picture, the star or the director, to go to the best possible source of information. That same policy of getting the most accurate data in the most complete form accounts for the frequency with which surveys are undertaken.

It is literally a house-to-house canvass which "Jaysee" Jenkins is making. And Jenkins found, in his returns from Indiana and Ohio exhibitors, that the exhibitors in those states have learned the same thing as did Northwestern showmen. Comedy-drama comes first.

Western Follow Comedies

Interest in comedy-drama is double that in the next highest class, and that, as you might guess, is straight comedy. Westerns run a close second to straight comedy, and Westerns consistently show their heels to straight drama in the canvass.

What may be most interesting, however, is the fact that comedy-dramas and comedies together are twice as popular as all other classifications combined, and among the latter, in addition to the Westerns and straight dramas, are costume plays, historical productions, war pictures, and action plays.

Here is the way the exhibitors rank them, in order of importance as the box office—infallible guide—reflects the patrons preference:

A. V. SEPPERT, Plaza, Dyersville, Ia.—Dramas, action plays, comedy-dramas, comedies, historical, Westerns, war, and costume plays.

REES CO., Gem, Plymouth, Ind.—Comedies, comedy-dramas, Westerns, action plays, war, dramas, costume plays, and historical.

ALBERT METZGER, Fairy, Knox, Ind.—Comedy-dramas, Westerns, dramas, action plays, comedies, war, historical, and costume plays.

CLAUDE DEARDAFF, Strand, Kendallville, Ind.—Comedy-dramas, Westerns, action plays, dramas, historical, comedies, war, and costume plays.

P. L. WERNER, Clarendon, Morocco, Ind.—Westerns, action plays, comedies, war, comedy-dramas, dramas, historical, and costume plays.

H. E. HART, Court, Auburn, Ind.—Costume plays, dramas, action plays, Westerns, war, comedy-dramas, historical, and comedies.

JOHN WOYTINEK, Hippodrome, North Judson, Ind.—Comedy-dramas, action plays, dramas, comedies, Westerns, war, historical, and costume plays.

E. JENSEN, Star, Wheatfield, Ind.—Comedy-dramas, action plays, dramas, comedies, Westerns, war, historical, and costume plays.

H. E. HOAG, Momenca, Momenca, Ill.—Western, action plays, comedy-dramas, war, historical, costume plays, and comedies.

C. W. MELSTER, Rialto, Plymouth, Ind.—Comedies, action plays, comedy-dramas, Westerns, war, historical, dramas, and costume plays.

L. J. DUNNING, Strand, Warsaw, Ind.—Comedy-dramas, Westerns, comedies, war, action plays, historical, and costume plays.

GUY LAUDERMILK, Fairy, Nappanee, Ind.—Action plays, Westerns, dramas, historical, war, comedy-dramas, and comedies.

O. J. LAMBROTTE, Tivoli, Mishawaka, Ind.—Westerns, action plays, dramas, comedies, war, historical, comedy-dramas, and costume plays.

HARRY E. LENER, Bucklen, Elkhart, Ind.—Comedy-dramas, Westerns, comedies, action plays, dramas, war, historical, and costume plays.

HARRY E. LERNER, Lerner, Elkhart, Ind.—Comedies, comedy-dramas, action plays, dramas, war, historical, costume plays, and Westerns.

EZRA RHODES, Castle, South Bend, Ind.—Westerns, action plays, comedy-dramas, comedies, dramas, war, historical, and costume plays.

R. E. YOUNG, Palace, Perrysburg, Ohio.—War, comedy-dramas, Westerns, comedies, action plays, dramas, historical, and costume plays.

W. B. HITCHCOCK, JR., Star, Upper Sandusky, Ohio.—Action plays, Westerns, comedy-dramas, comedies, dramas, historical, war, and costume plays.

H. C. HENRY, Valentine, Defiance, Ohio.—Comedy-dramas, action plays, and comedies.

PETER RETTIG, Mystic, Galion, Ohio.—Comedies, action plays, Westerns, comedy-dramas, war, historical, dramas, and costume plays.

JAMES A. SMITH, Upper Sandusky, Ohio.—Comedy-dramas, action plays, dramas, comedies, war, historical, costume plays, and Westerns.

OTTO J. MOTRY, Lyric, Tiffin, Ohio.—Comedy-dramas, Westerns, action plays, dramas, comedies, historical, costume plays, and war.

H. L. TRACY, Temple, Willard, Ohio.—Comedy-dramas, Westerns, war, dramas, action plays, comedies, historical, and costume plays.

JOE BROKAW, Opera House and Brokaw, Angola, Ind.—Comedy-dramas, dramas, Westerns, (Continued on page 88)

Balaban and Katz Do Record Holiday Business

Over 700,000 people attended the Balaban and Katz theatres during the week of December 26-January 1.

This fact goes to prove that if motion-picture theatres have something worth while to present to the public, they will profit in direct proportion to the service and entertainment they are giving.

Balaban and Katz corporation says: "We appreciate with profound gratitude Chicago's confidence and generous co-operation, and it will be our aim at all times to continue to merit this approval."

Censors Turn Films Into Guessing Game For Houston Folks

(Special to Exhibitors Herald and Moving Picture World)

HOUSTON, Jan. 4.—Censorship in South Texas is getting to be a great problem to exhibitors especially to those in Houston, where the censors are extreme in their moralistic views. In other parts of the state, censorship is having its say, but possibly not so obnoxiously as in Houston. Theatres in Galveston, Dallas, San Antonio, and Fort Worth have less interference.

The problem has attained such proportions in Houston that an appeal to the city commission by some theatre manager is almost a weekly occurrence. George Woods, city manager and head of the board of censors, is the technical chief only, the board being controlled by Mrs. C. Eggert. The board has gone beyond suppression of films, but has reached the point where prominent men are requested to submit a copy of any speech they intend to make in Houston for approval. A recent case of such action was that where Judge Ben Lindsay came to speak. He, however, went over the heads of the board and said what he pleased. The board in a published statement declared that the members had failed to attend the speech because they believed it would be degrading to the morals of the community.

Operator Badly Burned as Fire Starts in Booth

(Special to Exhibitors Herald and Moving Picture World)

INDIANAPOLIS, Jan. 4.—James Souders, operator at the Idle Hour theatre, was severely burned about the arms and face when a fire started in the projection room. The fire damaged the room and part of the interior of the theatre. Souders was taken to the city hospital. The audience left the building in an orderly manner.

\$60 Taken by Robbers At Greenville, Texas

(Special to Exhibitors Herald and Moving Picture World)

GREENVILLE, TEXAS, Jan. 4.—Robbers recently took \$60 from a desk drawer of the Opera House here, after they were unable to open the safe.

Chicago Bandit Binds, Gags Manager; Escapes with \$2,000 Holiday Receipts

A lone Chicago bandit surprised Samuel Greenburg as he was counting his holiday receipts early Tuesday morning at the Alcyon theatre in Highland Park, a suburb of Chicago, and forced him to reveal the combination of the safe. Greenburg was found five hours later, gagged and bound in the wash room of the theatre. The bandit had escaped with the \$2,000 holiday receipts.

After an examination, police stated they believed the bandit had secreted himself in the theatre during the performance.

Columbia Expands Production and Sales Staff for Year

Brandt, Back from Coast, Blames "Terrific Waste in Executive Overhead and 'Conference System'" for Excessive Costs

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 4.—Columbia Pictures points to the big screen names signed for the coming year as evidence of the fact that Columbia means business with a greater production and selling season for 1928-29.

STARS signed for next season include Jack Holt (for five additional productions), Lois Wilson, Hobart Bosworth, Bert Lytell and Claire Windsor. In the directorial field the following names have been added: R. William Neill, Edwin Mortimer, George B. Seitz, Edward H. Griffith and Frank Capra. Several screen writers have been annexed for the scenario department which is headed by Elmer Harris.

Huge Stage Being Added

One result of the expanded schedule is the decision to add to the facilities at the Columbia studio in Hollywood. Work is now under way on a huge stage.

Similar expansion has been undertaken in the sales department. Roy Alexander has been appointed associate salesmanager in the Chicago territory, as recently announced, and John Ragland soon will extend his West Coast branches. Three salesmanagers from another large company are joining Columbia. Frederick Shoninger now is representing the company in all of Europe.

Hits "Conference System"

Joe Brandt, president, who has just returned with Jack Cohn from conferences with Harry Cohn at the studio, blames "terrific waste in executive overhead and the 'conference system,'" for much of the excessive costs in production.

"Hundreds of thousands of dollars have been added to payrolls in Hollywood for 'unit supervisors' and production executives," Brandt declared, "and as a result pictures are costing more and entertainment values are growing less."

"Here's an incident that came under my notice that typically illustrates my point.

"A scenario was handed to a certain director, with instructions to shoot. In the course of production one of the actors suggested a bit of business not in the script. The director approved of it, but he was blocked because of a rule that the script must be shot as written. The director thought so much of the idea, however, that he asked for permission to change the script. This necessitated a 'conference.' Before the 'unit supervisors' could be assembled and the change O.K.'d, a half a day had been lost, entailing a tremendous expense in artists and technical help, who were kept waiting for the 'conference' to end.

"Columbia has no such pernicious confer-

ence system.

"Columbia will not retrench. We will spend more money in every branch of our business the coming season to give the public the best possible form of entertainment."

23 Players, 6 Assistant Directors Given Start by F B O Last Two Seasons

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 4.—Twenty-three young players and six assistant directors have been given their start by F B O in the last two years, says the home office. Among the players cited four stars—Tom Tyler, Bob Steele, Buzz Barton and Red Grange.

Ten young women given their first leads are: Adrienne Dore, Jola Mendez, Nora Lane, Gloria Lee, Sharon Lynn, Jeanne Morgan, Gene Stratton, Ann Sheridan, Lina Basquette and Marjorie Zier. Among the men are Hugh Trevor, Gordon Elliott, Michael Patrick, Cummings, James Ford, Sam Nelson, Jesse DeVorska, Ed. Brownell, James Pierce and Thomas Wells.

Assistant directors are: Wallace Fox, Louis King, James Dugan, Lynn Shores, Phil Carle and Alfred Raboch. Robert DeLacy became a director with Tyler's promotion to stardom.

Nolan to Build \$100,000 House in Canadian Capital

(Special to Exhibitors Herald and Moving Picture World)

OTTAWA, Jan. 4.—P. J. Nolan, proprietor of the Rex and Columbia neighborhood houses in Ottawa, has announced that he will start the erection of a \$100,000 moving picture theatre in the high class residential section of the Canadian capital, operations to be started in the near future. The new house is to be known as the Avalon.

Joseph S. Hebrew Honored

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, Jan. 4.—Joseph S. Hebrew, division manager for Warner Brothers, will be the guest of honor at a special dinner arranged by prominent exhibitors and exchangemen. It will be held Friday in the Crystal room of the Benjamin Franklin hotel.

Chicago Chosen as Meeting Place for Contract Committee

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 4.—Chicago has been selected as the place for the first meeting of the contract committee which is to draw up a new standard exhibition contract. The date of the meeting is set for January 31.

It has been generally expected that the meetings of these committees, one committee representing the theatre owners and the other the Motion Picture Producers and Distributors of America, would be held in New York. The selection of Chicago came as a surprise to the theatre owners of New York district, most of whom are members of the Theatre Owners Chamber of Commerce. At the Federal Trade Practice conference the T. O. C. C. refused membership on the theatre owners' contract committee in the belief that the sessions would be held in New York and the T. O. C. C. would draft recommendations.

On learning of Chicago being designated as the meeting place, Sol Raives, president of the T. O. C. C., called a meeting of the board of directors and a protest was filed with Will Hays against holding the meetings outside New York. This protest evidently made no change in Hays' plans as it was stated today at his office that the plan for the Chicago meeting would stand.

Dan Michalove Goes to Pathe; Eschmann Quits Eastern Post

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 4.—Phil Reisman, general sales manager of Pathe, yesterday announced two important changes in the personnel of his organization. These are the resignation of Eddie Eschmann as Eastern division sales manager, and the appointment of Dan Michalove as Southern division manager. Both changes are effective immediately.

Warrensburg, Mo., Yields to Bluenoses as Battle Rages in Pittsburg, Kan.

(Special to Exhibitors Herald and Moving Picture World)

KANSAS CITY, Jan. 4.—Warrensburg, Mo., has fallen a victim of the blue law fanatics and that town of 8,000 will have no Sunday motion pictures in the future. About one month ago Mrs. Charles Goodnight obtained permission from the city council to operate her theatre on Sunday. Then along came the blue noses in a parade of protest, and the prosecuting attorney said he would close all shows on Sunday.

It at first was announced that exhibitors would retaliate by filing complaints against other business houses which remained open on Sunday, but this week Mrs. Goodnight, around which the exhibition phase of the fight hinges, announced that she would close her theatre, the Star, on Sundays.

At Pittsburg, Kas., however, exhibitors are continuing to obtain warrants for all whose businesses run on Sunday.

6,000 "East Side" Boys See Show

NEW YORK.—Six thousand East Side boys, members of the Boys' Club of New York, attended a special performance at the New York Hippodrome recently, where "Legionaires in Paris" played the entire week.

Writer Warns That Blue Law Bill for Washington Has Good Chance to Pass

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 4.—Warning to the people of the Capital that it is entirely possible for the Lankford District Blue Law bill to pass the present Congress, was issued last week by the Washington Daily News, a Scripps-Howard paper, in a signed article by Ralph D. Palmer, staff writer. The writer points to the fact that in the last Congress, the McLeod subcommittee favorably reported a Sunday closing bill.

Dr. Joseph A. Themper, president of the national anti-blue law society, in urging public action, has declared that the Sunday closing lobbyists are too strongly organized to be ignored. The American Equity Association has joined the fight on the bill. Congressman Lankford again refused to debate the issue in a letter to the anti-blue law society.

Showman Beats Overseating Jinx

T. O. C. C. Moves to Offer Cooperation For Booking Bill

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 4.—At a meeting of the Theatre Owners Chamber of Commerce held at the Hotel Astor last Thursday resolutions were passed expressing the body's intention to cooperate with exhibitors and exhibitor organizations in an effort to have passed the bill concerning the general subject of blind and block booking which has been introduced into Congress by Senator Brookhart of Iowa.

A resolution was also made assuring Senator Brookhart of the body's unqualified approval and endorsement of his bill and its full cooperation in securing its enactment.

Johnstown, N. Y. House Is Destroyed by Fire Loss Totals \$200,000

(Special to Exhibitors Herald and Moving Picture World)

JOHNSTOWN, Jan. 4.—A 1,600 seat motion picture theatre here was burned to the ground on Monday afternoon with a loss of \$200,000. The theatre was operated by William Smalley, head of a chain of houses in New York state.

The fire was thought to have caught from a defective pipe in the boiler room and broke out just before the New Year's matinee which would have been attended by a record breaking crowd. The theatre was one of the most beautiful in the Mohawk valley.

Texas M. P. T. O. Meets In San Antonio This Month To Review Trade Practices

(Special to Exhibitors Herald and Moving Picture World)

SAN ANTONIO, Jan. 4.—The annual meeting of the Texas M. P. T. O. will be held in San Antonio early in January, according to a letter from W. S. Waid, manager, to Sidney Kring, publicity director of the Chamber of Commerce. This will mark the first time the organization has met in San Antonio, and it is figured that a good representation will attend, owing to the central location and many interesting points of San Antonio.

Columbia's "The Warning" Wins Blue Ribbon Award

(Special to Exhibitors Herald and Moving Picture World)

DALLAS, Jan. 4.—"The Warning" Columbia's latest George B. Seitz production, has been given the Blue Ribbon award for January by the M. P. T. O. of Dallas. This is the first time that an independent production has been the winner of this award since that organization started its selection of the best film released in its territory during the preceding month.

Pictures Triumph Over Blue Laws in New Jersey

(Special to Exhibitors Herald and Moving Picture World)

IRVINGTON, NEW JERSEY, Jan. 4.—After having been in affect for over a year, the city's blue laws were disregarded here recently, and the town now has Sunday motion pictures.

One Seat to Eight Persons Is Kansas City's Problem

But Business Is Good Any Place If Exhibitors Will Make It So, Says Eisner—New Theatres Test Abilities

(Is your city overseated? If so, what to do? Conditions in key centers throughout the United States and Canada are being revealed in detail in this series.)

(Special to Exhibitors Herald and Moving Picture World)

KANSAS CITY, Jan. 4.—Kansas City is over seated, but—

Therein lies a story of "ifs" and "ands." President R. R. Biechele of the M. P. T. O. Kansas-Missouri was thumbing over some statistics. The facts were that there were few instances of an "up-and-up" exhibitor who failed to make a house pay.

60,000 Seats in Kansas City

There are approximately 60,000 seats in Kansas City, which means one seat for every eight persons. That that is too many seats for a healthy business condition to exist there is no doubt, but there are exhibitors in Kansas City today who are not operating large first run houses and who are experiencing good business.

Theatres built by private capital and later taken over by producing companies probably have done more to increase the number of seats recently in Kansas City than anything else. Yet there are few instances where an exhibitor is really putting on good programs and not making money—perhaps not much, in several cases, but, nevertheless, he is making money. The winter promises to witness some interesting developments.

New Theatre Hits Others' B. O.

A condition existing at Thirty-first street and Troost avenue, a suburban business district, is a typical example of what many Kansas City resident districts have experienced recently. There were three theatres—the Isis, Apollo and Bagdad—in that section. Then came the opening of the new Rockhill theatre with its modern cooling system and stage facilities. Business at the other three theatres dropped noticeably, despite the fact that all four houses put on programs from which there was little to choose.

What Will Happen Now?

The Rockhill was new and cool, hence the crowds went there, although the Rockhill is located at Forty-seventh and Troost. What will happen this winter? Will patrons living nearer to the other three theatres go a few extra blocks when a cooling system is not needed, provided, of course, that the programs at the theatre nearer them are up to the desired standard? That is a question which many Kansas City exhibitors are waiting to have answered them by the results at the box office these winter months.

Now the new \$4,000,000 Loew's Midland palace has opened downtown, seating 4,000. What will happen to the Newman and Royal, Paramount houses, and the Liberty, a United Artists house, un-

less they counter with something unusual in the way of programs? The Garden theatre, downtown house seating 2,000, also is expected to open, adding that many more seats to the puzzle. It looks as if those eight persons are going to be kept mighty busy in filling that one seat, in the opinion of veteran exhibitors.

Kansas City long has been recognized as a city which will well support shows of merit, but many an "average" show has died an untimely death at the box office. Neighborhood exhibitors who are offering good pictures and a program of well balanced variety—not necessarily stage attractions—have been playing to good crowds since the cold weather came. A vote taken by the patrons of the Liberty theatre recently showed that they would rather have more and better pictures at a lower admission than have stage attractions, less pictures and higher admission price, according to Samuel Carver, manager. If that is a correct barometer, it apparently is not going to be a battle of stage presentations, but a battle of booking the better pictures, exhibitors believe.

However, it cannot be denied that the Newman Public stage shows have attracted a good percentage of the attendance at that theatre. Where there has been little to choose between pictures at various theatres, the stage shows usually have pulled in the business, according to box office figures at the Newman.

The Royal, which plays long runs on only the bigger pictures, time and again has seen box office lines on the second week's showing of a picture—and even the third week. In the opinion of Adolph Eisner, former president of the M. P. T. O. of Kansas City, business is good any place in the city if an exhibitor will make it so.

DeMille Studio Will Make 43 Pictures For Release by Pathe in Coming Year

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 4.—Forty-three productions from the Cecil B. DeMille studio will be released by Pathe next season. Eighty stories, plays and books had been selected as potential material and 43 were retained by decision of the recent West Coast conference of Elmer Pearson, John C. Flinn, Phil Reisman, De Mille, William Siström, Hector Turnbull, William De Mille and Ralph Block. Pearson, Flinn and Reisman are returning to the Coast soon to complete details.

The program will include "The Godless Girl" and two other big productions, as well as at least two of similar caliber by James Cruze, including "The Red Mark," in which Nena Quartaro, new "find," is being featured.



THIS WEEK AND NEXT

N. Y. Motion Picture Club Seeking Rooms in Paramount Building

President Coolidge Sees "King of Kings" in Picture House—Chaplin's "Circus" to Make World Bow Friday—Rayart Film Applauded

By JOHN S. SPARGO

NEW YORK, Jan. 4.—A home in the new Paramount Building is now the objective of the Motion Picture Club of New York—provided suitable arrangements can be made with Adolph Zukor. And these suitable arrangements simply mean whether or not the 17th floor of the building can be secured at a rental rate within the means of the club.

WHEN the Paramount Building was erected the seventeenth floor was designed for club purposes, and as such lends itself admirably to the needs of the Motion Picture Club. The real estate committee has canvassed the entire Times Square district and has several good sites offered. The most desirable of these is the Paramount Building location.

At a meeting of the board of directors held last week a number of permanent committees were appointed, and one special committee. This latter was named for the purpose of calling on Zukor in an endeavor to secure for the club a home in the Paramount Building.

An entertainment committee was appointed at the meeting and authorized to make plans for a big dinner to be held by the club at some date in February. This will be the first official function and is expected to stir up a lot of enthusiasm. The personnel of the committee, which augers well for the success of any entertainment, is as follows:

William Brandt, chairman; Harry Reichenbach, Emil Jensen, Lou Blumenthal, S. L. Rothafel, Sime Silverman, Sam Dembow, Jacob Loeb, Jack Alicoate, Hugo Riesenfeld, and Victor M. Shapiro.

Following are the permanent committees appointed at the meeting:

MEMBERSHIP—Felix Feist, chairman; Arthur W. Stebbins, vice chairman; Arthur G. Whyte, Earle Hammons, Paul Burger, Arthur W. Kelly, Sam Spring, Lou Metzger, Lee Ochs, David Chatkin, and Walter Moore.

CONSTITUTION AND BY-LAWS—Nathan Burkan, chairman; David Blum, and William Seligsberg.

PUBLICITY—Paul Gulick, chairman; Jerome Beatty, Victor M. Shapiro, Paul Lazarus, Howard Dietz, John Spargo, and Herbert Cruikshank.

REAL ESTATE—David Chatkin and Lee Ochs.

FINANCE—Dr. A. H. Giannini, chairman; H. D. Buckley, vice chairman; David Bernstein, H. J. Yates, and J. V. Ritchey.

In the discussion regarding dues and limit of membership, the following was adopted, based upon actual cost of a club site having a rental of not more than \$25,000 annually:

First 200 applications accepted.....	\$100
Next 100 applications accepted.....	\$150
Next 100 applications accepted.....	\$200
Next 100 applications accepted.....	\$250

Dues are to be \$150 per year, with the first year's dues paid in advance as the clubroom doors are opened. Each succeeding year dues are to be paid semi-annually.

* * *

President Attends Screen Theatre

What is said to be the first time a President of the United States has attended a motion picture showing in a darkened theatre was the visit President and Mrs. Coolidge paid last week to the National theatre in Washington, where the "King of Kings" was being shown. Many of the biggest photoplays to tour the principal cities with their own orchestras within recent years have been shown in the East Wing of the White House.

"Casey Jones" Wins Approval

"Casey Jones," the new Rayart production presented by W. Ray Johnston and Dwight C. Leeper, was accorded a hearty reception here at an advance showing at Wurlitzer Hall last week. The photoplay has been ably produced by Trem Carr. Charles J. Hunt directed it.

* * *

"The Circus," Charles Chaplin's first film comedy since August, 1925, will have its world premiere showing at the Mark Strand theatre at a gala midnight performance next Friday. In honor of Mr. Chaplin the performance will be attended by stage and screen celebrities paying tribute to the comedian's first picture in more than two years.

* * *

Moving pictures made under water by a movable camera, without the use of glass screens or other protection, will be shown at the Jolson theatre next Sunday evening by William Beebe, famous naturalist and authority on undersea life, for the benefit of the Stonywood Tuberculosis Sanitarium.

The pictures were taken during Beebe's latest expedition to Gonave Bay, Haiti. The camera used was the motor-driven type, steel encased.

* * *

Here's New One—"Telemovies"

Something different in the way of an exploitation stunt was demonstrated by Metro-Goldwyn-Mayer in connection with a special midnight showing of "Love," starring Greta Garbo and John Gilbert, at the Embassy theatre. The stunt was heralded under the name "Telemovies," and throughout the showing of the picture a word picture of the action on the screen was broadcast.

* * *

Clark and McCullough are announced by the Capitol theatre as the stars of the stage program scheduled for next week.

* * *

The American Society of Musicians and Composers presented S. L. Rothafel last week with a heroic bronze bust of Victor Herbert, a replica of the one which was recently erected in Central Park as a Herbert Memorial. The presentation was made to Roxy in recognition of his great friendship for the beloved American composer and his consistent presentation of the later's compositions.

* * *

Bruce Johnston says Lya Mara, Defu-First National's star, has started work on "Sweetheart," her second picture for that company.

Tale of Peril Told By Eddy on Return From Pathe Rescue

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 4.—Clyde L. Eddy, veteran explorer of the Grand Canyon, who was called West to aid in the search for the party of 13 men of the Pathe-Bray expedition making "The Bride of the Colorado," and who has returned to New York, brings a story of harrowing hardships encountered. When Mr. Eddy, who is said to be the only person to have traversed the Grand Canyon at both high and low water, found that the river unit that started from Green River, Utah, had arrived safely at Lees Ferry, he joined them and continued over 100 miles of the most dangerous part of the river assisting in directing, and riding in the lead boat with the six that shot the dangerous rapids.

Director Elmer Clifton, and the featured players, John Boles and Donald Blossom, and other members of the cast, went down the Canyon from Lees Ferry as far as Badger Creek Rapids, one of the worst in the river. So rough was the current here and so jagged and dangerous the protruding rocks, that it was necessary to "line" the boats along the shore with ropes and carry the provisions overland along the river's edge. At a point in these rapids, Frank Dodge, a guide, while wading and clinging to the bow of the boat, was swept under the craft by cross currents and luckily came up at the stern, on which he got a hand hold and saved himself.

H. B. Franklin Textbook on Theatre Management Is Published by Doran

"Motion Picture Theatre Management," written by Harold B. Franklin, president of the West Coast Theatres, Inc., is the title of a comprehensive volume just off the presses of George H. Doran Company, New York. Franklin, who organized the first Public Theatre Managers' Training School, dissects the problem of operation of a theatre from curb to stage and from dome to basement. The volume will be reviewed in detail in the next issue of BETTER THEATRES.

First Suburban Theatre Is Planned for Wichita

(Special to Exhibitors Herald and Moving Picture World)

WICHITA, KAN., Jan. 4.—Wichita's first suburban theatre will be erected by the Hartman Building Company and will cost \$150,000 and seat 1,500 persons. There will be a full stage. Construction is to be completed by spring. The George H. Siedhoff company has the contract.

J. C. Hartman will be directing manager, the company directors being: H. J. Stockman, Chanute; H. A. Hamilton, Colorado Springs; Mr. Siedhoff, J. F. Dostal, Colorado Springs; Charles F. Smyth, Wichita; and Mr. Hartman.

Joe Gerbracht Marries As Yule Gift to Himself

(Special to Exhibitors Herald and Moving Picture World)

DES MOINES, Jan. 4.—Joe Gerbracht, manager of theatres at Ames, Ia., gave himself the Christmas present of a wife when he was united in marriage Christmas morning to Miss Jennie Mitchell at St. Cecilia's Catholic church at 8:35 o'clock mass.

Mrs. Gerbracht has been assistant secretary and treasurer for the Ames Theatre company for the last eighteen months. Gerbracht has been in the theatrical business in Ames for seventeen years.



Film News
in Pictures

PICTORIAL SECTION

Stories Told
by the Camera



For Winter's approval, a coat of tan broadtail with dyed squirrel collars and cuffs. It is worn this season (and above) by Lillian Gillmore, who is featured in Universal Pictures.



The drab of Gloom overtake not the bright spirits of Fancy in this mural of United Artists' new Los Angeles theatre. The personalities of Fairbanks, Valentino, Barrymore, and others are readily noted.



Hollywood has attracted more alien talent in Camilla Borne, who achieved fame in Europe opposite Emil Jannings in "Faust." United Artists' "Tempest" affords her first American role.



Some members of Educational's Cameo Comedy Company, posing on the set for Monte Collins' special benefit—if any. Collins (at right) is a new Educational comedian, though a veteran in the craft of laugh-making. Shown with him are Lucille Hutton and Jules White, director—besides the redskins.



Santa came unexpectedly to the FBO set of "The Valley of Superstition," causing even further surprise by bringing everybody just what he wanted. From left to right, Tom Tyler, the star; Nic Musuraca, cameraman; Harry Woods as Mr. Claus; Barney Fuery, and Director Robert DeLacy.



Principally because he is a leading exhibitor we are indeed happy to introduce C. W. Deibel of Youngstown, O., to his fellow-showmen—but also because—



—he won this amazing array of trophies in fifteen years of golfing. Meanwhile, he was building and operating four theatres! Still, here are the trophies—and every one his without appeal to the board of arbitration.



Louis M. Boas, whose troubles never come singly. For L. M. has about a dozen theatres in his circuit in Eastern Massachusetts. (Photo by H. E. N.)



Timeless the quarrel of those who would dance for us and those who will think for us. Then let the dancing be done by Gilda Gray! It is Gilda arguing for the pleasanter cause in this scene taken from the United Artists production, "The Devil Dancer," in which she is starred.



In such a chamber might a queen close her ears for an hour to intrigue. It is the music room of England's Anne which Universal, as pictured above, has faithfully duplicated for "The Man Who Laughs," the Hugo classic starring Conrad Veidt, with Paul Leni directing.



Josephine Boria, Italian girl who became temporarily Russian to portray Steпка in Lyof Tolstoy's "The Cossacks," M-G-M's latest starring vehicle for John Gilbert.



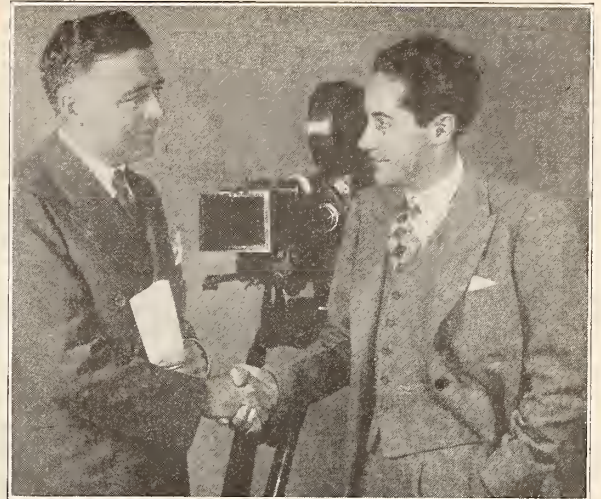
It's a long lane, etc. . . . Or is it the worm that turns? Nevertheless, here are Dolores Del Rio, star, and Edwin Carewe, director, turned vice versa for the nonce in a bit of by-play while making United Artists' "Ramona."



Since 1899 Harry Asher of Boston has been a New England distributor. And now his company is Universal's only franchise holder in America!



Hal Roach conferring with his directors. "See the whip? Now, think up something funny!" Thus are Roach M-G-M comedies made. . . . However, this much IS true: From left to right, they are Fred Guiol, Bob McGowan, Roach, Leo McCarey, Hal Yates, James Parrott, and Claude Bruckman.



A new contract, signed, sealed and delivered, insuring more M-G-M productions from the directorial hand of Clarence Brown (left). The good wishes are Associate Producer Thalberg's.



John Gilbert (left) and George Hill, star and director, respectively, of "The Cossacks," M-G-M production, waiting, as it were, on the steppes for more Russian business to start.



Gotham's "San Francisco Nights" will bring to the screen a new star in Hobart Cavanaugh, who has had the leading role in the Los Angeles cast of "Broadway," popular stage play. The photograph shows Sam Sax, president of Gotham (left), introducing Cavanaugh (center) to R. William Neill, director.



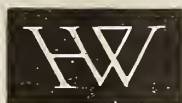
Country boy and girl at the meadow's end—a scene from Paramount's "Doomsday," showing Florence Vidor, the star, and Gary Cooper.



" . . . in every port." Yet there's ONE for weather foul or clear. These lovers are George O'Brien and Lois Moran in Fox's "Sharp Shooters."



Then in a garden of the rich . . . love may die—a scene from First National's "Sailors' Wives" with Mary Astor and Gayne Whitman.



THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Ten Box Office Stars Hard in Throes of Holiday Grind

Burr-Hines Starts "Chinatown"; Fox Starts "Square Crooks" and De Mille Starts "Hold 'Em Yale"; Luther Reed Completing "Hell's Angeles"

By DOUGLAS HODGES

LOS ANGELES, Jan. 3.—Ten stars of super excellence box office material are in the throes of picture making today and have been during the festive week just passed. Production, indicatively hard pressed, has also diverted studio chiefs' minds from their annual habit of holiday merry making.

The stars referred to appear herewith in a brief summary of their activities:

Colleen Moore	"Lilac Time"	F. N.
Harold Lloyd	"Speedy"	Par.
Clara Bow	"Red Hair"	Par.
Lon Chaney	"Laugh Clown"	MGM
Norma Shearer	"Actress"	MGM
Ramon Novarro	"China Bound"	MGM
John Gilbert	"The Cossacks"	MGM
Estelle Taylor	"Lady Raffles"	Col.
Rod La Rocque	"Hold 'Em Yale"	Pathe
Dolores Del Rio	"Red Dancer"	Fox

Harry Langdon's latest comedy, "The Chaser," has been completed and will be previewed shortly. Milton Sills is finishing work on "Burning Daylight" in which Mrs. Sills, Doris Kenyon, appears opposite him.

Jack Mulhall and Dorothy Mackaill are busy in "Lady Be Good" which Richard Wallace is directing for First National.

Boyd in De Mille Opus

William Boyd is working in "The Sky Scrapper" which Howard Higgin is directing at the De Mille lot.

Sally O'Neil and Margaret Livingston are principals in the Robert Kane production, "The Mad Hour," being filmed at First National.

The De Mille studios launched one picture during the holidays, "Hold 'Em Yale,"

which is under the able direction of E. H. Griffith.

Fox Begins Seiler Film

Fox Film Corporation began the production of "Square Crooks," a Lou Seiler production with Dorothy Dwan and Robert Armstrong.

"China Bound," a William Nigh picture, and "Laugh Clown Laugh" were begun last week by Metro-Goldwyn-Mayer.

Hines Begins "Chinatown"

First National began work on "Chinatown Charley," a Burr and Hines production at the Tec-Art lot Dec. 29. Louise Lorraine was selected for the leading role opposite Johnny. Edna May has the second feminine lead in the picture.

Luther Reed is completing the direction of "Hell's Angeles" at the Metropolitan studios. Ben Lyon and James Hall have the two big male roles in the picture and will return to their regular studios in a few days.

Gunning Loses Suit for \$750 Against Ralph Ince

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 4.—Ralph Ince was given judgment last week in Superior Court when he was a defendant in a suit brought by Wid Gunning and Sig Schlager on an alleged debt of \$750.

Blank Opens \$400,000 Riviera at Waterloo, Ia; Will Present Publix Units

(Special to Exhibitors Herald and Moving Picture World)

DES MOINES, Jan. 4.—The opening of the Riviera theatre at Waterloo, Ia., the evening of December 29 added another house to the string owned by A. H. Blank and his associates. The house has a capacity of 1,900 and is part of a theatre and office building costing \$400,000. The Riviera will operate on a picture and Publix show policy.

In the party attending the opening were A. H. Blank, Harry David, and Miss Dorothy Day of Des Moines, and M. E. Snyder of New York, general manager of Publix productions. Herbert Grove, for several years manager of the Des Moines theatre in Des Moines, is managing the new house.

Mrs. Mack Wins Award In Suit on Actor's Death

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 4.—Mrs. Charles Emmett Mc Nerney, widow of Charles Emmett Mack, Warner Brothers featured player, was awarded \$5,000 benefit award and funeral expenses and a decision was handed down that the film company was liable for the death of an actor on location during the lunch hour.

Stunt Flier Dies from Injuries as Plane Falls

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 4.—Al Johnson, 28, film stunt flier and pilot for Caddo Company died Friday from injuries received at Glendale when his plane struck high tension wires and crashed to the ground.

Maria Corda Leaves F.N. Lot to Free Lance

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 4.—Maria Corda, star of "The Private Life of Helen of Troy," last week severed her connections with First National and determined to accept offers from other motion picture companies.

Betty Back to School

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 4.—Betty Bronson, immediately upon the termination of her contract with Paramount, enrolled in the Marion Morgan School for Dancing. She will resume studies that she discontinued at the time Paramount placed her under contract in 1924.

Town Honors Champion Moving Picture Goer

(Special to Exhibitors Herald and Moving Picture World)

CHEROKEE, IA., Jan. 4.—Mrs. Wilhelmina Alf, 85, who has seen 3,000 motion pictures in as many successive nights, is to be honored at a special celebration given by the town as a tribute to her feat.

In commenting on this an editorial in the Des Moines Evening Tribune-Capital says, "a generation or two ago there were fewer pleasures for men and women of Mrs. Alf's age and situation. On that count alone the moving pictures are entitled to a great deal."

Fox Gave 7 Players Who Win Contracts First Roles

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 4.—Seven of the sixteen players who have been given contracts after being placed by the Central Casting Corporation, were given their first opportunities by Fox.

Marjorie Beebe of Kansas City, first had a role in "Very Confidential;" Sue Carol of Chicago, in "Slaves of Beauty;" Dione Ellis of Los Angeles, in "Cradle Snatchers;" Caryl Lincoln of Oakland, in "Wolf Fangs;" David Rollins in "High School Hero;" Gordon Elliot of Kansas City, in "Arizona Wildcat;" and Pat Cunning of Santa Clara, in "Very Confidential."

"Truth" to be 1928 Motto, Declares B. P. Schulberg

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 4.—"The year 1928 will be a year of truth in motion pictures. Truthful, human stories—faithfully, carefully and truthfully told. It will be a year of artistic accomplishment and it will leave the screen absolutely dominant in the entertainment field." This was the declaration of B. P. Schulberg, associate producer of Paramount, recently, in discussing industrial changes for the new year.

"The year just closing saw the end of what the trade has come to call 'gag' comedies," also stated Schulberg.

Charlie Chaplin to Make Serious Film of Napoleon

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 4.—Charlie Chaplin will start filming his conception of Napoleon Bonaparte in April, 1928, as a serious production to be written, directed and produced by himself. He is seeking a man for the role of the emperor. Part of the film will be made in France, says Carlyle Robinson, Chaplin's personal representative.

Synchronization Biggest Development, Says Warner

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 4.—"The year 1928 will make its greatest contribution to the motion picture public in the development of the Vitaphone and the Movietone," said H. M. Warner, president of Warner Brothers, recently. He sails January 14, with his brother Jack, for a two-months' trip to Europe.

Wolheim Out of "Angels"

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 4.—Louis Wolheim has been removed from the cast of "Hell's Angels" and has been replaced by George Cooper. It is the Caddo production to be released by United Artists.

New Picture Firm Files

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 4.—The Consolidated Pictures Corporation of California, a \$1,000,000 San Francisco motion picture concern, has filed incorporation papers with the secretary of state at Sacramento.

Costumers to Marry Soon

UNIVERSAL CITY.—Johanna Mathieson, costume designer for Universal, will be married in the spring to Elmer N. Woolf.

THE STUDIO PREVIEW

AL JOLSON'S opening of "The Jazz Singer" with Vitaphone was one of the most successful showings of Vitaphone which have been heard on the Coast. In that many of the titles were spoken on the record the picture has made an advancement beyond anything previously attempted by Warner Brothers.

Jolson in the black face character on the screen is an excellent substitute for his black face Mammy-singing characterization of the stage. He is well supported by May MacAvoy whose good roles recently have been far too few but who takes excellent advantage of such opportunities as this.

It is a good picture with a story everyone likes.

The son of the Jewish Cantor has a flare to sing on the stage which his father duly abhors. When the child leaves home his mother alone claims him as her son and his father asks him never to return.

The son's climb to fame is taken for granted and the homecoming situation later is well stressed.

A father's grim determination, a sweetheart's unselfish interest, and a mother's love are the three main factors in the story and each receives good treatment.

* * *

In "The Crystal Cup" Dorothy Mackaill, a professed manhater for a decade, weds Rockcliffe Fellowes, shoots him and immediately becomes attached to another

young man, Jack Mulhall. Love, of course is "The Crystal Cup" and in that respect the picture conforms to a well proven motion picture formula. Miss Mackaill's work is excellent.

* * *

"The City Gone Wild" is James Cruze's last effort at Paramount and is a fast moving crime drama made in nine or 10 days with Thomas Meighan as the District Attorney in the showdown. Cruze and Meighan know plenty about making pictures but Hollywood people have decided that even they need more time to make good ones.

* * *

"Sunrise" is still playing at the Carthay Circle theatre where it opened four weeks ago and is gathering momentum with each successive performance. It has been called a "marvelous picture," an "epic of the soul," an "unique achievement" and an "inspired film triumph."

It is probably all of those. I liked it and am sending my friends to see it.

* * *

Lillian Rich who did a remarkable piece of work in a picture called "The Golden Web" a year ago and suddenly disappeared is in a picture previewed at the Westlake theatre a few nights ago called "The Web of Fate." Her work is as it always was and she is at a distinct disadvantage in the picture only because of the weak story and weaker direction. Obvious trickery in pictures is uncommendable, now as ever, and dual roles come in that class of production. Miss Rich is both heroine and heavy and one role affects the other.

Explanations of the critical movements in the picture are lacking and leave the audience wondering why the villainess shot the villain. The audience wonders why the heroine doesn't have the man arrested who kills her father; wonders why she doesn't marry the man she loves in the second reel; and wonders why the same young woman should, after finding a man dead, inquisitively handle the gun with which he has obviously killed himself. The picture was made by the Peerless company and has the virtue of being comparatively short.

—HODGES

Warren Doan Goes East

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 4.—Warren Doan, general manager of Hal Roach Studios, left Friday for New York to discuss output for 1928 with Metro-Goldwyn-Mayer officials.

Exhibitor Cuts Newsreel of Marion Parker's Slayer

(Special to Exhibitors Herald and Moving Picture World)

COLUMBUS, O., Jan. 4.—Because he believed that a current news reel containing shots of William E. Hickman, kidnaper and slayer of Marian Parker in Los Angeles, placed the killer on a pedestal, Johnny Jones, manager of the Majestic theatre censored the reels before he would permit their exhibition. "I see no reason why a murderer of the type of Hickman should be glorified through the medium of the screen," Jones declared. "The Majestic theatre caters to every member of the family and there is no particular moral manifested in the showing of the instruments used by Hickman in his murder. International Newsreel furnished us with a fine screen story of the whole affair which was considerably edited, but in my estimation Hickman was given too much pomp. If the punishment of Hickman was shown as a result of the terrible crime, that would be a lesson and I would be only too glad to show it."

Showfolk Proud of Their Pets



After all a pet's a pet, if you like it that way. So we present (left) Samuel S. Torgan, who operates the Strand in Lowell, Mass., and his bull pup; (center) Charles B. Craig, manager of the Strand in Gloucester, Mass., Mrs. Craig, and their daughter; and David H. Farrell, owner of the New Onset in Onset, Mass., and his grandson, Master Charlie Farrell—who is, by the way, a nephew of Charles Farrell, the popular Fox player.

Al Jolson in Person at Opening of "Jazz Singer" at Criterion

Lone Bandit Gets \$1,500 at Pantages Box Office; "Death Note" Given Cashier—Universal Discusses Closing

By RAY MURRAY

HOLLYWOOD, Jan. 3.—Warner Brothers' second complete Vitaphone program attracted throngs of picture fans and film celebrities to the Criterion on Wednesday night. As an added attraction Al Jolson appeared in person and related a few amusing experiences he had during the filming of "The Jazz Singer" in which he is starred.

JOLSON arrived from New York the day of the opening and departed Thursday for New Orleans for a radio broadcasting engagement. He stated he will return in January to make another picture for Warner Brothers.

The combination of story and Vitaphone for "The Jazz Singer" was declared perfect by critics and fans and the vocal numbers received tremendous applause. An unusually pleasing musical score arranged by Louis Silvers accompanied the picture. Conrad Nagel acted as master of ceremonies on the opening night and introduced the following members of the cast: Eugenie Besserer, Otto Lederer, Warner Oland, Bobbie Gordon and Al Jolson.

* * *

Bandit Gets \$1,500

A lone bandit held up the Pantages theatre box office last Tuesday night about 10:30 and stole \$1,500 while 50 bystanders looked on. Pantages, which runs pictures and vaudeville, is located at Seventh and Hill street, one of the busiest corners of Los Angeles. The robber slipped a note scrawled on wrapping paper to Marie Lowell, reading: "Don't scream, death to you! Give me the money." The girl complied and the man scooped the money up and stepped into an automobile driven by a confederate.

* * *

Universal Pictures Corporation is so far ahead of production schedule for 1928-29, that there is a possibility of that studio closing down for a brief period about February 1, according to Carl Laemmle, president. Several conferences have been held during the past 10 days at which the feasibility of closing the studio was discussed. No definite decision has as yet been reached by the executives. According to rumors the Universal City plant would be closed for four months but Mr.

Laemmle said it would be for a much shorter time.

* * *

To Wed Big Game Hunter

Notice of intention of marriage has been filed by George Joseph Hausen, big game hunter, and Blanche J. Mehaffey, 23 year old screen star. Miss Mehaffey was a Wampus star three years ago. Hausen is 48.

* * *

Monte Blue to South Seas

Monte Blue, Bena Bush and Raquel Torres headed a party of 20 Metro-Goldwyn-Mayer players who departed Tuesday night for San Francisco where they sailed Friday for the South Sea Islands. Robert Flaherty and W. S. VanDyke, directors, are already on location filming the early scenes for "Southern Skies."

N. Y. Exhibitors Help Students—and Selves

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, Jan. 4.—Exhibitors of northern New York are looking weeks ahead these days and cashing in through their foresight. Each year, at Eastertime, hundreds of boys and girls who will graduate from various high schools in New York state journey to Washington for their vacation. The exhibitors are cooperating with these students and providing the greater part of the money to meet the expense of the trips. Benefit nights are already the vogue at many of the theatres, the students assisting in selling tickets to their friends and sharing in the receipts of the evening. This extends over a period of several weeks.

The company will not return until about June 1928.

* * *

A "short circuit" in the ventilating system on stage 5 of the Paramount-Famous-Lasky lot started a blaze which sent the Hollywood fire department to the scene Tuesday.

* * *

Meehan Goes East

J. Leo Meehan, F B O director, left for New York Thursday night via Los Angeles Limited Union Pacific, to be away two weeks.

* * *

Jerome Beatty, who was recently made head of the advertising and publicity department of First National, is due to arrive here about January 15.

* * *

Theatre Man Lost

Friends and relatives of William R. Hughes, who disappeared from his Santa Ana home, last October, are seeking him throughout the country. No word has been received by his wife or mother and they have appealed to the Travelers' Aid Society to assist them in the search. Hughes was district manager for George Mann Theatres, Inc., at Eureka, and left there several months ago entering the employ of West Coast Theatres, representing that concern in Santa Ana. The missing man is 34 years of age, is five feet eight and a half inches tall and weighs 160 pounds. He has dark hair and gray eyes.

* * *

"Hoot" Gibson and his company departed Wednesday for Lake Arrowhead to get exterior scenes for his new Western, of which he is the author, producer and star.

* * *

Hughes Signs Air-Vet

Ted Parsons, world famous air-fighter during the World War, has been signed by Howard Hughes, president of Caddo Company, to act as technical adviser in the filming of the flying scenes for "Hell's Angels."

* * *

Billie Dove in Korda Film

Billie Dove's next First National picture to follow "The Heart of a Follies Girl" will be "The Yellow Lily," an original by Lajos Biro, noted European dramatist. Alexander Korda will direct. Bess Meredyth is doing the adaptation.

* * *

Nancy Drexel has been selected to play one of the featured girl roles in F. W. Murnau's next Fox production "The 4 Devils." Winfield Sheehan has placed her under a long term contract. She has been in pictures a little more than a year, and has been known as Dorothy Kitchen. Her name was changed with the signing of the Fox contract.

Gotham Plans Do Not Call For Increased Production In New Season, Says Sax

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 4.—"Definite plans for Gotham productions are not entirely complete, but our future program so far does not include a greater quantity than the dozen or so pictures we will make this year," declared Sam Sax, president of Gotham, in commenting upon the production outlook for the new season.

"It is more than possible," he continued, "that the sum total of pictures produced will not aggregate as many as in 1927, as each organization is making a sincere effort toward quality rather than quantity. The new year will see more new stars than in several seasons past, while it will also see very few stage plays reaching the screen. More pictures, however, will be based on great works of literature."

Exhibitors Herald and Moving Picture World Production Directory

[Number immediately following title denotes production number]

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Associated Studios				
NO PRODUCTION				
California Studio				
"Trailing Back"	J. P. McGowan	Buddy Roosevelt	Trem Carr Prod.	Dec. 24
Chadwick Studio				
"The Miracle Girl"	Frank O'Connor	Betty Compson	First Division	Dec. 23
Columbia Studio				
"So This Is Love" (15)	Frank Capra	Shirley Mason Buster Collier Johnny Walker	Perfect 30	Dec. 2
"Lady Raffles" (16)	R. Wm. Neill	Estelle Taylor Roland Drew Lilyan Tashman	Perfect 30	Dec. 24
DeMille Studio				
"His Country" (3-25)	Wm. K. Howard	Rudolph Schildkraut		Dec. 5
"Skyscraper" (3-24)	Howard Higgin	William Boyd		Nov. 28
"Hold 'Em Yale" (11)	E. H. Griffith	Rod LaRocque		Dec. 27
F B O Studio				
"The Trail of Courage" (408)	Wallace Fox	Bob Steele	Western	Dec. 11
First National Studio				
"Lilac Time"	George Fitzmaurice	Colleen Moore		Dec. 19
"Little Shepherd of Kingdom Come"	Al Santell	Richard Barthelmess		Dec. 14
"Burning Daylight"	Chas. Brabin	Milton Sills		Dec. 18
"Lady Be Good"	Richard Wallace	Dorothy Mackaill Jack Mulhall		Dec. 5
"The Headliner"	Alan Dwan	Chester Conklin Alice White Bodil Rosing	Robt. Kane Prod.	Dec. 20
"Mad Hour"	Jos. C. Boyle	Sally O'Neil Alice White Larry Kent	Robt. Kane Prod.	Dec. 5
Fox Studio				
"Square Crooks" (28)	Lou Seiler	Robt. Armstrong Dorothy Dwan		Dec. 27
"The Escape" (2)	Richard Rosson	Wm. Russell Virginia Valli Nancy Drexel		Dec. 22
"Dressed to Kill" (6)	Irving Cummings	Edmund Lowe Mary Astor		Dec. 22
"Red Dancer of Moscow" (21)	Raoul Walsh	Dolores Del Rio Charles Farrell		Dec. 21
"Love Hungry" (2)	Victor Heerman	Lois Moran Lawrence Gray		Dec. 13

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Metropolitan Studio				
"The Yellow Cameo"	Spencer Bennett	Allene Ray	Patheserial	Dec. 8
"Speedy"	Ted Wilde	Harold Lloyd	Paramount	July 30
"Hell's Angels"	Lutheg Reed	Ben Lyon Greta Nissen Louis Wolheim	Caddo Production	Nov. 7
"Valley Beyond the Law"	Leo Maloney	Leo Maloney	Leo Maloney Prod.	Dec. 12
Metro-Goldwyn-Mayer Studio				
"Circus Rookies" (349)	Ed. Sedgwick	Karl Dane Wm. K. Arthur		Nov. 29
"The Smart Set" (350)	Jack Conway	Wm Haines		Nov. 12
"The Cossacks" (343)	George Hill	John Gilbert Renee Adoree		Oct. 25
"China Bound" (354)	Wm. Nigh	Ramon Novarro		Dec. 27
"The Actress" (336)	Sidney Franklin	Norma Shearer		Dec. 24
"Laugh, Clown Laugh" (352)	Herbert Brenon	Lon Chaney		Dec. 29
Paramount-Famous-Lasky Corporation				
"Red Hair" (686)	Clarece Badger	Clara Bow	Paramount	Dec. 12
"Abie's Irish Rose" (683)	Victor Fleming	Chas. Rogers Jean Hersholt Nancy Carroll	Paramount	Nov. 5
"Honky Tonk" (672)	Victor Schertzinger	George Bancroft	Paramount	Nov. 26
"Partners in Crime" (689)	Frank Strayer	Wallace Fox Ray Hatton	Paramount	Dec. 19
Tec-Art Studio				
"Chinatown Charley"	Chas. Hines	Johnny Hines		Dec. 27
Tiffany-Stahl Studio				
NO PRODUCTION THIS WEEK.				
United Artists Studio				
"Tempest"	Sam Taylor	John Barrymore	John Barrymore Production	Oct. 15
Universal Studio				
"We Americans" (4681)	Edw. Sloman	All Star	Jewel	Dec. 19
"Freedom of the Press" (4827)	Geo. Melford	Lewis Stone Marceline Day Malcolm McGregor	Jewel	Nov. 27
"Fallen Angels" (4337)	Ed. Laemmle	Pauline Stark Norman Kerry	Jewel	Dec. 7
"The Man Who Laughs" (4535)	Paul Leni	Mary Philbin Conrad Veidt	Jewel	Oct. 1
Warner Brothers				
NO PRODUCTION THIS WEEK.				

It will PAY you to READ EVERY WORD of this Variety review—

HELEN OF TROY

First National release and production featuring Maria Corda, Lewis Stone and Ricardo Cortez. Based on the John Erskine novel, adapted by Carey Wilson, with Alexander Korda directing. Photographers, Lee Garmes and Sid Hickox. At the Globe, N. Y., for three weeks commencing Dec. 9. Running time, 87 mins.

Helen	Maria Corda
Menelaus	Lewis Stone
Paris	Ricardo Cortez
Eteoneus	George Fawcett
Adraste	Alice White
Telemachus	Gordon Elliott
Ulysses	Tom O'Brien
Achilles	Bert Sprotte
Ajax	Mario Carillo

A corking . . . release that figures to particularly delight what is currently smart in picturegoers. De luxe house loge clientele should enjoy it thoroughly and others will signify hearty acceptance, but pot and pan Annie may have her doubts because there are no custard pies bombarding the walls of Troy.

At that there's nothing subtle about this original satire as screened. Situations, bits and titles are broad, and those situations, with the titles, make the picture. First National has given it a splen-

did production, including some trick camera work that commands admiration. . . .

The picture is nothing like the book. Robert E. Sherwood adapted "Road to Rome" on the Erskine plan and Carey Wilson, making the "Helen" film adaptation, evidently had vivid memories of the play. More so than the novel. So "Helen" on the screen is more like Sherwood than Erskine, although the latter will collect, and rightly, inasmuch as he's the instigator of the whole thing. Erskine was on the stage at the opening, before the picture, offering what was probably the best verbal introduction any New York film has ever had. It was funny and it was short. It also served to introduce Maria Corda in person.

Those who saw this girl in "Moon of Israel" are going to be surprised. The difference between the German and American idea of makeup. Miss Corda looks good here and in certain spots the camera makes her look great. For "Helen" she's "the type," and plays it nicely if a little blank at times. In future pictures this will have to be overcome. On performance no one touches Lewis Stone, even if he is still reaching for his coat lapel despite wearing

armor. Few will know that Cortez is in the picture.

"Helen" is all comedy, including the score, and the big houses can do no better than to use the Edouarde orchestration. Satirizing ancient myth in general and Helen's affairs particularly, the titles are topical, while the music is mainly based on the pop dance tunes. Wheeling the giant wooden horse inside the gates of Troy is accomplished to the strains of "Horses, Horses, Horses," etc. The film kids the husband-wife complex throughout, the king, following the conquest of Troy, making a beeline for Helen's dressmaker to destroy the shop. Meanwhile he has been trying to go fishing since 9 o'clock. When it looks as if Helen is about to take another vacation with her second prince, the king is convinced he's going to get in his trip, and that finishes the picture.

No battles and no slow spots. The action is lively all the way, with Miss Corda in various stages of slight clothing. . . .

"Helen" . . . is well made, lively and funny. The smart set will dote on it, and it's broad enough not to be over the heads of the John Held, Jr., models here or abroad.

—Sid.

Already **FIRST NATIONAL**

THE
Private **LIFE**
OF
HELEN OF
TROY

by **JOHN ERSKINE**
Presented by **RICHARD A. ROWLAND**
with **LEWIS STONE, MARIA CORDA**
and **RICARDO CORTEZ**

Written for the Screen and Produced by
CAREY WILSON

Directed by
ALEXANDER KORDA

**HOLIDAY WINNER AT THE
GLOBE, BROADWAY ROAD-
SHOW ENGAGEMENT *at 2²⁰ top***



has the Jump on 1928!



LIVE NEWS FROM COAST TO COAST

Columbus

COLUMBUS.—A. Maxson, motion picture theatre owner of Celina, Ohio, has operated his theatre both December 18 and December 25 in defiance of the practice of closing on Sundays. He was arrested upon the orders of the mayor and his case was bound over to the grand jury of Mercer county, which convenes January 5. Maxson will show that three other towns in Mercer county are open on Sundays and that this is a discrimination against Celina, which is the county seat. The other towns in the county that have Sunday pictures are Coldwater, Ft. Recovery and Rockford. . . . The Board of Trustees of the M. P. T. O. of Ohio will hold its first quarterly meeting at Columbus, January 11, when the matter of endorsing the Brookhart bill, regulating the distribution of motion picture films will be considered. This bill, pending in the National Congress, is receiving a great deal of attention, not only from exhibitors, but also from distributors and producers. The Ohio Association will give it a full consideration before taking action.

* * *

San Antonio

SAN ANTONIO.—R. H. Shannon of Chicago has been transferred to the San Antonio Paramount exchange, to replace Fred Larned, who has recently been promoted to assistant booking manager. Larned was formerly assistant ad salesman, and Shannon takes over his duties in that department. Frank Nelson is now the shipping clerk of Paramount, taking the place of Ira Johnson. Johnson has severed his connections with Paramount, and is now in Oklahoma, taking charge of the interests of his late father, who was an oil man. Charles Karr, ad salesman of the San Antonio Paramount branch, is all pepped up over the prospects of his team winning the Lasky Contest. Karr is a live-wire ad salesman, covering the entire valley and West Texas. He stands at the head of the list as a salesman of road-show accessories, and in the early Spring plans to make a personal tour of his territory in order to become better acquainted with his exhibitors and their needs.

* * *

Atlanta

ATLANTA.—Negotiations which have been under way for several days between Arthur C. Bromberg and Fred F. Creswell were ended yesterday with the official announcement that Creswell has joined Arthur C. Bromberg Attractions as district manager, with supervision over the Atlanta, Charlotte, and New Orleans exchanges. In predicting larger and stronger development of independents, Bromberg calls attention to the long list of major stars and screen favorites who have already appeared in numerous independently produced pictures, and the still longer list of those who have been placed under contract for forthcoming productions, Creswell comes under the Bromberg banner at a time when the outlook for independents is peculiarly promising. He brings to his new connection a vast accumulation of practical experience in distribution, and an intimate knowledge of the Southern territory. . . . The Crescent Amusement Com-

pany, Nashville, Tenn., of which Tony Sudekum is president, has purchased the three theatres in Dyersburg, Tennessee, and four other theatres in nearby Western Tennessee towns. Negotiations which had been under way for some time were concluded lately, according to an announcement given out when Sudekum returned from Dyersburg, where he, along with his brother, Harry Sudekum, treasurer of the Crescent Amusement Company, general manager Dean, and district manager J. P. Masters, conducted the finalities. The Crescent company already owned the Palace in Dyersburg. According to present plans, one of the newly purchased Dyersburg houses will be closed, while the two others will be operated, one—the Frances, which is the oldest theatre there, will continue as a road show house. The four other theatres included in the purchase are located at Ridgely, Tiptonville, Obion and Halls. All will continue operation.

* * *

Portland

PORTLAND.—Ned Depinet, general salesmanager, and S. W. Hatch, Western salesmanager for First National, will arrive here January 10. They will also cover other key cities on the Pacific Coast. . . . Manager E. M. Ludwig of the Whiteside theatre, Corvallis, is happy to advise that his house has been practically rebuilt since the recent disastrous fire, reopening January 2. . . . Clyde Blasius is now manager for the National Theatre Supply Company in Portland and adjacent territory. He was recently with the company in Salt Lake, and expects to make the "Single Contracts" famous in his new field. Roy C. Peacock, with headquarters in Seattle, will act in a supervising capacity over both the Seattle and the Portland fields. . . . John Hamrick, owner of the Blue Mouse theatre, has announced plans for a complete renovation and enlargement of the house. The work will be done between shows. . . . William G. Ripley, one of the veteran managers of Washington, and at one time a leading citizen of Aberdeen, is now operating both the Colonial and Pekin theatres at Longview, Wash. He reports a nice holiday business. . . . J. R. (Jimmy) Beale, formerly with Universal, has opened Portland headquarters for Tiffany-Stahl, and will cover Oregon and the Southern counties of Washington. . . . Al Oxtody, of San Francisco, well known along the row there, is enjoying a 10-day vacation, visiting relatives in Portland.

Albany

ALBANY.—Some time there may come a change in the officials of the Motion Picture Machine Operators' Union in Troy. There is that possibility, despite the fact that Harry Brooks has just been elected president of the local for the 16th year. Al Lemay has been elected financial secretary for an equal number of times. Louis Rinn was chosen as secretary at the recent election, and John Ross was named as treasurer. . . . T. C. Streibert, of New York, from the FBO home office, was in town last week for a conference with Al Guteck, local manager. . . . Sam Goldstein, of Springfield, Mass., in Albany for a day spent in booking, announced that he has just opened a new house in Chicopee. . . . Albany's Film Row heard with regret that Frank Learnan had decided to sever relation with the Farash Theatres in Schenectady. Before becoming identified with the motion picture theatre, Learnan was associated for several years with the State Treasury. . . . Employees along Film Row were remembered at Christmas by Morris Silverman, of Schenectady, with cigars and cigarettes for the men and candy for the girls. . . . Nat Levy, manager for Universal, has joined the "spat club," which includes Fenton Lawlor, Harry Seed, Al Guteck and others. Levy's sole excuse was that New York state's winters were far more severe than those of Philadelphia. . . . Miss Steinbock, formerly with the FBO exchange, has joined Pathe. Harry Gibbs, special representative for Tiffany-Stahl, was up from New York during the week for a conference with Jack Krause, local manager.

* * *

Kansas City

KANSAS CITY.—For the first time in 18 years, Bert Rogers, editor of the Olathe (Kan.) "Mirror," and father of Charles "Buddy" Rogers, screen star, took a vacation two weeks ago, leaving for Los Angeles to visit his son over the holidays and to witness the West Coast premiers of "My Best Girl" and "Wings," in which Buddy is starred. . . . Members of the stage production casts at the Orpheum and Mainstreet theatres, first run motion picture and presentation houses of Kansas City, were guests of the Orpheum Circuit Christmas Eve in the annual Christmas party held at the Hotel President. . . . Joe La Rose, who came from the Fox theatre, Philadelphia, to assume charge of the stage productions at Loew's Midland theatre, also will have charge of stage productions at Loew's State in St. Louis. . . . The three theatres of K. S. Duncan have been closed for repairing and cleaning. The theatres were closed during the holidays in order that the loss would be at a minimum. . . . The personnel of the First National branch had a Christmas party all its own. Tom Byerle, assistant manager of the exchange, donned the whiskers and played the role of Santa Claus, distributing the presents. Lew Nathanson, formerly with Warner and Universal exchanges, has returned to Kansas City. C. A. Schultz, manager of the Midwest Film Distributors, Inc., spent Christmas with his

(Continued on page 86)

Girl Converted to Pictures When She Sees "Ben-Hur"

(Special to Exhibitors Herald and Moving Picture World)

PITTSBURGH.—The story drifts in that at the Beaver theatre one day last week an 18-year-old girl saw her first motion picture. No reason is assigned for her never having before seen a picture, other than that she has lived on a farm and her trips to the city were very rare. The picture was "Ben-Hur," and that young woman will be hard to please, no doubt, the next time she sees a film, after having seen this masterpiece.



THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Newsreels See Biggest Year Ahead

Great Events Promise Much For Screens

The year 1928 promises to be the greatest yet in the history of the newsreels, in news importance and in recognition at the theatres' box offices. The most interesting thing about news, as every newspaper man knows, is the unexpected. And it is to be expected that there will be plenty of the unexpected, as there was in the year that has just put on its last show.

There are certain assured developments in the new year, however, which are bound to make splendid "copy" for the newsreels. First to come to mind is the fact that this is the presidential election year, with all that means to screen news.

Then there is every reason to believe that 1928 will bring new aviation records at least paralleling the trans-Atlantic and Pacific achievements of 1927. As the newsreels also wrote history with their unmatched covering of the flights last summer and fall, so they are prepared to provide even greater service to the theatres next season.

The new year promises rapid development of presentation of picture with sound, through the Fox Movietone. The use of Movietone was an achievement of the last month of the old year. What the new year will bring in this field can only be surmised, but a rapid expansion of its use is logical.

Even Leap Lear Is "Copy"

The year 1928 brings the Olympic Games, another event of worldwide interest. There is newsreel copy even in the fact of a leap year, which is certain to be the theme of many a sprightly "item."

A new development of the waning 1927 is likely to bring far-reaching results in the twelvemonth just starting. That is the use of the newsreel between acts of stage productions. It will be recalled that Ashton Stevens, dramatic critic of the Chicago Herald-Examiner, suggested such use of newsreels to fill the awkward pauses between acts, and Martin J. Quigley gave the suggestion editorial commendation.

Applied at Fond du Lac, Wis.

Then it was discovered that the plan already had been placed in successful oper-



International Newsreel will be used at each program in the new United Artists theatre in Los Angeles, which opened December 26, as the result of a contract signed by J. H. Goldberg, booking manager of West Coast Theatres, with G. E. Rosenwald, manager of Universal's Los Angeles exchange.

ation at the Garrick theatre, Fond du Lac, Wis., other short features also being interspersed between acts of the plays put on by a stock company. What will the new year bring forth in this direction?

Another novel use of the newsreel was as a prologue to a long feature of the war. Manager Roy McAmis of the Princess theatre at Sayer, Okla., applied this experiment with results in a showing of "The Big Parade," having bought up old newsreels of actual war shots. Here, too, may be the origin of a new practice in the use of newsreels to advantage.

Flights Fully Covered

The long distance flights probably provided the greatest opportunity, and all the newsreel producers arose to the occasion. All showed their mettle and the completeness and flexibility of their organization in covering the aviators' achievements—as well as the tragedies of those who did not succeed. Educational distributed a special with Kinogram's pictorial history starting with the ill-fated attempt of Rene Fonck. And as Truman H. Talley, editor of Fox News, stated, the covering of the flights added immeasurably to the prestige of the newsreel. Incidentally, Talley was author-

Used Between Acts and As Prologues

ity for the statement that 10,000,000 feet of negative were shot last year for newsreels.

Before this series of events came the Mississippi flood catastrophe, and the newsreels here played the double role of speeding to the public a pictorial history of the ravages of the waters as well as spreading President Coolidge's plea for the gathering of relief funds. So, too, in the case of the New England flood later in the year the newsreels played their part, as well as in the Tunney-Dempsey bout.

The year marked the beginning of the Paramount and M-G-M newsreels, and the appointment of Ray L. Hall as editor of Pathe News when Emanuel Cohen took charge of Paramount's new short feature department. Paramount News made its bow with pictures of the transatlantic fliers' reception at a showing of "A Night in Spain" in New York. A national welcome week ushered in the M-G-M News.

Kinograms Signs Don Thompson

Don Thompson was signed by Kinograms to build up its service in the Orient. International Newsreel claimed victory in a 200-mile air race with films from the Kentucky Derby when pilots of three other newsreels were forced down by storms.

News of the year brought out the fact that Peter D. Beckero of the City theatre at Highland Falls, N. Y., had used Pathe News consecutively for sixteen years. Educational again won the Hugo Riesenfeld Medal for the best short story feature of the year—"The Vision."

T. G. Randolph, International Newsreel cameraman, was drowned with two others when their boat was overturned by the force of a blasting operation which they were filming.

Fox News brought out a new camera car. Fox Movietone made its bow with a recording of the applause of the crowd when Charles A. Lindbergh took off for Paris.

Such is the record of 1927. Twelve months from now, to all indications, an even greater record of achievement will have been written. It is for the theatre owner to recognize the part the newsreel is playing in making his screen an up-to-the-minute pictorial newspaper.

What the Newest Newspictures Are Showing

KINOGRAMS NO. 5355—Lost? Mrs. Frances Grayson, who with her crew of three in airplane Dawn left for Europe—Mrs. Coolidge helps Santa on busy days—Live turkeys for live newsboys at Louisville, Ky.—Feminine voices say "set 'em up in the other alley" at Chicago, women bowlers get ready—Reveal great gasb in hull of Paulding—Go up 10,000 feet for big tea party at Richmond, Va.—Lindbergh sees Mexico's Venice.

KINOGRAMS NO. 5356—Wilbur at scene of S-4 disaster at Provincetown, Mass.—Pan-American Congress delegates assemble at Washington—Railroads get safety medals—Girl swimmers off for Bermuda—Germany first to demand plane tests, at Berlin—Lura Lures man into the ring; and then, at Chicago—War's lull revives Chinese night life at Shanghai—Pamunkeys bring game as gift to Governor at Richmond.

M-G-M NEWS NO. 39—Mrs. Grayson makes fourth attempt to fly across Atlantic—Monkey adopts orphan guinea pig—Colossal Cofferdam nears completion at Cromley's Mt. Pa.—Ice jams dynamited to prevent flood, at Grand Rapids, Mich.—Lindbergh sees beauties of Mexico's Venice.

M-G-M NEWS NO. 40—Cavalry in thrilling "desert" maneuvers at Monterey, Cal.—Kidnapper Hickman photographed in cell at Pendleton, Ore.—Record throng sees big handicap race at Jefferson Park, New Orleans—S-4 heroes honored at memorial service at Provincetown, Mass.—Blackbirds swarm to sheep "restaurant" at Willamette Valley, Ore.—World's skating champs train for races at Lake Placid Club, N. Y.

INTERNATIONAL NEWSREEL NO. 105—Racing dogs plow through heavy snow for training at Cronse Mountain, B. C.—Chureb at Albemarle, N. C., destroyed by fierce night blaze—Frances Grayson lost on fourth attempt to hop across Atlantic—Fair coeds at Corvallis, Ore., must know how to raise babies—Thousands of Gulls swarm harbor at Provincetown, Mass., in search of food.

INTERNATIONAL NEWSREEL NO. 106—Athletes flash speed in stirring winter sports at Lake Placid, N. Y.—Throng swarms around Hickman at Pendleton, Ore., as slayer of little girl admits fiendish deed—\$12,000,000 tunnel under the Rockies nears completion at James Peak, Colo.—Happy, snappy, peppy, the new 5 step dance, illustrated how it is done in New York.

PATHE NEWS NO. 104—Submarine S-4 rammed and sank in collision with destroyer Paulding at Provincetown, Mass.—Republicans prepare to stage convention—New type parachute is tested by Navy at League Island Navy Yard, Philadelphia—Japanese youths hold kite flying contest in Hamamatsu—Mrs. Evangeline Lindbergh flies from Detroit to meet son in Mexico.

PATHE NEWS NO. 3, Series 1928—Runaway balloon pays visit to Gay Paree—Johnson swings gun in Florida woods—See. Wilbur inspects S-4 salvage work at Provincetown, Mass.—Along Lindy's route in Central America—Wellesley girl wedds Chinese war leader—Ride surf board in steamer's wake at Long Beach, Cal.

FOX NEWS NO. 25—37 seamen trapped in submarine S-4 at Provincetown, Mass.—Southern gridiron stars go West—Christ's birthplace as it looks today—Col. Lindbergh gets mighty reception on his arrival in Mexico.

FOX NEWS NO. 26—Stirring scenes as Lindbergh's Mexico ovation continues—All hope abandoned for crew of 40 on S-4—Army aircraft bomb bridge in war test at North Carolina.

FOX NEWS NO. 27—One more attempt to fly the Atlantic has met disaster—How the Coolidges spent Christmas—Destroyer drydocks after sinking S-4 on which 40 died—Rooster and terrier in barnyard bout—Lindbergh's mother flies to share his triumph in Mexico—Biggest Army bombers complete wreck of bridge in North Carolina.

FOX NEWS NO. 28—Switzerland begins its winter sports, at St. Moritz—President receives delegates to Cuba—Air cadets perform over Kelly Field—British fighting unit choose fair leader at Aldershot—West defeats East in winter football at San Francisco.

PARAMOUNT NEWS NO. 43—Bomb \$250,000 bridge at Albemarle, N. C.—Mexico is Lindy's—Hope ends for S-4—A real snow battle at Fort Ethan Allen, Burlington, Vt., for the troopers—Move Harding bodies at Marion, Ohio, from temporary receiving vault.

PARAMOUNT NEWS NO. 44—Byrd gives them O. K., after seeing dogs that will go to South Pole—Honor new Dutchess at Tripoli, Libya—Lindy see Canal City in Mexico.

PARAMOUNT NEWS NO. 45—P. D. Q. with T. N. T. at bombing of bridge in North Carolina—To win Lenin good will Coolidge will leave U. S. for Cuba—Bury the batchet at Wersaw, Poland—Skating season opens at Boston—Winter vacation styles shown in Chicago.

Gottlieb Joined Air Service in War, Now Flying High with 'U'

MANNIE GOTTLIEB, now manager of Universal's St. Louis exchange, has had plenty of varied experience in the picture sales business and in the World War was an aviator. That might seem to indicate he has had many ups and downs, but we're assured it's chiefly ups.

He started out with the Eclectic Film Company of Minneapolis in 1914 and stayed with this company until it became known as Pathe. Then he joined the E. E. Fulton Company of Chicago, at that time representing Lubin Films, later identified as the V. L. S. E. He next organized what was known as the Favorite Feature Film Company, handling such successes as "The Dumb Girl of Portici."

At the outbreak of the war, Gottlieb joined and served with the Aviation Corps. He returned in 1919 and handled "Hearts of the World" for Lesser and Midwestern States.

He became a member of the sales force of First National for one year and next managed the Metro-Goldwyn office in Minneapolis. Joining the F. & R. Film Company there, he handled the Warner Brothers franchise in that city.

His connection with Universal began as a member of the sales force at Kansas City and developed into the holding down of the branch managership. Recently he was shifted to St. Louis as manager there.

Know G. L. Wood? He's 'U' Manager In El Paso Office

PRACTICALLY continuous service with one company since 1916 is the record of G. L. Wood, who holds the reins for Carl Laemmle's selling organization at El Paso.

It was in the capacity of bookkeeper and cashier that Wood joined Universal, July 17, 1916. He held down these jobs until 1918, when he resigned to accept a position as cashier of the All Star Features in Los Angeles. Ill health intervened and he returned to the El Paso exchange after three months.

Wood was office manager and booker there until 1920, when R. C. McIlheran succeeded Manager Richardson, who was transferred to New Orleans. He was salesman for McIlheran until June of 1922. McIlheran was shifted to Dallas and Wood succeeded him as manager of the El Paso branch.



M. Gottlieb



G. L. Wood

The Latest Short Feature Releases

WEEK OF JANUARY 8

"Panting Paps," No. 5 Standard, F B O, two; "Racing Mad," Mermaid, Educational, two; "Felix the Cat in the Smoke Screen," Felix the Cat, Educational, one; "Recollection of a Rover," Howe's Hodge Podge, Educational, one; "Harem Scarem," Snappy, Universal, one; "The Trail of the Tiger," Adventure, Universal, two; "A Case of Scotch," Special, Universal, two; "Buster's Big Chance," Stern, Universal, two; "Bare Fists," Western Featurette, Universal, two.

WEEK OF JANUARY 15

"Wedding Slips," Cameo, Educational, one; "Cutie," Devore, Educational, two; "So This Is Sapp Center?" Snappy, Universal, one; "The Vanishing Rider," Adventure, Universal, two; "Sliding Home," 2nd Collegians No. 10, Junior Jewel, Universal, two; "Dates for Two," Stern, Universal, two; "Riding Gold," Western Featurette, Universal, two.

WEEK OF JANUARY 22

"Jungle Round Up," Metro-Goldwyn-Mayer, one; "Felix the Cat in Draggin' the Dragon," Felix the Cat, Educational, one; "Wildcat Valley," Tnxedo, Educational, two; "Neck 'N Neck," Snappy, Universal, one; "The Vanishing Rider," No. 2, Adventure, Universal, two; "Any Old Count," Gumps No. 10, Special, Universal, two; "High Flyin' George," Stern Bros., Universal, two; "Wolves of the Range," Western Featurette, Universal, two.

WEEK OF JANUARY 29

"Dog Days—The Sun and the Rain," Outdoor Sketches, Educational, one; "High Strung," Mermaid, Educational, two; "All Set," Cameo, Educational, one; "By Correspondence," Snappy, Universal, one; "The Vanishing Rider," No. 3, Adventure, Universal, two; "Horns and Orange Blossoms," Special, Universal, two; "Start Something," Stern Bros., Universal, two; "The Brand of Courage," Western Featurette, Universal, two.

WEEK OF FEBRUARY 5

"The Ole Swimm'n' 'Ole," Snappy, Universal, one; "The Vanishing Rider," No. 4, Adventure, Universal, two; "The Cloud Buster," Gumps No. 11, Special, Universal, two; "Newlyweds' Servants," Junior Jewel, Universal, two; "Sealed Orders," Western Featurette, Universal, two; "Buster Steps Out," Stern Bros., Universal, two.

Fox Movietone Has New Entertainment Series on Release

Fox Movietone Entertainments go into release this week as an innovation for theatregoers of the new year. Visible and audible presentation of world-known performers is introduced with the Movietone.

Raquel Meller, internationally known star, renders four songs in her Movietone appearance. Ben Bernie and his orchestra offer several selections. Chic Sales' comedy sketch, "They Are Coming to Get Me," is another presentation. Anatole Friedland's Ritz Revue gives "On the Beach in Atlantic City."

Gertrude Lawrence, J. Harold Murray and the Rio Rita Girls claim attention in three song and dance numbers. Winnie Lightner proffers songs, as do the Kentucky Jubilee Choir and Nina Tarasova.

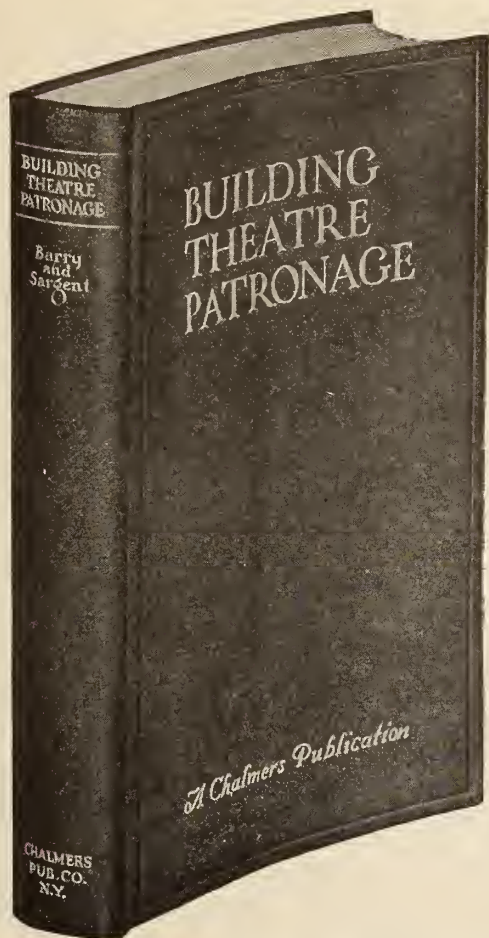
Movietone Entertainments of national and international interest also include singing by the Vatican Choir. Mussolini's speech and screen appearance are also worthy of note. For future release there also will be a series of condensed screen versions of musical comedy successes.

U. S. and England Hear Newsreels Simultaneously

For perhaps the first time in history, a broadcast description of the longest newsreel in the world was heard in the United States and in Europe at the same time recently when Dori Hancock, Hollywood news radio announcer talked over WEAF which was hooked up with 2LO of London, Thursday, December 29.

You Will Be a More Successful Showman in 1928

If You Equip Yourself With These Books



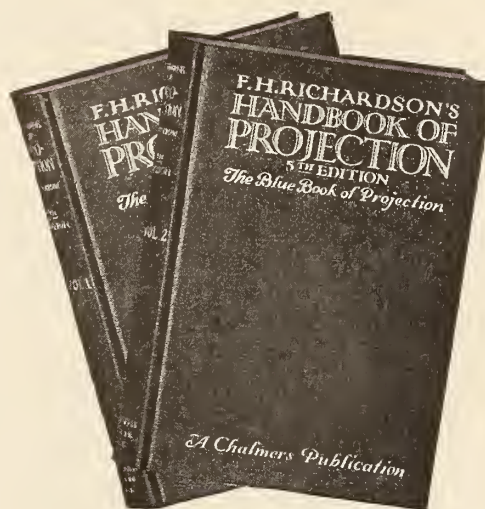
BUILDING THEATRE PATRONAGE

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BETTER PROJECTION

Projection Is Essential, and "Better Projection Pays"

By F. H. RICHARDSON

Bluebook School Answers Nos. 603 and 604

QUESTION No. 603—What are the dimensions of the standard aperture of the professional motion picture projector, as fixed by the Society of Motion Picture Engineers?

This question was answered correctly by so many that I cannot take up space to print all of the names. There are many more than 100 of them.

The answer is .6995 (87/128th) of an inch high by .9062 (29/32nd) of an inch wide. And that is that.

QUESTION No. 604—How wide would an object which is 1/16th of an inch wide in the film photograph be in an undistorted 18-foot-wide screen image?

Not so many on this one by a long, long shot. W. C. Budge, Brooklyn, N. Y.; C. H. Hanover, Burlington, Ia.; "C. A.," Mason City, Ia., (Hello, Old Topper. Get back in the water and STAY—Ed); Thomas McNamara, Waltham, Mass.; G. L. Doe, John Doe, I'm A. Doe, and "Bill" Doe, all Chicago, Ill.; George Lawrence, Sackville, N. B.; Charles E. Curle, Chattanooga,

Question No. 621

Do you consider it good practice to have a spare intermittent movement on hand? Explain your answer.

Tenn.; A. D. Henley, Seattle, Wash.; Albert Cook, Denver, Colo.; A. T. Boylson, Halifax, N. S.; Charles C. Colby (Hello. Thought you were dead—Ed.), Santa Fe, N. M.; D. G. Henderson, Quincy, Ill., and W. J. Lathrop, Little Rock, Ark., made good on this one.

Brother Lawrence works the problem simply, as follows:

An 18-foot-wide picture is $18 \times 12 = 216$ inches wide. If an aperture of 29/32 of an inch is 216 inches wide on the screen, then an aperture or object having a width of 1/32 of an inch would of course be as wide in the screen image as 29 is contained times into 216, which is 7.448, and since the object in question is 1/16 of an inch

wide, which is 2/32nd of an inch, the image of it would be equal to $7.448 \times 2 = 14.896$ inches.

The thing may be worked out by the following formula, as brother Curle points out: $1/16'' : 29/32'' :: X : 216''$, which reads: as 1/16'' is to 29/32'', so is X (desired measurement) to 216''. This, according to Curle, works out 14 26/29th of an inch. I didn't work out the decimal, but inasmuch as the equation is correctly stated, it must be the same as the result arrived at by Lawrence.

Still another method was stated by "C. A." He says: Working with information supplied on pages 245-46, Vol. 1, of The Bluebook, we proceed as follows: An 18-foot-wide picture is $18 \times 12 = 216$ inches wide. Multiply this by 32 and divide the result by 29 and we have the magnification. Multiplying this by the width of object in film photograph (7/16 or .0625 of an inch) and we have the width of the image, which is 14.89649, or approximately 15 inches as the width of the screen image of the 1/16'' wide object.

Chicago Sets Theatre-Building Record With Twelve New Deluxe Houses in Year

What is probably the greatest record ever achieved by any principal city in America is the record attained by Chicago in 1927 by contributing to the amusement world twelve new deluxe picture houses. All these theatres had their premieres last year and each one can boast of a building cost ranging from \$250,000 to \$1,000,000.

The houses which opened last year and now are running under a policy of either straight pictures or pictures and presentations, are Ascher's Sheridan, Schoenstadt's Piccadilly, Marks Brothers' Marbro, Cooney Brothers' Avalon, Lubliner & Trinz's Belpark, Congress and State, and the following independent houses, Teatro Del Lago, Patio, Lawndale, and Shore. December 29 United Artists also opened its first theatre in Chicago.

Not only can Chicago boast of having built more theatres in 1927 than any other city in America, but it can safely take its place at the top of the list as the city with the most beautiful and more expensive deluxe picture houses, even surpassing New York City in the total number of these.

Exhibitor Wins Second Sunday Closing Case After Losing First One

(Special to Exhibitors Herald and Moving Picture World)

WARSAW, IND., Jan. 4.—A jury verdict here in which Frank Parish, motion picture theatre owner at Milford, Ind., was found not guilty of violating the law by operating his picture house on Sunday is expected to have a salutary effect on the small town theatre situation in Indiana.

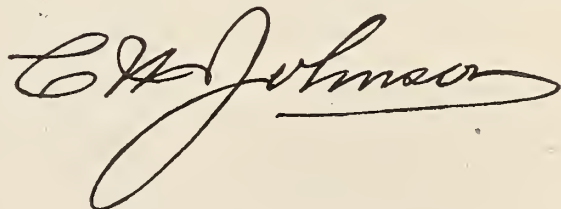
Parish was tried on a similar charge during the September term of court and was found guilty and fined \$10 and costs. He continued to operate his show on Sundays and new charges were filed. He was brought to trial on one of these subsequent charges. A number of prominent Milford citizens, some of whom are active in church circles there, appeared as witnesses for the defense. They all testified that Parish has a good reputation and is considered a law abiding citizen.

FOUR SIMPLEX PROJECTORS WILL BE INSTALLED IN THE PROJECTION ROOMS OF THE NEW FOX THEATRES

Supervisor Johnson says:

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PRESENTATION ACTS

Incorporated in this department of Exhibitors Herald is the Moving Picture World Department, "Stage and Pit."

Big Time Takes Films Sincerely Picture House Stage Shows Are to Last

Presentation Means Everything on the Bill—The Policy Not Only Refers to Bandshows, But Also for Prologues

With the New Year with us and the many problems confronting theatre managers one of the most important is the policy of stage entertainment in the picture theatres. Now that the Keith-Albee and Orpheum Circuits have merged into one enterprise, many independent Exhibitors are wondering whether or not presentation or the stageband policy will continue or whether it will revert to the former days of straight vaudeville.

According to a statement made by Mort H. Singer one of the supervising executives of the Orpheum Circuit who now operate the Diversey theatre, Chicago, and the Mainstreet, Kansas City on a stage bandshow basis, it is safe to state that the presentation policy in picture houses is here to stay, in fact it will last as long as the people at the head of it will supply the public with good entertainment, and good entertainment as a rule, means good talent.

Title Covers Everything

The bandshow policy which has been christened with the name presentation was first introduced into the motion picture theatre by Paul Ash at McVickers theatre about three years ago. Since then this form of entertainment has been generally known as the Paul Ash Policy.

In reality presentation as a name covers everything in a theatre in the form of stage or screen entertainment. To present an attraction means to offer it, and in the last three years this word has become a trademark in the picture house where stage entertainment was one of its chief attractions. As stated before in these columns presentation does not necessarily mean a Paul Ash policy with a band on the stage, it may also mean a prologue for your feature film or a scrim presentation for your organ solo. However,

(Continued on page 53)



Dick Maxwell and Marjorie Lee
Presentation Artists

Keith-Orpheum Theatres Now Run Pictures

Since the Pathe-Keith-Albee-Orpheum Merger, Vaudeville Has Become an Integral Part of the Presentation Field

By A. RAYMOND GALLO

Since the Keith-Albee Circuit and the Orpheum Circuit merger has been consummated, there has been a great deal of talk going on whether or not these two organizations would still maintain separate booking offices in their respective territories.

Inasmuch as the actual merger of these two enterprises has only gone into effect on January 1, it is rather difficult to say what steps may be taken regarding this matter.

In an interview with Mort H. Singer, an executive officer of the Orpheum Circuit, it was learned that E. F. Albee, president of the Keith-Albee Circuit, has been elected president of the new organization which is to be known hereafter as the Keith-Albee-Orpheum Circuit. Marcus Heiman, president of the Orpheum Circuit, has been elected executive vicepresident of the new corporation.

New Corporation Formed

Because of this combine it has been necessary to exchange shares of the stock of the former corporations for shares in the newer one. Before a complete board of directors can be appointed, it will be necessary for the stockholders of both organizations to hold a meeting for the purpose of transferring stock.

When these necessary corporation transactions have taken place it will then be possible to learn the new executive board as well as other executive members who will carry on the future booking problems of the new circuit.

Although no official statement has been made as to who would head the booking office of the Chicago agency, it stands to reason that C. S. Humphrey, for many years in charge of the Keith-Albee agency of the Chicago office, will in all probabilities be put in charge of the new Keith-Albee-Orpheum Circuit Chicago office.

Since the inception of the Orpheum Circuit on June 30, 1887, Chicago has been the general headquarters for its executives. Whether or not the executives of the former Orpheum

WE WELCOME YOU

The Editor of this department is happy to welcome its new readers from Moving Picture World, and wishes to state that "Presentation Acts Department" is always at the service of Exhibitors all over the world. This department under the above heading was inaugurated three years ago by Exhibitors Herald, and was a department exclusive with the Herald. It was the only Presentation department conducted by a film trade paper that devoted a comprehensive section entirely to the activities of picture house presentation. It is with further pleasure we announce to our readers that this department shall continue to serve and furnish readers of Moving Picture World with the same careful and helpful money making suggestions that it has been furnishing to the readers and followers of this department of Exhibitors Herald in the past three years. Anything pertaining to stage entertainment, the booking and staging of same, including costuming and scenery, and in fact anything of vital interest to you and your theatre that we may know; be assured that through these columns the many years of practical experience of Exhibitors Herald will be gladly passed on to you without incurring any additional expense to your weekly overhead. Since starting this department three years ago we have organized a staff of capable advisers who fully cover each and every department of theatre presentation, and all information that we may possess and that may be of interest and benefit to you and your theatre will be supplied to you upon request. Again the Editor welcomes readers of Moving Picture World into the Herald family.

corporation will remain in Chicago depends entirely upon the new plans laid out in New York by the new board of directors.

Big Change Expected

What dispensation will be made of Sam Kahl, known as the booking manager for the Junior Orpheum time and also as a Western representative for the former Orpheum Circuit, is not as yet known.

There are over 12 bookers on the fifth floor of the Orpheum Circuit and about four on the Keith-Albee, whether or not these same bookers will be retained is also a question. Up to the time of the merger, Thomas J. Carmody officiated as booking manager of the Western Vaudeville Managers Association, a subsidiary of the Orpheum Circuit, while Sam Kahl was booking manager for the Junior Orpheum Circuit.

The general booking for the Orpheum Circuit was always transacted through the New York office, with affiliation and the cooperation of the Chicago office. The New York office also carried on bookings for the Interstate Circuit under the direction of Charles Freeman.

Agency Books 500 Theatres

With the new merger of the Keith-Albee and the Orpheum Circuits interests, both owning and operating more than 150 theatres in the United States and Canada, it is now possible for artists of both stage and screen to secure more than 100 solid weeks of bookings by this new consolidation. It stands to reason that headline acts and featured artists will be taken under contract as heretofore for a period of at least three to five years to appear exclusively on these circuits with at least 20 weeks bookings in Europe through affiliated circuits.

Nearly 500 vaudeville theatres in America and Canada will hereafter be supplied with Keith-Albee-Orpheum entertainment. This means that more than 10,000 artists will be employed yearly by this circuit, ranging from a salary of \$200 to \$2,500 a week for headline attractions.

Another point of good interest in this new move to unite the activities of both circuits is the recent merger of the Keith-Albee vaudeville circuit with the Pathe-De Mille picture corporation which will hereafter operate as the Pathe Exchange, Inc., with John J. Murdock as its president. This affiliation assures both the Keith-Albee and Orpheum theatres of first run photoplays produced under the personal supervision of Cecil B. De Mille, and other famous producers which will hereafter distribute under the brand of Pathe.

Now that the two leading vaudeville circuits in the world have joined forces with one of the long established film companies, it now places these theatres in a class of deluxe picture houses with a presentation policy. It is safe to class them as such for nearly all of them now run motion pictures, whether feature length or short subject. It also is safe to state that nearly every theatre in the country now running film of some sort, with the exception of legitimate and musical comedy theatres, can be classified as deluxe picture houses with a presentation policy.

To substantiate this statement, one has only to investigate the Marcus Loew Circuit, the Pantages Circuit and the new consolidated Keith-Albee-Orpheum Circuit and their affiliated enterprises which represent the major stage entertainment booking organizations of the world.

Chicago Office to Continue

Whether or not the artists will hereafter be expected to deal with the separate subsidiary organizations as heretofore, is another question which is unable to be answered at this time, but it seems logical that after many years of building up a trade mark such as the Keith and the Orpheum people have, that they probably will not allow their third rate houses to exploit stage-entertainment as Keith-Albee-Orpheum vaudeville but only as to the class of their merits which may come under the heading of Junior Orpheum or Association vaudeville.

However, regardless of how many booking outlets the new firm may have the general booking transaction will probably be carried on in one office with the Chicago headquarters continuing with changes above stated.

Policy Will Last

(Continued from page 52)

when the stageband craze first hit Chicago, the entire middle west went stageband mad, doing what is a very serious thing to do in the show business, and that is resorting to too much of one type of entertainment, which generally tires the public.

To install a policy in your theatre is not a matter that requires only a few minutes of your time to decide, it is a matter of great importance for once you make the final step in deciding a policy and commence offering it to your audience, it then becomes standard-

ized, and the form it is presented in can either educate your audience in liking or disliking the policy.

Feature Your Films

It is true that nowadays very few motion pictures are made that can draw a crowd at the box-office on its merits, however, it isn't very wise to just bury your films behind an expensive stagershow that will more or less convey the idea that your motion picture is a secondary item on your program and that your stage policy is the chief magnet at your box-office. Never lose sight of the fact that no matter how good a stagershow you present to your audience, it is always the feature photoplay or comedy subject that draws most of the people into your house.

This is true beyond a shadow of a doubt otherwise the tremendous amount of money involved in the production and distribution of motion pictures would have not reached the stabilized basis that they are now operating under. It seems that the public of today has become fed up on just one class of entertainment and unless they are in the mood or in a financial condition to see a whole evening's entertainment of one type, they would much rather see a diversified program which today happens to be pictures and presentation.

This new department in the amusement world carries out the ideas and entertainment value of both, in this manner, that a comedy drama or a musical comedy in addition to its principal players may now be presented in a condensed form enabling the average wage earning theatre attendant to receive about three hours of entertainment at a popular admission price to meet his pocketbook.

Acts Can Book Solid

It is now possible with the recent merger of Publix and Loew's presentation units together with the affiliation of the West Coast theatres to offer presentation artists an entire year's work, of consecutive booking which proves for itself that the new policy having started as a fad has now become recognized as a national institution which shows a neat profit on the books of every deluxe picture theatre owner. To continue with this profit making you must give your audience a little of both as they now have become accustomed to this type of entertainment.

Hares Broadcasts

Ernest Hares, featured organist of the Pagent theatre, St. Louis, gives an organ recital every Friday noon from station KMOX, the largest radio broadcasting station in that city.

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I TOLD THEM ALL ABOUT YOU
(A real novelty)

BLUE RIVER
(A musical treat)

Starting off the New Year with the following great songs.

KEEP SWEEPING THE COBWEBS OFF THE MOON.

COBBLESTONES.

THE SING SONG SYCAMORE TREE.

AUF WIEDERSEHN
(We'll meet again)

YOU'VE GOTTA BE GOOD TO ME.

RAINY DAY PAL.

Write for the above and start the New Year RIGHT with a REMICK SONG.

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CLIFF HESS, Mgr.
Special Service Dept.



Sincere Best Wishes!

Below we reproduce just a few of the telegrams that have poured into the office of the Editor of this department when word of the merger of Exhibitors Herald and Moving Picture World reached the presentation field. These wires display and express the interest and whole hearted support of some of the most popular people in presentation who represent only a small part of the large family of Exhibitors Herald readers; who with this issue join forces with the readers of Moving Picture World. Through this department we wish to extend our sincere thanks and appreciation for the wonderful tributes and interest shown by the senders.

EXHIBITORS HERALD AND MOVING PICTURE WORLD

Having just learned of the merger of the two greatest trade papers in our industry we extend to you congratulations and the confidence that together you will give to the exhibitors the greatest trade paper during 1928 that the industry has ever seen. I wish you personal greetings for the new year and hope that in the merger it will give added breadth and scope to your department on presentations, for this particular section is of untold value to the theatre operator today.

JACK KNIGHT,
Supervisor of Theatre Management, Balaban and Katz Corp.

EXHIBITORS HERALD AND MOVING PICTURE WORLD

Just read with keen interest the announcement of the amalgamation of the Exhibitors Herald and Moving Picture World. As a reader of the Exhibitors Herald since its inception and a devoted follower of the presentation column, accept my congratulations and sincere best wishes for a continuation of your success.

H. LUSTGARTEN,
Manager, Lubliner and Trinz Harding theatre.

EXHIBITORS HERALD AND MOVING PICTURE WORLD

I know that the great service your department has rendered will now through this new merger create a leverage of still greater possibilities and I congratulate you and extend my best wishes because you deserve it by all the rules of merit.

ALBERT F. BROWN,
Featured organist, Marks Bros. Chicago theatres.

EXHIBITORS HERALD AND MOVING PICTURE WORLD

Let me extend my felicitations upon your consolidation with another wonderful periodical, the Moving Picture World. Together you now stand alone in your line of endeavors. Again accept my congratulations.

AL BELASCO,
Band leader for Lubliner and Trinz Senate and Harding theatres, Chicago.

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: I would like for you to send me more information on your "year's advertising campaign." For instance, could one take a sort of semi-monthly policy, say every other issue for approximately one-half the amount of the year's campaign? And if so, what are the terms? I would like to take up a year's campaign of advertising in the HERALD but I do not feel that I can afford the price at the present time.

It may interest you to know that the Jefferson had a midnight show New Year's Eve, with an entire change of program. I opened the show with a special set of slides called "Astronomy" featuring "My Blue Heaven." Miss Winnifred Stroud assisted in this number, singing "My Blue Heaven" in a blue spot, after which she made an exit and I continued with the number, when the audience started to sing on this number they did such a thorough job of it that I couldn't hear the organ. Next Peg Ulrey did her interpretation of Sophie Tucker singing "Someday Sweetheart," she received a big hand, as this is a return engagement for her, and she is well liked here. Happy Busch and Ethel Joy followed in a musical novelty and didn't receive quite such a good hand. The chorus followed with a good number, "Is She My Girl Friend," in which they did some mighty good stepping. After which I pulled the old gag of some one singing in the organ chamber, but this was new here and the audience liked it. Next Peg Ulrey and Bob Bonebrake sang a duet, "Highways are Happy Ways," and were well received. Happy Busch and Ethel Joy came back and were received passably well. After which Bob Bonebrake and the chorus did a number, "Blue Baby," with everyone out for the finale. The whole program was good and was well liked, it finishing exactly at twelve o'clock and was followed by a feature picture, "A Hero for a Night," and plenty of noise. Very truly yours, Jake Hammond, Solo Organist, Jefferson theatre, Huntington, Ind.

PRESENTATION ACTS—To the Editor: It wish that you would run down to Joliet some afternoon and see this marvelous theatre. We could frame up a very interesting news item about same, as it is so very unusual to have such a house in such a small city. I am sure that the visit and your time spent would be amply repaid. You can get a 1 p. m. Rock Island train leaving La Salle St. Station and get to Joliet by 2:30 p. m. and return to Chicago on the 4:05 p. m. train.

If you feel that you can run down we can arrange about my stunt at that time, otherwise let me know when I can see you in your office. I usually drive in to Chicago on Tuesday and Friday mornings. We would therefore have to make an appointment. Best wishes and good luck for the New Year, Leo Terry, Organist Soloist, Rialto theatre, Joliet, Ill.

PRESENTATION ACTS—To the Editor: I will be in Chicago in about ten days, so please let this matter ride and when I arrive I will look you up and give you what I want. We are rushed to death down here.

With very best wishes and hoping that you are now entirely well, I am Very truly, Al Short, Howard theatre, Atlanta, Ga.

PRESENTATION ACTS—To the Editor: Thanks for your Christmas card; and allow me to extend you the best greetings of the season in return. Sincerely yours, Chamberlin and Himes, "Ziegfeld Follies," New York, N. Y.

PRESENTATION ACTS—To the Editor: Sorry I was away when you came in. Let the matter rest until the next time I get to Chicago and will work out a little advertising campaign. Very truly yours, Abe Lastfogel, William Morris Agency, New York City.

Local Choir Used On Christmas Program

Bob Blair, manager of the Texas theatre, San Antonio, decided to give his patrons an additional entertainment feature during Christmas week. He obtained permission from the largest Catholic school in San Antonio to use their boys' choir gratis four times a day for the whole week and built a special overture production around this attraction. Blair also used a local singer, violinist and harpist. The entire production was worked in connection with an overture called "Christmas Carols," directed by Ernest Hauser. The set consisted of a huge lighted cathedral window, two ten-foot candlesticks, a scrim and two curtains.

L. CARLOS MEIER

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Past Nine Months





WELCOME, BOYS!

Greetings and best wishes for the New Year!—I wish to extend personal greetings and welcome to readers of Moving Picture World, who with this issue become a part of the large family of readers of Exhibitors Herald. . . . This little column written now and then (mostly then) appears in this section each week, that is, it should appear each, but sometimes I get lazy. . . . You know we all do at times. . . . Well, anyhow, the point is this: Any time you have something of news interest that you would like for me to print, shoot it along in the mail. . . . I love to open letters if they are not ones with bills in them. . . . Well, now that we have talked about the merger of Exhibitors Herald and Moving Picture World, let us go on with the news. . . . Oh say! while on the subject of merger, let us say a word about the recent Pathe-DeMille-Keith-Albee-Orpheum—oh gee! I had to take three separate breaths to say that. . . . Both circuits will soon operate their booking office under one head. . . . They also will run Pathe films. . . . West Coast Theatres have taken over Saxe and the Finklestein & Ruben houses, and begin operating them this week. . . . With Public and Loew uniting their stage units over their circuit, presentation artists can now work more than a whole year without a break. . . . "Tink" Humphrey, the genial general manager of Keith-Albee's Chicago office, just returned from a holiday vacation. . . . The new Shore theatre that opened in Chicago last week had our friend, Cornelius Maffie, as its guest organist for the opening program. . . . Speaking of openings, on January 5 the Butterfield Circuit opens a new house in Ann Arbor, Michigan, called the Michigan. . . . Starting on January 10 the Chicago club rooms of the N. V. A. resumes "Movie Night" and "Clown Night," two special frolics for the artists and members of the theatrical profession. . . . Florence Brady, a presentation artist, is now suing her husband for divorce, so is Marion Harris, a record artist. . . . Both claim no "attention." . . . What is a husband good for if he can't "attend" to his own wife? . . . We hear that Clark & McCullough are now playing de luxe picture houses. . . . We knew it, sooner or later they fall for it. . . . Or it falls for them. . . . Nearly every picture house in Chicago had a "midnight show" on Christmas and New Year's Eve. . . . Most of them had "kid shows" for a stage program. . . . Listen, Exhibitors! Here's a good stunt. . . . On some special holiday night turn your orchestra loose in the lobby and let your audience dance for a while. . . . The Granada of Chicago did this on New Year's Eve. . . . Mark Fisher was given a great welcome reception at the Senate theatre, Chicago, last Monday. . . . He celebrated it with five shows that day. . . . Another good man has gone wrong. . . . Jimmy Savage, well known in Chicago for his organ solo writing, has gone and got himself engaged to Olive Hope. . . . She is Mort Infield's secretary. . . . Have you folks ever met Glenn Burt? . . . He's the fellow who books presentation houses on the Keith-Albee circuit out of the Chicago office. . . . While speaking of agents and brokers, let us say a word about Tommy Burchill, the good natured booker of the W. V. M. A. Coast time. . . . Well, he's a heck of a fine guy, that's all. . . . Our good friend Jesse Crawford returns to Chicago next week for a long stay at his former stand. . . . Saw Jack Benny last week at the Chicago Palace and feel that he should do a master of ceremonies in picture houses. . . . Think it over, Jack. . . . Just got a wire from Bernard Cowham, organist of the Oriental theatre in Milwaukee; it said—oh well, look up his ad in this issue and read it. . . . Ray Turner is another organist that sends telegrams, only Ray wires money with them. . . . That's cooperation for you. . . . I hope Cliff Hess reads this column this week for I made a promise that I forgot to keep. . . . Anyhow, that dog novelty is a great stunt, Cliff, and I'll tell the world about it. . . . Well, I might as well say something about Lester Santly, he's a friend also and might feel slighted. . . . That press book and music was fine. Keep your eyes on the next issue of "Better Theatres," Lester. . . . Gee, whiz! why did I start this! . . . Now I've got to mention Larry Spier's "Up and Down the Alley"—ever read it?

Presently yours,

A. Raymond Gallo

STAGE SHOWS

Chicago Chicago

Week Ending January 1

The holiday show at the Chicago should be called "Infant Week." Never has this reporter seen so many infants, displaying such good talent, on any one stage in one show. The youngest was not a day older than three years, I'm afraid, and the rest ranged in ages from this baby on up, and every one of them worked like old timers. Where the Chicago got this array of wonderful infants and youngsters, I don't know. However, they had them and each was a wow.

The main presentation was called "Cinderella," and the entire show was built around this sort of pageant, with Buffano acting as master of ceremonies and his band furnishing the music. The scene where Cinderella arrives in a stately carriage drawn by four Shetland ponies and followed by a procession of court folk was impressive and beautiful. The rest of the show, with the exclusion of the Mason dancers, and Joe Mendes, the man monkey, was composed entirely of the aforementioned children, who danced, sang and did all the other stunts usually put on by grownups. Every act was well applauded by the audience.

The man monkey was good if you like such acts, in fact he was about the best trained monkey seen by this reporter, if that means anything. The Mason dancers contributed two finely executed dance routines, but after all, the credit goes to the infants. They were the whole show.

Spitalny and his pit orchestra rendered a fine symphonic arrangement of popular and operatic selections. This received a fine hand. Having seen the last afternoon show, the always looked for and appreciated organ presentation of Murtagh was missed.

St. Louis State

Week Ending December 30

Teddy Joyce made his bow as master of ceremonies for the stage shows this week. He fairly exuded boyish enthusiasm but seemed to be feeling his way, probably endeavoring to learn his audience.

He is slim, skinny in fact, and emphasized his thinness by wearing a short coat and tight fitting trousers, while he wore a funny looking little hat at times.

He is slim, lean in fact, and emphasized his and danced. His skating bit was the feature of the show.

The Twelve Criss Cross girls also did very nicely under Teddy's direction. In his "Roseland" novelty he introduced three precocious youngsters and in the finale there were two French dolls in the persons of two tiny girls.

Pittsburgh Grand

Week Ending December 31

The sole stage offering this week was Los Morenes and Company offering Spanish songs and dances. This act is ideal with a picture having a Spanish background but out of place with a feature like "Her Wild Oat" and Colleen Moore. Nicely done though.

Overture was a medley of Yuletide songs, including the always popular "Silent Night," and "Pilgrim Chorus from Tannhauser." At finish of overture screen opens with a "Happy New Year" trailer on it.

A comedy "Young Hollywood" and Paramount News was also on the bill.

(Continued on page 56)



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STAGE SHOWS

(Continued from page 55)

Chicago Oriental

Week Ending January 1

After being away for almost two months on a vacation to Europe, Paul Ash returned to the Oriental this week to resume his leadership of Chicago's most well-known stageband. The program was a varied one and went over big.

Opening: Paul Small stepped in front of the curtains to sing "Greetings" to the music of "Ain't That a Grand and Glorious Feeling." When the curtains parted two large hands descended from above, while the ballet did a snappy dance, at the same time that a moving picture of Paul Ash was thrown on a painted likeness of himself on the backdrop.

Paul appeared then in person and in a very short talk told how glad he was to return, hoped that the talent and ideas that he was able to bring back from abroad would please everyone and after wishing all a Happy New Year announced the first band number, "The Stampede."

Ilomay Bailey then came on and sang "Dream Kisses," "My Blue Heaven" and "Love and Kiss From Your Baby to Mine." She interpreted these numbers in a novel and very beautiful manner, and of course was called for encores.

A French trio of interpretative dancers, with Mme. Gesha, was next. It took the audience a minute or two to warm up to their work. This act was one of the most finished of its kind this reporter has seen, and they left amid loud applause.

The band next played a concert arrangement of "Just a Memory." This was received with a big hand.

Markell and Faun then did a boob dance to "Gorgeous" that provided much birth for the audience. This act is one of the standard picture house offerings that always clicks. It has been reported many times before in these columns.

For the finale, Paul Small sang "Happy New Year" as the ballet appeared from a large Grandfather's clock above and at the rear of the stage, while the words "Happy New Year" were spelled out in electric lights on the steps where the girls stood.

Kansas City Midland

Week Ending December 30

Jack Sidney was programmed as "the boy of Kansas City" in this week's stage attraction at Loew's Midland, as master of ceremonies at the Midland, Sidney has become virtually a permanent part of the show.

A medley selection was arranged by Conductor Carbonara of the Midland Concert Orchestra as an overture. Arthur Hays offered an organ novelty illustrated by slides, as well as organ solos during the feature picture.

Benny Rubin was seen in vocal and dance numbers, as was Monoff and Gifford. Kriss Kringle's Kiddies, thirty-five talented youngsters, were seen in song and dances frequently throughout the program.

St. Louis Ambassador

Week Ending December 30

One of the most elaborate shows for the Christmas holidays was offered here this week.

Lowry personally sang "Beautiful," while Ginger Rogers in her little-girl way sang a couple of numbers about unlitte-girl subjects.

Irmanette, a violinist who steps a bit, was also prominent on the bill.

The overture was conducted by Dave Silverman. It was "The Toy Shop." It was accompanied by colored lantern slides about Santa Claus.

Minneapolis State

Week Ending December 31

Finkelstein and Ruben brought back its semi-annual Kiddie Revue to the State, which always is a favorite for holiday week, as the chief attraction on this week's bill.

The revue was not quite up to the standard of the Kiddie shows of the last two years, due largely to the recruiting of an almost entirely new cast of juvenile entertainers. Several of the talented youngsters who have been a feature of the revues in the past had graduated from the Kiddie class.

The show was played before a very novel set in

which giant musical instruments had been built to form houses and trees while a long, sloping runway backstage resembled a huge piano keyboard.

The State band was on the stage in carnival dress, with its director Fred Heiseke serving in the double role of leader and master of ceremonies.

The show itself was built along the mature revue lines, the boy entertainers being clad in miniature tuxedos and the little girls simulating the roles of professional entertainers. Several of the youngsters were exceptionally good and bid fair to reap some of the laurels won by their predecessors.

Atlanta Howard

Week Ending December 31

The Howard's presentation this week proved to be a merry jubilee in keeping with the gay holiday season.

Al Short and his Melody Boys gave "Hello 1928," devised and staged by the band master and assisted by Virginia Semon, local dancing instructress.

Besides a cast of professional performers, chosen by Short, there were also a group of Atlanta girls trained by Miss Semon who participated.

Accent and Janesta, billed "Whirlwind Dancing Marvels," brought a good hand with their varied numbers. Bert and Eleanor Coll offered singing, dancing and instrumental skits and received audible praise.

Billy "Uke" Carpenter, musical comedian, and Kamberoff, tumbling accordionist, gathered their share of favor, also.

Especially beautiful was "The Human Fan," done by a chorus of well trained diminutive girls.

Another act of individuality was "Ladies of the Evening," a spectacular, scenic production given with special music and effects. It drew well.

Des Moines Capitol

Week Ending December 30

One week it is a surprise solo number and another week it is a soft shoe dance that Paul Spor, master of ceremonies at the Capitol, uses to wedge himself a bit closer into the regard of his audiences. The little exhibition of footwork this week was a slick method of fastening attention where it belonged and, incidentally, it added to the show.

"Dixieland," with its cargo of songs, dances and music from the stageband, was welcomed generously. A male quartet made harmonies to start the act going, and there were solos by Edith Griffith, personality girl, as a necessary foil.

Louella Lee presented novelty dances, with Morris and Rapp cutting deeply into the favor of audiences with their original dances. Then there was Henry Lamont and the Gould Dancers, including eight girls, who added to the joys of the week.

Joe Penner had the spot for really more time than anyone else on the bill. His highly original performance, comedy of a different type, if a reporter may use such a bromidic phrase, brought him numerous encores. He sang a ditty about whispers which seemed to entertain especially well, a group which evidently understood all the sides and all the rest of the lingo. A few of us failed to get all the alleged comedy.

Herbert Lee Koch at the organ was ready, as usual, with a Christmas medley to please his devoted followers.

A colored film, "Fantasy," the news pictures, and "Serenade" completed a good bill.



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Week Ending December 31

B. & K. gave everyone a treat in Al Kvale's Christmas fantasy, which was called "Toy Town Follies."

Opening: The entire cast and chorus excepting Al and his boys consisted of little children, none exceeding over 12 years of age. The show opened as Al, in neat appearing toy soldier costume, enters from one side as a little girl enters and looks over the snow-covered gingerbread houses, which is the street drop. The little girl sings a popular number, then Al tells her a little Christmas story.

Curtain then raises to a pretty setting of gingerbread man dolls and so forth. The orchestra boys in toy soldier costumes play a waltz as eleven little girls of Miss Abbott's Dancing School offer a cute toy doll routine.

Orchestra next plays Mark Fisher's song, "Everywhere You Go," as a little girl does a very good toe routine to a good hand. Al then announces a little East Indian doll—Little Gertie Stewart, a colored tot, the hit of the show, who sang "What'll You Do." Then did a clever jazz routine which earned her an encore of a well-done Black Bottom that won her a very fine hand.

Little Mary and George, two bowery dolls, next offer a series of good acrobatic stunts to a very fine reception. Davline, a sweet little girl, next sings "Miss Annabelle Lee" pleasingly, then offers a cute acrobatic dance routine to a fine hand. Jim, a seven-foot Siberian bear, follows with a Hula dance and then wrestles with two men who are offered five dollars each to wrestle Jim.

Little Russel Kay came next playing "Breezin' Along" on a small sax, then sang "Gorgeous" to Al and did a cute soft shoe dance that won a very fine reception.

Abbott's Dancing Dolls next offered a smart acrobatic routine.

Cloyd Griswold followed this with chorus of "Just a Memory" in front of small Christmas tree. Al and Cloyd, with faraway expressions on their faces, handle different toys and reminisce on their childhood. Al picks up a fife and plays a good solo of "Silent Night." Griswold then finishes with "Just a Memory." Both received a very good hand.

Two dolls dancing to "Hallelujah" as streamers of lights and tinsel is lowered as a beautiful lighted star is lowered for the finale.

St. Louis Missouri

Week Ending December 30

The Missouri had a regular Christmas show in keeping with the Yuletide season.

The upper stage was arranged like a brick fireplace with stockings hanging from the mantel while two huge Christmas trees formed the banks on either side.

The acts on the bill of fare ranged from singing, dancing and comedy to contortion and magic by the Luster Brothers. The climax was the appearance of Santa Claus on the stage. He distributed toys to the Missouri girls and they in turn ran from the stage to give the gifts to children in the audience.

Kansas City Mainstreet

Week Ending December 30

The Oska Boys in "Japanese Pastimes" topped the stage program at the Mainstreet this week. Walter Davidson and his Louisville Loons played their twenty-seventh week as the stage orchestra attraction, rendering popular selections as an overture.

William Colley, 5-year-old youth, proved an efficient musician with a harmonica and piano. Bobbie Randall was seen in the role of a comedian, while Saxton and Carol are two good looking girls who know how to dance the black bottom. A Chinese version of the Apache dance is done by Bertin and Leo. James Grady, tenor, is seen in pleasing vocal numbers, while Saranoff is a dialect comedian.

Pittsburgh Penn

Week Ending December 31

The stage show this week compares favorably with anything this house has done since it opened. Dave Harman and Band and the Penn Rockets are held over.

The curtain opens on the Rockets doing "The Doll Dance," done very well. Harman and the band next play a medley of waltzes, including "Diane," a banjo solo of "World Is Waiting for the Sunrise," and a string trio with "Sweetheart" from "Maytime," and finally a trombone solo by Dave, "My Hero." This number was well received.

Bemis and Brown followed with their two collegiate dances and the surprise finish with the girl taking off her hat proved she was a girl and not a boy got to the audience.

George Dewey Washington with two songs tied up the show and was forced to make a speech. His voice is unusual in quality and tone value and he

also knows the value of "selling a song" to the audience.

The girls were on again for a chicken dance done very cute with Antoinette Fabarius, one of the eight, stepping out for a solo bit at the finish.

Breen Brothers were next with their dance as done in the show "Cocanuts" helped put them over.

The Finale was "Let a Smile Be Your Umbrella," with the band first singing it, then entire company with girls in back on elevator stage. Best applause heard on finish of act here yet. During the number a scrim drop was let down bearing Happy New Year on it. Show title, "Hello 1928."

Overture as played by Don Albert and Orchestra was "Dance of the Hours" and Dick Liebert at the organ did a solo combining pop songs of 1927 and then introducing two hits for 1928.

Feature was "Love" with Gilbert and Garbo.

Milwaukee Wisconsin

Week Ending December 30

The stage band of the Wisconsin this week have appropriately called their presentation, "Bye, Bye, 1927." It opens with a drop of large newspapers carrying headlines of some of the leading events of the year 1927, including Lindbergh's flight, Dempsey-Tunney fight, and Coolidge's slogan, "I Do Not Choose to Run." From behind each of these sheets, one of the Abbott Dancers bursts forth appropriately dressed for the banner line on the news sheet. Each do a little dance and receives good applause, for it is a real clever introduction, well executed.

The orchestra then plays a selection entitled, "Bye, Bye, 1927," which is done in their usual effective manner. The orchestra number is followed by George Boyce, who shows the audience some snappy soft shoe dancing, and for which he receives big applause.

Helen Kennedy, a tall miss, sang with plenty of pep and not at all a bad voice, a number of popular songs, including "Hello Cutie" and "Dew Dewy Day." She had a fairly pleasing personality and made a good hit.

"Madame Bebbe" was the next number by the orchestra done in good style with the various members of the band singing snatches of the song.

And now the Abbott Dancers in black costumes did their stuff to the tune of the orchestra in a hot dance number known as the Dixie stomp. The girls worked nicely and drew good applause.

"Highways Are Happy Ways" was played by the orchestra and Eddie Galbrecht sang in the chorus,

taking Billy Meyers' place, who is sick. The number went over big for Eddie has a fairly good voice and he also obliged with singing "Little Gray Home in the West."

And then none other than Sophie Tucker herself, who sings new songs and old favorites as only Sophie Tucker can sing them. She also aids the leader direct the band as well as singing, proving she is a versatile lady indeed. She pleased the audience nightly with such songs as "She Don't Wanna" and "Absolutely, Positively." With her ability to make enough people laugh she had the audience chuckling most of the time, and went over real big. Ted Shapiro at the piano for Tucker, proved himself no mean pianist as well.

The grand finale brought the Six Abbott Dancers to the upper stage behind large drums which were lighted up from behind showing only the girls' silhouettes to the audience. The entire number was well staged and executed and inaugurated to Milwaukee theatregoers the company's new price policy, which calls for a slight increase in prices on week-ends and holidays with a slight reduction at week-day matinees. It is also the first of a series of big stage presentations with big stars as Sophie Tucker, heading the presentations each week.

All in all, with the exception of Tucker, one might say that the presentation was not a great deal better than those offered at lower prices.

The photoplay was "The Gay Defender," with Richard Dix.

Philadelphia Fox

Week Ending December 31


The presentation acts at the Fox constitute a very well-balanced and entertaining program, though there was nothing particularly characteristic of the holiday season except two large gaily-decorated and lighted Christmas trees, one on each side of the stage.

Forbes Randolph's Kentucky Jubilee Choir, the outstanding feature of the bill, received a very enthusiastic welcome. The setting was an old log cabin, in front of which were grouped eight colored singers clad in overalls and broad-brimmed straw hats. Their first number was "My Old Kentucky Home," followed by a humorous selection, after which they sang a beautiful and haunting negro spiritual that gripped the audience. This was followed by a camp meeting song accompanied by the usual handshaking and hallelujahs characteristic of a colored revival meeting. This is a wonderfully well-blended chorus and they carry off their act with such naturalness that the

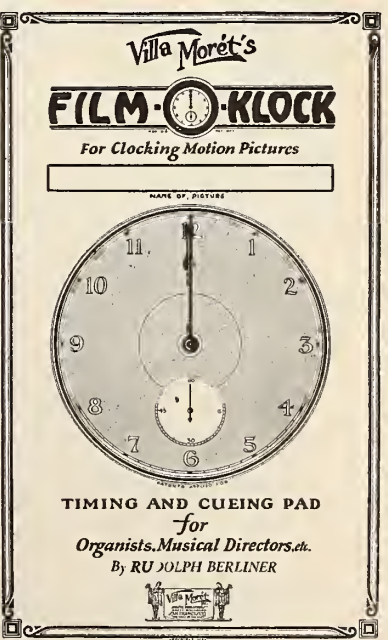


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audience is swept along with its realism. The applause was long and enthusiastic and the sole criticism was that it was not long enough.

Max Fisher and his orchestra played the usual jazz selections exceptionally well. The members of the orchestra, including the leader, fourteen in number, were dressed in Pierrot costumes against a circular stained glass window, flanked on each side by a tall vase against blue curtains embroidered in silver, a very effective and artistic setting. In addition to the orchestra's musical numbers, three of the boys sang various humorous songs, and one of them sang through a megaphone Irving Berlin's "Let's Start All Over Again."

Art Clifton and Ned Brent, the bouncing rubber-legs of dance, are artists in their line and kept the house in amazement and uproar with their clever antics. Never once did they descend to slapstick to put over their act.

Fred Harris and Julie Claire, in their dance from "The Love Song," gave a splendid exhibition of good teamwork.

There was a Christmas medley overture by the Fox Theatre Orchestra.

Chicago Granada

Week Ending January 1

This week's show at the Granada was called "Thunderland," featuring some very good artists whose names were not given by the announcer.

The first number on the program was "Changeless," by the orchestra.

Walter Bradbury did not make much of an attempt to please with his singing of "Among My Souvenirs," but was called for an encore.

"Fifty Years Ago" was the humorous ditty sung by a couple who came out riding an old-fashioned velocipede. They looked just like the characters on an old "tintype" and brought a big hand. A pleasing duet from "My Chocolate Soldier" was next given.

The Loomis Twins were next singing "A Night in June" and "Say It Again." The dramatic reading to "O How I Miss You Tonight" was well received.

The dancing girls did a clever ballet, aided by a male tap and eccentric dancer.

For the last number three fellows did an amusing shell game ballyhoo that brought a lot of laughs. They played "At Sundown" and "He's the Last Word" to a big hand.

The finale was short and loud, but quite effective.

Boston Metropolitan

Week Ending December 30

Christmas week brought with it an unusually attractive stage show entitled "High Lights," produced by John Murray Anderson. The orchestral prelude which opened the program was entitled "A Christmas Fantasy," and consisted of familiar carols sung by the Metropolitan Vocal Ensemble. The stage setting for this number was very effective. It represented a street on Christmas eve, and with the aid of the camera the effect was given of snow falling before the houses. The carolers were in picturesque costume. Two lighted Christmas trees on either side of the orchestra gave the finishing touches. Arthur Martel's weekly organ classic combined opera and jazz in a selection entitled "Denizetti vs. Donaldson."

Gene Rodemich and the Met Band as usual opened the stage show with a jazz number. Then Sherry Louise sang "Caro Nome," accompanied by the orchestra. Between her and the orchestra there was a gauze curtain beaded with rhinestones and tiny electric lights which twinkled and sparkled, making an attractive background for Sherry's song.

A clever dance was put on next by the Foster Girls as the "Living Marionettes." They were in gayly colored costumes of red, yellow and green check, and their arms and legs were attached to strings suspended from above stage, which made them look like real marionettes.

A syncopated highlight was next on the program in the person of Helen McFarland. She put pep into everything from a vocal rendering of "Is He My Boy Friend," and a snappy jazz dance, to a peppy xylophone solo.

In contrast to this vivacious bit of humanity, Douglas Burley gave us a slow motion number. He apparently had no bones in his body for he twisted himself up in such queer contortions. He made quite a hit when he leaned down and looked at the bottom of his foot with no effort at all.

"I Told Them All About You" was played by the band here, although unannounced on the program. After this came the Foster Girls again, this time in a military tap.

Lou Masse and Ambrose Dietrich then put on some acrobatic dancing. They were dressed as traffic cops, and their number was entitled "A Traffic Highlight."

A comedy highlight, and the hit of the performance was next, with Maizie Clifton and Billie de Rex as the two hard-boiled actresses. The scene was supposed to be in front of a Paris saloon, but

they were so "tough" we thought they must be from down by the Winegar Woiks. Their jokes and songs got three encores.

For the finale the entire company contributed. The Foster Girls did another tap step, this time in aviation costume. Masse and Dietrich in Russian costume did some fast dance steps, and Helen McFarland came back for a few minutes with her xylophone, while Sherry Louise sang "Where Lanterns Glow."

The film was "Two Flaming Youths."

Kansas City Capitol

Week Ending December 31

"The American Girl" was the stage production presented by the Bert Smith Revue company at the Capitol this week. Tuneful songs and splendid scenery were plentiful. Vi Shaffer again was seen as the feminine lead, while Billy Van Allen played the leading male role, both appearing in frequent song and dance numbers.

"Chuck" Hoback also was seen in vocal numbers, as was Geneva Mick. The Golden Gate Four rendered several vocal numbers, while the Broadway Beauty Chorus did its share of the work.

A medley of the songs used in the show was played by the Capitolites, the theatre's permanent orchestra, as an overture.

Philadelphia Stanley

Week Ending December 31

The presentation acts at the Stanley this week were designed particularly to appeal to children, even the overture being an arrangement of "Mary's Little Lamb," compiled by Gabriel Hines, with a Fitzpatric scenic film in colors showing the origin of the immortal nursery rhyme. Sascha Jacobibnof, concertmeister, then played a beautiful violin solo, "Ave Maria," with harp accompaniment.

A holiday divertissement, "The Stanley Christmas Party," with Catherine Littlefield and a cast of twenty and the Sylvania Concert Quartette, followed. The act was in three scenes.

Scene 1. The Sleigh Ride. There was a moving background of wind-blown clouds as a horse drew an old-fashioned sleigh across the stage, while the Sylvania Concert Quartette sang "Jingle Bells."

Scene 2. The Snow Glen. Beautiful scene showing snow-laden trees and winding roads as the quartette in spot sang "Silent Night" and "Joy to the World."

Scene 3. Under the Christmas Tree. An elaborate act showing a bright fire burning in a grate and a gigantic gift-laden Christmas tree with a group of dolls and toys standing stiffly under the tree. This scene consisted of eight numbers. In the first, Emma Zuern, soprano, sang "Toyland." In the second, "The Awakening of the Toy Doll," Catherine Littlefield took the part of the doll most realistically. The next four numbers represented trick dolls, singing, dancing and acrobatic dolls and mechanical toys in action, the parts being taken by members of the Littlefield Ballet.

The wooden soldier by Joseph Ross, with his clever acrobatic stunts, brought down the house, while the twin bears and the green monkey were especially good.

Then there was a doll ballet by Catherine Littlefield and her company and in the finale all of the dolls and toys paraded stiffly around the stage. The stiff, mechanical motions of the dolls and toys made it hard to believe that they were real flesh and blood, and the dim firelight and the character of the music made the illusion of a Christmas Eve frolic of toys complete.

The Stanley staff, who staged and arranged the Christmas party, deserve great credit.



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Bennie Krueger

Feature Attraction

— at —

Balaban
and Katz
UPTOWN
and
TIVOLI
Theatres,
Chicago



Chicago Uptown

Week Ending January 1

The program at the Uptown this week was composed almost entirely of little folks, and the audience surely did like them. Bennie Krueger and his band supplied the music.

Opening: The Morgan Dancers did a "Rabbit Dance," and while the band played "Silent Night" the "House of Mother Goose" was presented. The backdrop was illustrated with all the childhood story book characters, and a big pie covered the band, who played "Bye Bye, Blackbird." Then eight little tots who were dressed as fairy tale characters sang a group of the nursery rhymes. At this point Krueger arrived, and when the children all gathered around him, he said, "They think I'm Father Goose."

The Morgan Dancers then did a "Rabbit Dance" and the band followed with "Just a Memory," with a vocal chorus by Jackie Heller and a saxophone solo by Krueger that was excellent.

"Two Little Blackberries" did a pleasing skit; a revue performed to "Annabelle Lee," and a bouncing clown sang "No Wonder I'm Happy."

Baby Jane was next playing a saxophone solo, "Let Me Call You Sweetheart," and then sang "Why Are You Jealous of Me?" A flapperette and two soldiers sang "Under the Moon" and did acrobatic dancing.

Roberts and Clark presented a very novel act. The man was dressed in a bulldog outfit that was just about as realistic as it could be without being the real thing. His howling and antics caused many laughs.

Some Irish "triplets" and some Dutch "twins" came out and added to the color and completeness of the show.

Tommy Wonder, who was reported in last week's Oriental report, again scored with his clever dancing.

For the finale, the Morgan Dancers held torches spelling out the words "Merry Xmas" and screams of tinsel descended while the band played "Jingle Bells."

Brooklyn Strand

Week Ending December 30

In celebration of Christmas Week managing director Edward L. Hyman presented an especial stage incident called "A Christmas Fantasy," which fully upheld the reputation of this house for offering presentations of timely interest. In addition, there was another stage number which offered stage band and featured artists.

The feature photoplay was the comedy-drama, "French Dressing," which ran 1 hour and 10 minutes.

The theatre front, lobby and interior were decorated with garlands of holly, etc., for Christmas and two large Christmas trees flanked the production stage. These trees were fully decorated and were used during the "Christmas Fantasy." This presentation, "in one" with a newsboy tenor coming out in front of the fabric draw curtains singing "Rags." A steel-blue spot from the dome covered the boy. At the conclusion he did a little pantomime of a newsboy trying to keep warm in the cold as the curtains slowly opened, disclosing a tableau in full stage behind a scrim of angels, these being the members of the ballet.

Newsboy slowly made his exit as a soprano off stage sang "Holy Night" while the girls went through some specially prepared business. Four light blue spots from either side on the set and violet floods from the dome on scrim.

At the conclusion of this the James A. Fitzpatrick technicolor film, "Mary's Little Lamb," was thrown on the screen while the Famed Mark Strand Orchestra played the specially scored music. After this

Organs Use 18,000,000 Pounds of Wind Daily

(Special to Exhibitors Herald and Moving Picture World)

TOLEDO, O., Jan. 4.—More than 18,000,000 pounds of air are blown within the pipe organs of the United States every day to provide music in the nation's churches, theatres and auditoriums, according to figures compiled by ventilating engineers who are conducting a survey to show the important part that electrically controlled air plays in every phase of American life. Driven by powerful blower type fans, veritable gales of wind pressure are created within the pipe organs to produce the resonant musical notes from inanimate metal. In the modern pipe organ, the fans are specially constructed with special motor, mounted as a unit on an absorbent foundation and provided with a flexible air pipe connection so that not the slightest machine or air noise will magnify or travel through the quietness of a church or similar building.

the screen was raised, disclosing a nursery set, in the center of which was a huge bed. Members of the ballet, 12 in number, were dressed in kiddie pajamas and went through a dance, after which they all piled into bed.

Lights were dimmed as Santa Claus with pack on his back made his entrance singing Victor Herbert's "Toyland." The children awakened, discovered Santa and rushed to him, each getting toys and dolls. This followed a novelty dance in which kiddie cars played a prominent part. Santa Claus then made his exit as the children returned to bed. This "Christmas Fantasy" required 20 minutes in full.

After the Topical Review, Ted Fiorito, the composer, appeared in full stage with his Victor Recording Orchestra of 12 musicians and went through a well balanced program. The routine, taking 20 minutes, was as follows: the band opened with "Charmaine." Four amber spots and 4 blue spots covered the set; bridges 1 and 2 amber floods, with dome also amber.

Carlena Diamond, the dancing harpist, was the second number. She was covered by white spot from dome; bridges off. The drummer then came forward to sing a comedy song; the dome covered him with an amber spot; bridges 1 and 2 also amber.

Ted Fiorito, on the piano, played his best known compositions. Two blue side spots on band and white spot on Fiorito. "Mellenberg Blues" was the next band offering, after which Caffery and Miller, acrobatic dancers, did their stuff; all lights white. The number closed with "Miss Anna Belle Lee."

Pittsburgh Penn

Week Ending December 24

After a series of names this house comes back to the stageband policy with added acts presenting a well balanced bill for its return to the most popular picture house policy today.

Dave Harman and his band opens the presentation playing "Pale Moon," using a special arrangement. The Penn Rockets, eight girls well trained, next do a number. Charles Gregory, who was planted in the band, steps out to do his musical specialty of playing a rubber glove, balloon, rubber tire and a saw. Next came the Capital Quartet, who pleased with three numbers. Lloyd and Brice stopped the show with their acrobatic act, well spattered with laughs.

Dave, assisted by the band, sung "That's a Good Girl" and the Penn Rockets on again for another dance. Murray and Alan, with two comedy numbers, "Liars" and "10,000 Years Ago," came along and tied up the proceedings.

The finale had everybody on the stage with the girls in the rear of the stage on the elevator, which came up with a lot of set pieces, all having thousands of mirrors on them, making a beautiful sight.

An overture by Don Albert and the Penn Symphony Orchestra entitled "The Spirit of Christmas" had the Capitol Quartet and Virginia Futrelle singing "Holy Night" and "Adeste Fideles" and scenic effects. The feature, "Body and Soul," with an "Our Gang" comedy wound up the bill.

Chicago Diversey

Week Ending December 31

The "Toy Shop" was the title of this week's stage show at the Diversey.

The music by the Musical Funsters, who were led by Joe Kayser, was exceptionally pleasing.

The opening music was a medley of childhood songs that was very well liked. After a revue by the dancing girls, Za Bell Thall did a toe dance to some inappropriate music.

Fauntleroy and Van played "How Can I Call You Friend After I've Called You Sweetheart" on brooms, and then "The Old Grey Mare" on bellows. Their clogs, trick hick songs and "recitations" drew a big hand.

Jazzlip Richardson was next with acrobatic and eccentric dancing to "Sing Me a Baby Song" and "Just Like a Butterfly." He went over big.

The boys in the orchestra then dished up some hot and harmonious jazz, and the show closed with the revue by the dancing girls.

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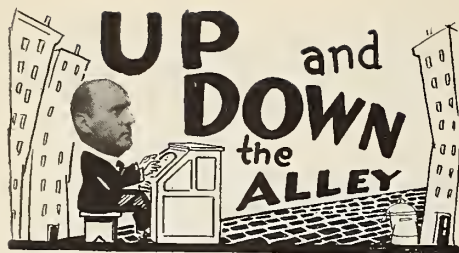
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(With Apologies to O. O. McIntyre)

The wide open spaces of Broadway, where 7th Ave. branches off in front of the Palace theatre. . . . A big and beautiful Christmas tree in front of the Times building, bearing this message, "To all New York, and to the strangers within her gates." . . . Of all the unexpected things—in the very heart of the "alley," the biggest electric sign of them all says "CHICAGO." . . . A blind man folds his pencil tray, sticks his "I am blind" sign in his coat, and scoots around the corner. . . . Irving Berlin in a hurry. . . . A birth control salesman in front of the Paramount building. . . . The ballyhoo from uniformed attendants in front of the Paramount theatre. . . . The beautiful hundred foot soda fountain in Walgreen's drug store. . . . Peacock Alley in the Astor Hotel, running from 44th street to 45th street, lined with beautiful women, waiting for someone (not me). . . . Taxicabs, all colors of the rainbow, and streaming by in hundreds. . . . Believe it or not, a music store with twenty-five people hanging around outside, and not a single soul inside. . . . Hope Hampton, in all her beauty. . . . Newsboys on every corner (by the way, did you know that some news stands along the "alley" are worth twenty-five thousand dollars a year). . . . Four Rolls-Royces, one after another. . . . Too cold for Coney Island, so the bus vendors take you through the Holland Tunnel and return for four bits—that's if you want to go. . . . Something just passed in a hurry, may have been Lon Chaney. . . . Remember the old Claridge Hotel? (What a difference today!) . . . The Automat (always crowded). . . . Eddie Elkins, dashing to the Strand theatre stage entrance. . . . Terrific crowds, going to terrific shows. . . . Raccoon coats from Yale, Harvard, etc., in New York for the holidays. . . . Of all people, O. O. McIntyre himself (I blushed). . . . What ever happened to all those "mammy" singers? . . . The famous corner of 47th street which resembles a local union during the daytime (the difference being in price). . . . Flora Finch, remember her? . . . With the exception of two, there are no more cafes or night clubs on the avenue; they have all moved to the side streets, and the Chop Suey joints have taken their places. . . . Louis Mann (wing collar and all). . . . Charlie Isaacson (a hustling Berlin plugger). . . . At Fiftieth street, west bound pedestrian traffic going to the hockey game at Madison Square Garden. . . . Electrically lit antennas atop the Park Central Hotel (a sight for many questions). . . . A few feet from the "alley" the Roxy theatre, doing a big business. . . . The Casa Lopez with Lopez standing out in front (to the delight of many flappers). . . . "What-ever-they-are" hanging around in front of Lindy's Restaurant. . . . An old man with a monocle and a young girl with a dog, strolling together as if they were on the boardwalk in Atlantic City (I'm sure he wasn't her father). . . . Roseland, America's first big ballroom. . . . One block further up, the Arcadia Ballroom. . . . Both doing a good business and built with Philadelphia money. . . . The Colony theatre, faring pretty badly (would make a marvelous "legit" house). . . . The crosstown elevator (holding up increases in property value). . . . Hammerstein's new theatre, playing to capacity business with the "Golden Dawn." . . . From here to Columbus Circle its "epis" (if you know what I mean) so I grabbed a cab and went home.

RUMORS have it, that: Paul Whiteman intends leaving the Victor Company and joining the Columbia. . . . Walter Douglas and Addy Britt of the Waterson, Berlin and Snyder organization are going into the music publishing business with the celebrated Walter Donaldson. . . . Paul Ash is to have his hair cut. . . . Philip Spitalny will soon be the maestro at the Hotel Pennsylvania. . . . Samson never knew Delilah. . . . Sammy Levy was barred out of Madison Square Garden. . . . Jimmy Carr isn't a doctor. . . . Jack Robins owns a piece of Variety. . . . The Variety owns a piece of Jack Robins (anyway you want it). . . . Eddie Foy is a bachelor. . . . Gene Austin is colored.

There, now, you have the latest "dirt"—make the most of it!!!!!!!

Larry Spier

ORGAN SOLOS

Milton Charles (Chicago Oriental) entitled his solo this week "Sing Out the Old, Sing in the New," and the following songs were played, "Dream Kisses," "Is She My Girl Friend?," "Just a Memory," "Auld Lang Syne," "My Bonnie Lies Over the Ocean," "Crazy Words," "Ain't She Sweet?," "At Sundown," "Sing Me a Baby Song," and "My Blue Heaven." This is one of the many novel stunts that Charles is noted for originating.

Julia Dawn (Houston Kirby) used as a special Christmas overture a production prepared by Manager Floyd Smith. The orchestra played the opening bars of "Holy Night" and the work curtain opened revealing Julia Dawn, the Kirby's golden voiced organist in front of a gray drop, attached to which was a shadow box representing a huge cross. On each side of the cross was a large Christmas wreath, centered by a burning candle. Miss Dawn sang, in her clear soprano, "Holy Night." At close of chorus the curtains came down with orchestra completing number with a fan flare of joyous melody. Wade Crosby, art director for Publix Theatres in Houston, designed the set.

Edmund Fitch (Chicago Sheridan) played the week ending December 11, "Sextette from Lucia," and "Vo-do-de-o-do," "Barcarolle from Tales of Hoffman," "She Don't Wanna," "Are You Happy?" "Is She My Girl Friend?" and "Memory Blues," in the usual Fitch symphonic style that was well received.

Muth (San Antonio, Texas) offers "The Organ Speaks" this week, with a special introductory trailer which explains that the organ is capable of imitating the most intricate instruments, bands, symphonies, etc. He then goes into the slides, showing the origination of the organ from the cathedral instrument, and then playing to represent jazz bands, martial bands, symphonies, and various instruments. The number went over great, and Muth got one of the best hands all week that he has received in a long while.

Henri A. Keats (Chicago Uptown). The first slide read "At Your Service" and those following told of his being at McVickers theatre, and asking all those in the audience to help him uphold his reputation by singing. He used the music of "It All Depends on You" for this and then played "Are You Happy?," "Did You Mean It When You Said I Love You?," "A Night in June." One of the slides read "Singing denotes happiness, lets start the New Year right." After playing "My Blue Heaven" as his last number he was applauded until he gave as an encore "Just Once Again."

Edward K. House (Chicago Granada) played "Hail, Hail, the Gang's All Here" while the opening slide said "Happy New Year." Then House announced that although everyone was looking forward to the new year, he believed the audience would like to sing some of the old year's songs, and the following were selected: "Memories," "Down by the Old Mill Stream," "East Side, West Side," "My Irish Rose," "In the Shade of the Old Apple Tree," and "Auld Lang Syne." He then played two or three new songs that were well received.

New 500 Seat Houses Open in Pittsburgh

(Special to Exhibitors Herald and
Moving Picture World)

PITTSBURGH, Jan. 4.—The New Roxy, 500 seat theatre, opened here December 26, with Tiffany-Stahls, "The Haunted Ship." The New Roxy has been built by the Floyd brothers, who have operated the Family theatre here for some years. Joseph De Lisi, owner of the Liberty theatre in Saltsburg, opened his beautiful new Delmore theatre at Avenmore on, Monday Dec. 19th. The new house seats 400 people, is a two story structure, with apartments and storerooms.

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STILL NUMBER ONE!

"My Blue Heaven" (Leo Feist).

Coming Fast!

"Among My Souvenirs" (DeSylva-Brown & Henderson).

NEXT BEST SELLERS

"The Song Is Ended" (Irving Berlin).

"Charmaine" (Sherman Clay).

"Just a Memory" (Harms).

"The Desert Song" (Harms).

HENRY'S MADE A LADY OUT OF LIZZIE—(De Sylva, Brown & Henderson)—An excellent comedy song with the new Ford car as an angle. Is getting one of the best radio plugs on the market. Looks like one of those things that will make an impression all over the country. Words and music by a new writer, Walter O'Keefe.

WE'LL HAVE A NEW HOME IN THE MORNIN'—(Irving Berlin, Inc.)—One of the tuneful songs in the Gene Buck production, "Take the Air," now playing in New York. By the way, one of my favorites is starring in the show, none other than Will Mahoney. Melody and lyric by Gene Buck, J. Russell Robinson and Willard Robinson.

SOL' AWAY TO GEORGIA—(Robbins Music Corp.)—I don't know what this means, but it's the theme song of the moving picture version of "Uncle Tom's Cabin." Words and music by Eva Jessye.

THE WALTZ OF LOVE—(Ted Browne Music Co.)—A pretty waltz number by Ted Koehler and Joe Verges. A story of love in a ballroom.

ROSALIE—(Harms, Inc.)—Sigmund Romberg and George Gershwin, two of the greatest, collaborated and the result couldn't help but be 100 per cent in the Ziegfeld production of the same name, featuring Marilyn Miller and Jack Donahue.

WHAT ARE YOU WAITING FOR, MARY?—(Leo Feist, Inc.)—A song with an original lilt that is both infectious and melodious. I heard Mark Fisher sing it for the first time at a Christmas benefit at the Oriental theatre and it sounded great. Walter Donaldson wrote it—enuff said.

JAPANSY—(Harms, Inc.)—Al Bryan, who wrote the lyric, as usual has an unusual play on words. This number is of the melodious type, handled in an Oriental manner and arranged as a waltz.

AMONG MY SOUVENIRS—(De Sylva, Brown & Henderson)—This is a repeater but will again say that this looks like one of the biggest hits of 1928. Both the lyric and melody are perfect. Words by Edgar Leslie, music by Horatio Nicholls.

MY MELANCHOLY BABY—(Joe Morris Music Co.)—A melancholy fox trot ballad with a tinge of blue. Another come-back song. This one also was a big hit several years ago but has a great opportunity of duplicating this feat as it is a great song. Words by Geo. A. Norton, music by Ernie Burnett.

VOICE OF THE SOUTHLAND—(Austin, Bloom & Koehler, Inc.)—A new Dixie song by a new firm which is headed by Gene Austin, The Victor Record Star. Austin has the ability, single handed, to start the song. Co-writers, Marty Bloom and Ted Koehler.

WHY DO YOU TELL ME YOU LOVE ME—(Ted Browne Music Co.)—Written by Gene Austin who has quite a name in the record world. This should give it quite a start. A fox trot melody with a nice story in the lyric.

THE SHEPHERD OF THE HILLS—(Irving Berlin, Inc.)—The theme song of the picture of the same name. It ought to be good as it is by the writers of the famous "Among My Souvenirs," by Edgar Leslie and Horatio Nicholls.

P. S.—Have you made your New Year's resolutions?

Sid Berman



SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

WELCOME—AND LISTEN!

By T. O. SERVICE

WELCOME—all you interesting and, I trust, interested new readers—and listen:—You are just in time to hear the regular monthly explanation of the fundamental and quite important differences distinguishing the "Service Talks" which appear in this space from the so-called "box office reviews" which have appeared and continue to appear, for some more or less obscure reason, in the trade journals published under other than this banner. If I ramble somewhat, even becoming autobiographical, please be patient. It's a big subject. And if I do not make myself wholly clear, please do not hesitate to write in and demand additional statistics. Or, if you prefer, wait four weeks until the next regular monthly thesis on the subject. The explanation for January follows:

The "Service Talk" is, in simple, one man's opinion of a motion picture. The "box office review" is, of course, one man's opinion of a picture also. Here the similarity ceases. As to wit:

Whereas the man writing a "box office review" pretends to be gifted with some sort of second sight which enables him to tell his readers, in advance of exhibition, the amount of money the picture will or will not draw to the theatres in which it may be exhibited, the man writing a "Service Talk" pretends to be nothing more than a human being with a fairly representative knowledge of current product and with no second sight of any sort. The writer of a "Service Talk," therefore, does not make random guesses about box office attraction power, money-making qualities or entertainment reactions. The reason is—and here the autobiography begins—this:

For better than nine years this paper *did* maintain, I blush to admit, that its reviewers, carefully selected and well paid eye-and-type-writer men, could guess the earning power of an untried picture by looking at it. During those nine years, however, this paper also conducted a "What the Picture Did for Me" department, wherein exhibitors wrote actual box office reports of actual exhibitions, and a comparison of actual exhibition records with reviewers' predictions, previously published, told its own very plain story. That story is, simply, that *it can't be done*. To make doubly sure, to remove the possibility that unfortunate selection of reviewers had been made, the files of contemporary publications were searched and similar comparisons made. This clinched the

conclusion that no mere human being can look at a new picture upon the screen and successfully predict its earning capacity. Incidentally, and it is curious that no one thought of this before, it became evident that any human being who could make successful predictions would be no less than an imbecile to write mere reviews when he could so easily amass untold wealth by running a theatre.

When these investigations were completed, and these are but a few of the checks and cross-checks applied to the "box office review," the institution was booted bodily out of the paper and the present plain and unpretentious department of personal opinions substituted. The "Service Talk," it now is quite generally admitted, provides adequate answer to the traditional trade inquiry, "How'd you like the picture" and of course that's all anybody ever wanted to know anyway. It has other advantages:

It is more plainly a personal opinion, hence less likely to mislead exhibitors into buying pictures by guess.

It is less involved in structure, hence easier to read.

It is less pretentious—in fact not pretentious at all—hence easy to forget when it does not jibe with reader opinion and to remember when it does.

It is what it seems to be, nothing more nor less, without mystery or fake whiskers, and I hope you grow to like the department whether you agree with each and every "Service Talk" or not.

(P. S.—And perhaps this is a good place to quote a letter from James Hare, County Theatre, Bangor, N. Wales, who states, among other paragraphs *praiseful* of this book, "I have found Service Talks particularly helpful." May the same good fortune attend each and every one of you.)

—
"LOVES OF CARMEN"

YOU who have been in the business since it was young, or relatively so, no doubt remember the year when Fox and Famous burned up studio overhead and overtime in getting out their respective and hotly competitive versions

of "Carmen." You recall that Bara did it for Fox, Farrar for Famous, and that the trade was swept for a time with the never satisfactorily settled argument that one (or the other) was better than the other (whichever it was). If I recall correctly, I cast my vote for the Farrar version, which may have been due to an assumption that, having sung the thing, she should know more about its enactment than the songless Bara. However—

It was several years later, I forget just how many, that First National imported the Negri version of "Carmen," made abroad, and exhibited it in this country under title of "Gypsy Blood." An interesting sidelight on this, if confessions are as interesting as the success of confessional magazines seems to indicate, consists of the fact that I saw this picture in a projection room (on one of my last visits to such places, for cause) and pronounced it a whale. It turned out, as you know, to be a snail. Anyway—

The medal which should go to the producer doing the best job of "Carmen" for the screen now may be wrapped up and forwarded to William Fox, whose "Loves of Carmen" is an expanded and ornamented but extremely engaging version of the old, old story. I think this Fox version of the picture should go down in history as "the camera Carmen," for liberties taken with the script have been in all cases productive of immense camera benefits. The finished product is a brighter, snappier, more interesting "Carmen" than I would have believed could be contrived at this late date.

This Carmen is portrayed by Dolores Del Rio, and at this point I wish to suggest that Pola Negri, Geraldine Farrar and Theda Bara look at this specimen if they would know what was wrong with their efforts in the piece. This girl acts, without acting, snaps without cracking and hits without stinging. She is my idea of the right actress in the right place, and may Fox find many more roles as good for her as this one. I'll guarantee to report each of them faithfully, though their observation take me to the darkest wilds of South Chicago.

The other big factor in this version of the picture, visibly, is Victor McLaglen. His Esemillo is the first I've seen that looked like the fellow might kill a bull if he had a mind to do so. McLaglen, the picture makes one feel, would not be at all disturbed by a herd of bulls on a lone prairie. And for his handling

of the amorous duties imposed by the story he deserves what Tex Guinan calls a big hand.

Atop of which, and extremely important, the direction of one Raoul Walsh (who may have directed the Bara version for all I know) stands up prominently among the assets. He has had his flops, some of them memorable, but this picture makes up for all of them so far as I'm concerned.

Look at "The Loves of Carmen" if you like to look at good pictures.

—
"THE DOVE"

I WENT to the new United Artists theatre four days after the opening, purposely delaying my visit to escape first night congestion and to permit the program to "set," and I feel I should have waited at least another week. I'm sure I should have waited until "The Dove" had flown, and surely another week would have witnessed that phenomenon. And phenomenon is the right word, for if "The Dove" can fly there is nothing distinctive about Lindbergh. As, of course, there is.

"The Dove" was a stage play. It was a vehicle for Holbrook Blinn. It ran pretty well in the major metropoli and Blinn was the show. Made into a picture, for Norma Talmadge, with Noah Beery attempting the Blinn role with captional inflections intended to reproduce the orality of the stage play, it may or may not make a million dollars (which is, as stated, none of my concern) but it certainly isn't a snappy evening for such as I. Indeed, I stayed to the finish out of no more fascinating motive than an abiding sense of fair play and an appended, if thin, hope that something might yet transpire to make it all worth while. Nothing did.

The story, if indeed it be a story, concerns a dance hall gal in a place that looks like Spain and "the best damn caballero" in those parts, the word meaning gentleman, according to caption, and the individual being the reverse thereof. Miss Talmadge is the girl, Mr. Beery the man, Miss Talmadge's new leading man (whose name I never remember) is the boy friend and there are other people, plenty of them, in the cast. Told in State Street language, which puts it more briefly and at least as pleasantly, "the guy don't make the grade and the dame cops." Endless scenes get this intriguing information across, amid endless sets and innumerable close-ups of Beery's teeth, tongue, palate, larynx—in fact I looked away from the screen several times lest the disclosures become even more personal. The only thing in the picture less pleasant than these lens explorations of Mr. Beery's esophageal regions are the scenes showing his American friend, whose name I missed, ridding himself of spirituous liquors by the most expedient method. And all these things in a Norma Talmadge picture, in a nice new theatre, on a nice Winter's evening at 75 cents the copy to the excellent accompaniment of Dr. Hugo Riesenfeld's orchestra.

I think, although it's entirely beside the point, that the picture might have been made eyeable by the presence of Mr. Blinn, whose Spaniards are DeLuxe, but I am quite sure there wasn't a picture in "The Dove" to begin with and so there was little or no chance of

This is an introductory service to the readers of MOVING PICTURE WORLD, and it is the hope of Mr. Service that every new reader finds in this department information of inestimable value to him.

getting one out of it. Sorry, too, for Miss Talmadge, whose pictures now, by the book, should be at their best.

—
"THE GORILLA"

DESPITE every effort to the contrary, I came in upon the middle reelage of "The Gorilla" and of course that was my hard luck. It wasn't spooky, after that, and so of course the comedy wasn't a scream either. But, I am very sure, that was my misfortune. The luckier people who got in before the thing started seemed to be having the time of their lives, screaming one moment with laughter and the next with fear. From this testimony:

It seemed that Charles Murray's humor was at its peak as the dumb detective, that the mystery surrounding the identity of the murderer was quite successfully maintained, and that the whole elicited about the required amount of audible reaction from the assembled witnesses. Isn't that all you ask of a spook comedy? If it is, and it must be, "The Gorilla" has it.

—
"THE VALLEY OF THE GIANTS"

THEY, who should know, tell me that Milton Sills was Professor of Psychology at the University of Chicago for four years before taking to the easier psychology—and money—of the films. If this be true, and his pictures make me doubt it, I should like to know why Mr. Sills does not apply himself to his no doubt treasured text books before attacking his next picture—or letting his next picture attack him, if that's the case. Or, if by any chance Mr. Sills has already consulted such text books, I should like to know their titles so that I can inform Mayor Thompson of his oversight in not having these dreadful tomes burned at the lake front. For—and now I get to my story—Mr. Sills has not had an adult picture in so long that I'm beginning to doubt the existence of Santa Claus.

This one, "The Valley of the Giants," starts out beautifully. It begins with magnificent scenes showing the California Redwoods fore, aft and alongside. The trees play their roles splendidly, as does the camera man, but aside from that the picture is quite a terrible bore. The story enacted in this scene—and maybe this is the trouble—could as well be laid in a Carolina pine camp, a Tennessee plantation, a Montana ranch or the vaguely defined and much maligned Northwoods. It just isn't big. In fact, it might be written thus: The hero had a couple of scraps with the villain and won the second one. (A Dempseyite would add that he got a 14 count in the first session, but that would be a dirty dig.)

In all sincerity, I am very much in favor of Milton Sills' continuance in pictures and as a

star of the first rank. He's a great fellow, a wholly masculine type, a good battler and, apparently, a square shooter. All he needs, it seems, is a story to work in, for mere camera fodder doesn't look like much alongside his burly frame. And I know that stories good enough for an actor like this are rare. This explains my wish, above, that Mr. Sills would look at his text books and cook up a yarn for himself which would engage the attention of citizens older than six years. If he finds none of them there, and if they come not to hand from other sources, let me suggest that he refrain from appearing in pictures until time brings to his desk, as inevitably it must, a yarn worthy of his efforts.

"The Valley of the Giants" is the old scrap about the lumber lands, done again and not so well.

—
"SPOTLIGHT"

ESTHER RALSTON is back in her element again, and good again, in "Spotlight." That makes it a good picture. It is light, likeable and pictorially attractive, as Miss Ralston's pictures should be. If the story has marks of familiarity, it has distinguishing marks as well, these mainly in the form of clever camera slants, neat captions, directorial niceties and a general suavity which gives a big lift to the proceedings.

Miss Ralston, in this case, comes into the picture a dumb blonde, is made a Russian brunette and an actress for publicity pictures, finds love in the camouflaged section of her role and emerges—as you shall see if you see the picture. In the enactment of the unvital, unpretentious and eminently charming little anecdote the star and her several aides get over a lot of good stuff. It's a good picture.

I like Miss Ralston, as veteran readers of these columns will attest, for several reasons, not the least of them being more prominently displayed in previous vehicles than in this one. That I like her as well in this, when her golden tresses are doused beneath a nightblack wig and the sheathing is rather complete throughout, must be a tribute to the lady's acting ability. I had not suspected, I may as well confess, that this latter was among her possessions. Glad to note it.

Yes, "The Spotlight," or maybe it's just "Spotlight," is an excellent little picture, not a tremendous thing nor an unforgettable one, just one of those nice little evening's entertainments that the theatre never yet has had enough of at a given time. More—more of the same.

—
"LOVE"

IT was my misfortune, if you look at it that way, to read Edgar Saltus' "The Imperial Orgy" the evening before I went to the Roosevelt to see "Love," which is Hollywood jargon for "Anna Karenina." Accordingly, I disbelieved the blather about the "honor" and such of the Russian court and I doubted various other aspects of the yarn—but the fact that it impressed me as a pretty good picture in spite of these things seems to be in its favor. Yes, it must have been good, for when I can watch Greta Garbo grieve for reel upon reel because



PRESIDENT R. F. WOODHULL OF THE M. P. T. O. A. (below the flag and leaning forward) and M. J. O'Toole (directly across from Woodhull and with glasses) were guests of the A. M. P. A. at the Christmas luncheon party in the Cafe Boulevard in New York.

her stupid husband believes she shouldn't come home from her sweeties to fondle the boy-child, there is no explanation save that of virtue—I am referring to the picture. Yes, I'm sure it's a good picture, although I don't know why.

Maybe it's the glitter of the uniforms that I liked, or maybe the Gilbert of this kind of picture is a pretty distinctive figure, or maybe there was curiosity to see what they had done to the story after they decided—and if they decided—it wasn't quite suitable for the picture houses as written. Anyway—

I did sit through "Love," although it was very late and although I'd have gone elsewhere had I not seen all the other pictures in convenient radius, and I did note there were many people at the Roosevelt to see the thing on a night when not many people are expected to be at the Roosevelt for any reason, and maybe that's enough reason for thinking that "Love" is a pretty good picture. I think I'll just pass it along to you with these observations.

"TOODLES"

"TOODLES"—or maybe it's "Toddles"—is the first of the short Paramount pictures I've

seen, perhaps because the Chicago theatres use so many "presentations" that they seldom have program time for more than one screen attraction, and I believe the unit making these things has a chance to do some excellent stuff. The youngster is younger than most of the juvenile cinematics, and smart as well as "cute." Further, this comedy, at least, is done without captions, which fact is not foolishly exploited. I have hopes for the project. I should like to request, however, that other incidents on a level with the ancient drunken-duck stuff in this one be shelved as (1) too old for use and (2) badly out of key with the juvenile idea of comedy.

"BRIDGES"

"BRIDGES AROUND THE WORLD" is the title of an extremely interesting scenic used on the opening program of the United Artists theatre in Chicago. The thing has a good central idea which is well followed throughout. Too, the local projectors of the thing have hooked on a civic interest touch by finishing with views of the chief bridge in these parts, a touch worth remembering and one which brought applause.

OUR GANG

OUR GANG are something like their old selves in the comedy I saw last week, the title of which was lost in the folds of the screen drape. It is the one in which the hypnotist makes the children believe they are various animals. The action is snappy and there is something, at least enough, in the basic idea. More luck to the kiddies.

NEWS REVIEWS

I HAVE seen several of the newsreel "annual reviews" and have seen none that are bad. The best, I believe, is the Pathe edition seen at a downtown theatre the other night, which repeated local news events almost exclusively and finished with Lindbergh. Showmanship here—and what a rare quality in newspictures or elsewhere. But need we wait a full year for these flashbacks? Why not an item in each newsreel, headed "One Year Ago Today" as the newspapers use items originally published "Ten Years Ago Today," etc., and who'll be first to introduce this feature? I make no charge whatever for the suggestion and I lay the idea before all and sundry newsreel editors simultaneously with the typing of the following period:

TO WORLD READERS

Service departments of MOVING PICTURE WORLD will be found on the following pages of this issue of EXHIBITORS HERALD and MOVING PICTURE WORLD:

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THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the Picture to the Public," which was established September 23, 1911, by Epes Winthrop Sargent, and "Better Business Builders."

"The Theatre" Begins the M. B. I. Club

My Best Idea Club Will Be Permanent Part of "Theatre"

With the first issue of EXHIBITORS HERALD AND MOVING PICTURE WORLD, "The Theatre begins a new feature for all theatremen, and here-with inaugurates the M. B. I. club.

The membership will be composed of any and all theatremen interested in

theatre exploitation and showmanship. The club is created for the purpose of giving exhibitors a new theatre service and to furnish them with exploitation ideas that have proven to be successful.

The initials stand for "My Best Idea." Your "My Best Idea" is the one of which you are most proud. Among all the good exploitations that you have put across during your years as a theatremen there is one exploitation that stands out above all the rest. It was a knockout and you are proud of it. It's the one you like to relate to fellow exhibitors when you get together for a chat or a round of poker.

Your "My Best Idea" is just the exploitation that "The Theatre" wants to hear about, and to give you an incentive to send

in your "My Best Idea," the club is being organized.

The rules for membership are simple. Every exhibitor who sends in his "My Best Idea" is made a member of the M. B. I. club.

As soon as you send in your "My Best Idea" and it appears in this department, you will receive a notice that you have been made a member, and you will also receive an attractive certificate of membership upon which is contained your "My Best Idea" just as it appeared in "The Theatre." The Certificate will make a fine appearance hanging on the wall of your private office, and it will preserve in print forever your "My Best Idea." After you have become a member, you won't have to tell other exhibitors about your "My Best Idea." You can show it to them. Now just a bit more about your "My Best Idea." It makes no difference what it is. It may have been an advertising campaign, or it may have been just one ad. It probably was some little stunt to develop good will for your theatre. It may be as old as the hills, or you may have put it over yesterday. But if you regard it as your "My Best Idea," write a short letter to "The Theatre" explaining what it is, and be sure to include your picture.

"The Theatre" believes the M. B. I. club is going to be a great feature of this department. Remember that your "My Best Idea" may help some other exhibitor to boost his own business, and the "My Best Idea" of another exhibitor may help you to knock your old house record sky high.

It makes no difference how big or how little your "My Best Idea" is. An exhibitor running the smallest theatre in the country has just as much chance of becoming a member as the biggest exhibitor in the world, so send in your "My Best Idea" at once, and let "The Theatre" know what you think of the M. B. I. club.

Redheads Get Passes

During the showing of the "Parisian Redheads," a woman's band composed entirely of girls with red hair, the Lyric theatre invited all redheads to be guests of the house. Co-operating with a local newspaper, the natural titian-headed women merely had to clip a coupon out of the newspaper and take it to the theatre, where, if the color of the hair was correct, they were admitted.

Potatoes for Admission

The neighborhood theatres of Indianapolis recently participated in an apple and potato matinee under the auspices of the Indorsers of Photoplays. The matinees were given especially for children and the admission instead of money, was by foodstuffs, which in turn was distributed to the needy poor of the city.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theater, Brooklyn

Our New Year program was designed to give young 1928 a big boost on his way to popularity and prosperity. This, not merely as a spur for the inaugural week, but as conclusive proof that a still "bigger and better" policy is being put into practice, to remain the whole 52 weeks. In the past we have won the confidence of our patrons not by occasional spurts but by giving more and more and better and better from week to week and month to month.

This performance had as the feature photoplay the widely discussed United Artists production, "Sorrell and Son," a somewhat longer feature picture than is the usual thing here. This caused the shortening of the rest of the show, thus our entire attention was centered in the production of one big stage presentation which served to introduce a personality we have been advertising and exploiting for weeks.

Art Kahn, who hails from Chicago and is new to the East, was advertised far and wide for the past three weeks as "That Rollicking, Rhythmic Master of Ceremonies," "The Ed Wynn of Music," "The Personality Playboy of Modern Music," "That Frolicsome, Friendly Fellow," etc. We also advertised the fact that he would appear with his



Edward L. Hyman

stage band of "Twenty Talented, Tireless Musicians" and with favorite artists. It was our aim to make this inaugural appearance of Art Kahn in a big act a real epic of showmanship and after the first performance on Saturday, December 31, we knew he had got "over" in great shape.


The entire length of this program was two hours and one minute, of which time "Sorrell and Son" required one hour and 36 minutes. This left 25 minutes for Kahn and his entertaining accomplices, and on the upper show there was time to inject a two-reel comedy to run 20 minutes.

"The All Night Club" was the programmed title of Kahn's first-week act. It opened with a film leader introducing Kahn and the various entertainers. The silver draw curtains were then closed over the production stage, "In One," and a specially made film from the booth projected the exterior of a night club upon the curtains, with the words, "The All Night Club," flashing on and off the marquee. This film ran continuously as pedestrians made their way into the club, each having a "gag" to pull just before entering. In this way it was possible to work up Kahn's name before he appeared.

With a black-out on the final gag the curtains opened disclosing the interior of the club, with the 20 piece orchestra seated. Kahn wielded the baton and the band struck into "Blue Baby," the special arrangement giving various brass and string instruments a chance to get hot. Then Kahn introduced a number of performers, played some hot stuff on the piano and led his band through several popular pieces.

"Something for Nothing" Idea Wins

You'll Love This!
Our Coupon Program Treat



WARNER BAXTER
The COWARD

There is always good fun, something exciting and all sorts of entertainment in the Coupon Programs at the King Theatre. The News is proud of the many FAMILIES that attend. The happier, the more congenial for this gay fun-together.

COME AND JOIN OUR HAPPY COUPON PARTY!

Every Friday Afternoon and Evening
THE MONROE COUNTY NEWS
Entertain its Readers at the

KING THEATRE

SUCH GOOD TIMES SUCH HAPPY CROWDS


Your Entertainment Coupon
Offered and Presented at the
TIVOLI THEATRE
WITH ONE PAID ADULT ADMISSION ADMITS TWO
THURSDAY, DECEMBER 1
To SEE
ESTHER RALSTON
Mark the Day!

Every THURSDAY afternoon and evening is **COUPON PROGRAM DAY** at the

TIVOLI THEATRE

Clip your Coupon—Now—No another one Wed. Weekday—pay Two Adult Admissions and FREE OF YOU can enjoy this happy two hours at the OMAHA 10 IN EMITY.

THIS IS THE PAPER'S TREAT



BE THE GUESTS OF THE OMAHA SUN. Use this Entertainment Coupon and enjoy this rollicking Coupon Program Picture—
"FIGURES DON'T LIE"
with gorgeously blonde ESTHER RALSTON.

Happy Thanksgiving To You!

Special Thanksgiving Program
"In Old Kentucky"

We searched for a certain kind of a wonderful screen story to give you on that wonderful holiday—
THANKSGIVING DAY
and we found "In Old Kentucky"
You are going to love it—this tender, dramatic, believable story of real folk!

THE CAST—
Lillian Barry
Helen Landon
Wendy Barry
Joseph Tompkins
Lester Matthews
and a dance party.

Special (sandy) Liberate Theatre Orchestra
Perfectly synchronized Musical accompaniment—

A Sturdy, Heart Interest Screen Entertainment
That Thanksgiving Fun Be Here!

Wednesday Only
"The Desert Demon"
You'll like the zip and the zowz of this stirring action story—
Just for Wednesday

Coming Saturday
KEN MAYNARD

Your Entertainment Coupon
Offered and Presented at the
LINCOLN THEATRE
WITH ONE PAID ADULT ADMISSION ADMITS TWO
FRIDAY AFTERNOON AND EVENING
DECEMBER 2nd
To SEE
ESTHER RALSTON
Mark the Day!

Clip your Entertainment Coupon NOW!

At The **LINCOLN THEATRE**

Three ads which show how theatres in the Iowa territory are using two-for-one admissions to boost patronage. The local newspapers co-operate in the venture and give fine publicity. On the whole, these three ads are excellent. White space has been used to good advantage. The Tivoli ad could afford to have the name of the picture in larger type, particularly so because the illustration depends upon the name.

Iowa Exhibitors Tieup with Papers on Two for One Plan

Capitalizing on what they know of human nature, a group of Iowa motion picture house managers, have successfully put over the entertainment coupon idea by giving the people "something for nothing." At least that is the reaction to the scheme of admitting one person holding a coupon when accompanied by another person holding a paid adult ticket.

E. A. Schoneberger of the Tivoli, South Omaha; Kenneth Thompson of the King at Albia, Harry Mitchnik of the Lincoln in Chariton have proved the wisdom of such procedure in their towns. J. P. Martin of the Strand and Willard at Creston and P. D. Alleman of the Strand and Rialto at Clinton with probably others not listed are seriously considering the expediency of trying out the plan.

Tieups with papers is the favored plan although the theatre often does a solo in advertising the strategy. The Omaha Sun helps Schoneberger; the Monroe County News helps the Albia house and the Leader backs Mitchnik at Chariton. In such cases the theatre uses its regular ad space for advance films and depends on the paper to advertise the coupon picture.

When the paper acts as host, the pictures usually get plenty of notice and the houses draw well. One theory is that the coupon idea when used by the community, helps create the theatre habit. The lobby displays on advance bookings as well as trailer lure are vital factors in advertising the coming films. The manager figures that the patrons had better be at the movie seeing the advance notices than at home with no thought of the film world in mind.

Papers in the smaller towns almost always have a corner devoted to news of the film world. This is supplied by publicity departments with which the theatres are allied or by the managers unless some outside service comes in to supply this gratis.

Good will for the paper makes the plan popular in many towns, but the underlying thought is that of getting something for

nothing. When that something proves to be worth while, the favorable attitude toward the theatre grows by leaps and bounds.

Newsboys Entertained at U's "Shield of Honor"

Through the courtesy of William Raynor, manager of the Lafayette theatre, Buffalo, 3,000 newsies clapped and cheered a special Saturday morning showing of "The Shield of Honor."

The Buffalo release of Universal's production featured the dedication of the picture to Chief of Police James W. Higgins and his force. Higgins' picture was published in the Times, and the interest of the whole city awakened. This is just an example of what this form of exploitation will mean; there are 477 other police chiefs throughout the United States who will share this honor.

Theatres, Store Tieup

The Pagent, Lafayette, Maplewood, Grand-Florissant, Woodland, Powhattan, and New Michigan theatres of St. Louis and Mapwood, Mo., and the Lyric theatre, East St. Louis, Ill., have tied in with a popularity contest being conducted by a number of merchants.

It is promised that 20 girls will be taken on a free trip to Florida and Havana, Cuba. The merchants have contributed the \$7,500 needed to defray all the expenses of the trip for the girls. Standings of the contestants



Put this in your scrapbook for Christmas ideas next year. There are 1,500 toys and 86 dolls (count them) here. They were accepted as admissions by A. B. Leak, manager of the Lyric theatre, Huron, S. D., at a special performance and distributed to the poor by the Boy Scouts. The stunt brought him four front page stories in the local newspapers. Laura La Plante, Universal star, looks as if she would like to have the kewpie doll.

are shown nightly at the theatres. It is believed this arrangement has attracted some business to the show houses. The contest is in the nature of a "Patronize Your Neighborhood Dealers" drive.



When the Grand theatre, Columbus, O., played the Warner picture, "Ham and Eggs at the Front," 500 newsboys were given a special performance, and the chef hats, shown in the picture, served as admission for the boys.

'Lonely P.A.' Breaks Theatre Record with "Love" Radio Stunt

Down in Memphis, Tennessee, at Loew's State theatre, there's a "lonely press agent" by the name of J. H. Burnett who breaks the monotony (?) of his existence by reading this department, and now and then he gets inspiration from it. When the theatre played "Love," the Metro-Goldwyn-Mayer picture starring John Gilbert and Greta Garbo, he put over a novel radio exploitation that broke the house record. But read what he did in his own words:

"There's a lonely press agent way down in Memphis, Tennessee, that's been reading in the HERALD consistently. He has obtained some mighty good ideas, too, by this aforementioned indulgence. He's been reading a lot about what Manager Bob Blair, down at the Texas theatre, San Antonio, has been doing.

"It's been great stuff and since a thing like that is somewhat contagious, it has prompted this lonely press agent to give the world what he believes to be an original exploitation idea on 'Love,' the Metro-Goldwyn-Mayer production with John Gilbert and Greta Garbo.

"During the week of December 19, Leona Lamar, heralded psychic, opened an engagement at Loew's State. The idea of a radio program was put over whereby Miss Lamar during her half hour on the air was to broadcast a thought message to the listeners. They were asked to write down the first 10 words that came into their minds during the minute's silence and mail them to a local paper, The Memphis Evening Appeal. The word, according to Miss Lamar's radio announcement, was to be one that meant a whole lot to everyone. The next day the paper announced that 'Love' was the 'key' word and Wednesday they broadcast it over the big station. We opened 'Love' Monday, December 26, to the largest crowd ever to visit the theatre.

"How's that, Mr. Blair?"



When the Princess theatre, San Antonio, Tex., ran "Annie Laurie," the M-G-M picture starring Lillian Gish, the name was changed to "Ladies from Hell." Ushers were dressed in the kilts similar to the ones worn by the soldiers in the picture. The costumes and bare knees attracted a great deal of attention, and helped the picture to do better than average business.

One Ad Pays Cost of 75,000 Programs for Eleven Houses

The eleven Milwaukee Theatre Circuit houses under the direction of N. J. Blumberg, put Carl Laemmle's Joy Week, Dec. 25 to 31, over in great shape. D. J. Goldman, manager of the Downer theatre, arranged with a well known Milwaukee shoe man to have his advertisement appear on 75,000 calendars distributed at the various theatres.

These calendars, printed on heavy cardboard and measuring about 8x9 inches, were distributed at each of the 11 houses, the name of the theatre and manager as well appearing on the calendar at the respective theatres at which they were dis-

Office Hours: 8:30 A. M. to 5:00 P. M. Grand 1364

Yuletide Greetings from SINSHEIMER'S
PEDI-GENIC INSTITUTE
"THE ONLY PLACE OF ITS KIND in the World"
Scientific Shoe Fitting System for the Relief of Deformities, Caused by Rheumatism, Club Feet, Bow Legs, Flatness, Painful Arches, Bunions and Hammer Toes, Corns, Bunions, Swollen Feet and All Foot and Leg Troubles.

Room 102, New Wisconsin Theatre, 10th and Wisconsin Aves. Milwaukee
Sinsheimer's Shoes Have Brought "Joy" Into Many a Life

"GIVE YOUR TROUBLES THE MERRY HA HA"
DEC. 25-31

MURRAY THEATRE
MURRAY AT THOMAS
CARL LAEMMLE'S
JOY WEEK
DEC. 25-31

THE HOME STAFF OF THIS THEATRE WISHES YOU A MERRY XMAS and A HAPPY NEW YEAR and extends to you its heartiest BEST WISHES for your good health during the coming year.
GENE M. ARNSTEIN
Manager

"OUR JOY WEEK SCREEN OFFERINGS"		PROGRAM FOR THE WEEK		
SUN., DEC. 25 June Marlowe "Wild Beauty" Comedy "Newlywed's Success" Comedy "Amateur Show" KIDDIES: XMAS PARTY, SUNDAY-MATINEE	MON., DEC. 26 Catherine Price Barbara Kent "THE SMALL BACHELOR" Comedy with Anne Burgess, Lucien Littlefield and Ned Sparks "Under the Bed" "Best of Luck" Comedy "Kiss Me, O' My"	TUES. & WED. DEC. 27-28 DOLORES COSTELLO "THE COLLEGE WIDOW" with Wm. Collier, Jr. Special Xmas Comedy "Newlywed's Xmas Party" Comedy "Great Guns"	THUR., DEC. 29 "The Cancelled Debt" With an All Star Cast Comedy "Blatter Steps" Duet International News	FRI. and SAT. DEC. 30-31 DOLORES COSTELLO "Old San Francisco" Comedy "A Son of Ahab" International News Special Saturday Matinee 2:30 to 5:00 P. M.

When the 11 Milwaukee Theatre Circuit houses observed Universal's "Joy Week," D. J. Goldman of the Downer theatre prepared 75,000 of these calendars which were distributed by the 11 houses. The ad at the top paid for the calendars.

tributed. The upper section of the sheet carried the shoe man's advertisement, while below this was the greeting of the theatre and manager as well as a picture of Carl Laemmle. Below this was the entire program of the theatre for that week.

The cost of printing these 75,000 calendars for the Milwaukee Theatre Circuit was nil. The advertisement on the top paid for that. The only thing that the theatres had to do was to distribute them, which they were glad to do since they carried their week's program on the calendar. This Milwaukee shoe man has advertised before in connection with the Milwaukee Theatre Circuit, and has found it to be very profitable. A tieup with a theatre in connection with this type of advertising is usually a very good medium for a merchant.

Document Pulls Patrons

J. M. Franklin, manager of B. F. Keith's theatre, Ottawa, Can., caused a holiday scare among his friends by sending out formidable-looking summons by mail to a long list of patrons to attend the special midnight performance on Friday, December 30, to celebrate the closing of the year. The document was drawn up with many legal terms, a red seal and court style.

The first impression, on opening the envelope, was truly shocking. Then came the laugh. The theatre was filled to the doors for the cabaret gala.



NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD and MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaigns.

ALIAS THE LONE WOLF: Columbia mystery, with Bert Lytell, Lois Wilson, William V. Mong, Ned Sparks, James Mason, Paulette Duval, Ann Brody, and Alphonz Ethier. Directed by Edward H. Griffith. Released August 23. Length 5,831.

TYPE AND THEME: This Lone Wolf, then, is after all a U. S. secret service agent. As in the first Lone Wolf tale by Joseph Louis Vance (in which L. W. was kind enough to abjure the secret service), the action is largely on shipboard. Eve has jewels which she wants to smuggle into the United States to obtain money to help her brother. A gang and the Lone Wolf play each other for the bangles, with the latter, however, working in the interests of Miss Eve. Finally in New York the gang seems triumphant, but L. W. turns up as Mr. Secret Service, and arrests and sentences them.

BARE KNEES: Gotham comedy-drama, with Billy Durey, Larry Gook, Jane Longworth, Paul Gladden, John Longworth, and others. Directed by Erle C. Kenton. Released February 1. Length 6,000.

TYPE AND THEME: This one has considerable action, therefore much detail. But briefly the story is this: Billie (a girl, be assured) visits her married sister in a small town and scandalizes the natives with her cigarettes and bare knees. Her only kindred spirit is a young man, Larry. It seems the sister is having an "affair," and Billie learns of the contemplated elopement. The husband, as district attorney, raids the notorious resort which is the rendezvous, finding to his surprise his wife, but also Billie. Then the place catches on fire. Larry rescues Billie, the husband promises to be more attentive to his wife, and all's well.

BEAU SABREUR: Paramount melodrama, with Gary Cooper, Evelyn Brent, Noah Beery, William Powell, Roscoe Karns, Mitchell Lewis, Arnold Kent, Raoul Paoli, Joan Standing, Frank Reicher, and Oscar Smith. Directed by John Waters. Released January 7. Length 6,586.

TYPE AND THEME: Paramount's sequel to "Beau Geste" and a picture of love and war in North Africa. Beaujolais (Cooper) is Beau Sabreur, "beautiful swordsman," a title earned from his uncle when he subdues Beegue, a traitor to France. The uncle is anxious to make an empire of the African tribes and sends his nephew to the Arabs to study their ways. There he learns of an uprising being fostered by Beegue. He hurries to Zagaga, where he meets Mary, an American journalist, and in ensuing battles he rescues her from the rebels. The Arabs are destroyed and in a dugout Beaujolais kills Beegue in a duel. There also Mary and he confess their love.

COME TO MY HOUSE: Fox drama, with Olive Borden, Antonio Moreno, Ben Bard, Cornelius Keefe, Doris Lloyd, and Richard Maitland. Directed by Alfred E. Green. Released December 25. Length 4,300.

TYPE AND THEME: This is an adaptation of a Liberty Magazine story by Arthur Somers Roche. Olive Borden is Joan, a beautiful, wealthy girl who takes great pride in her social ability to do anything she chooses. Renee wants her to marry her brother, Murtagh. One night at a party she meets Bennings, who, smitten by her, says, "Come to my house tonight." Shortly afterward she promises to marry Murtagh, but that night she can not sleep, and finally goes to Bennings's house. She is seen leaving by Fraylor, who attempts blackmail. Joan tells Bennings, who kills Fraylor. At the trial Bennings refuses to expose Joan, but she tells the truth, achieving his acquittal. Then she realizes that it is Bennings she loves.

EAST SIDE, WEST SIDE: Fox drama, with George O'Brien, Virginia Valli, J. Farrell Macdonald, Dore Davidson, Sonia Nodalsky, June Gollyer, John Miltern, and others. Directed by Allan Dwan. Released October 9. Length 8,154.

TYPE AND THEME: Something of an epic, though not quite. It tells the story of a lad born the son of a wealthy New Yorker and a servant in his home. When he is sixteen, shipwreck in the East River casts him on the shore of Manhattan, and from now on the story of New York City is sketched as Van Horn fights his way up the East Side, to Fifth Avenue, forming friends of distinction, going to Columbia University to study engineering, winning the love of fair women, but cherishing only that of Becka Lipvitch, whom he learned to love in his East Side days.

FINNEGAN'S BALL: First Division comedy-drama, with Charley McHugh, Aggie Herring, Blanche Mehaffey, Mack Swain, Gullen Landis, Westcott J. Clarke, Kewpie Morgan, and Danny Finnegan. Directed by James P. Hogan. Released September 15. Length 6,750.

TYPE AND THEME: It's Irish, even to the director, and was adapted from the trouping stage play of the same title. The Finnegans in Ireland join the Flannigans in America, and once more Molly and Jimmy are united. Fights follow the reunion, however, and then when Finnegan becomes heir to an estate, his family snubs the Flannigans. But the Finnegans prove the wrong heirs, whereupon the Flannigans forgive them, while Molly and Jimmy seal the peace treaty by naming the date of their wedding.

GET YOUR MAN: Paramount comedy-drama, with Clara Bow, Charles Rogers, Josef Swickard, Josephine Dunn, Harvey Clarke, and Frances Raymond. Directed by Dorothy Arzner. Released December 10. Length 5,889.

TYPE AND THEME: Nancy (Miss Bow) is less discreet than determined to get her man. In Paris she meets Robert, a young Frenchman, who had been engaged (in a prologue) when a child. Meeting again in a war-works museum, Nancy and Robert are locked in for the night. The next morning they are in love, but Robert tells of the impending wedding. Contriving a fake accident near Robert's home, Nancy soon thereafter has won the love of Robert's prospective father-in-law, who, at her request, breaks the engagement. Robert, however, is estranged by her conduct with Simone's papa. But she gets him into her room and into her arms just as Simone, her papa and Robert's papa enter. They demand the marriage of Nancy and Robert to save the family name. So Nancy gets her man—but how!

LOVE: Metro-Goldwyn-Mayer drama, with John Gilbert, Greta Garbo, George

Fawcett, Emily Fitzroy, Brandon Hurst, and Philippe De Lacy. Directed by Edmund Goulding. Released January 2. Length 7,365.

TYPE AND THEME: Adapted from Lyof Tolstoy's celebrated novel, "Anna Karenina," this is the story of a woman's two loves, one for her child, the other for a man not her husband, and being faithfully Russian, it ends unhappily. Anna, wife of the cabinet minister, Karenin, is taken to an inn by Captain Vronsky, who encounters her sleigh wrecked in the snow. She repulses him that night but later becomes his mistress. Her only other love is that for her child. Karenin discovers her duplicity when an accident to Vronsky commands her anxiety and he forbids her his home and their child. Then Anna learns that Vronsky, because of her, is to be discharged from his regiment. But his discharge is rescinded, Anna having promised the Grand Duke—herself.

PEAKS OF DESTINY: Paramount-UFA drama, with Louis Trenker, Leni Riefenstahl, Erents Petersen, and Frieda Richard. Directed by Arnold Fanck. Released January 28. Length

TYPE AND THEME: Made in Germany, this one tells the story of the love of two men for one woman high in the Alps. Vigo and Diotima love each other, but Diotima is mildly intrigued by the youthful friend of Vigo. When she is enthusiastically congratulating him for his success in a skiing contest, Vigo sees and is made envious. He asks his friend to climb a dangerous peak, but when the friend's life depends on his strength, he suffers to save him. Through Diotima they are rescued—and Vigo is assured of her undying love.

POLLY OF THE MOVIES: First Division comedy-drama, with Gertrude Short, Jason Robards, Mary Foy, Corliss Palmer, Stuart Holmes, Jack Richardson, and Rose Dione. Directed by Scott Pembroke. Released November 1. Length 6,900.

TYPE AND THEME: Polly (Miss Short) has dreams of being a great actress. She's only a maid in a rooming house, but a beauty contest seems to be her big chance. To insure success, she sends in a picture of another girl who really is beautiful, but the subterfuge is discovered. However, the contest man does take her to Hollywood, followed by Angus, who loves her. Angus puts up the money enabling two fake producers to make a drama. It turns out to be a comedy—and how! Polly is hurt, but a real producer follows Angus to the hospital and buys the picture. Angus and Polly leave for Hohokus, rich and happy.

QUALITY STREET: Metro-Goldwyn-Mayer (Cosmopolitan) comedy-drama, with Marion Davies, Conrad Nagel, Helen Jerome Eddy, Flora Finch, Margaret Seddon, Marcell Corday, and Kate Price. Directed by Sydney Franklin. Released January 28. Length 7,627.

TYPE AND THEME: The noted James M. Barrie wrote this as a stage comedy, which was produced by Charles Frohman in 1901. Thus it comes of good family and perhaps receives new blood from the popular Marion Davies. But in 1928 the story is not new. As pretty Phoebe (in England), Miss Davies is in love with Dr. Valentine Brown, from whom the expected proposal does not come, for the doctor enlists for the Napoleonic wars. When he returns, Phoebe has turned spinster and he withholds his proposal once more. Angry, Phoebe dolls up and represents herself as her niece. Captain Brown is quickly captured.

RUSH HOUR, THE: Pathe light comedy with Marie Prevost, Harrison Ford, Seena Owen, David Butler and Ward Crane. Directed by E. Mason Hopper. Length 5880. Released December 12.

TYPE AND THEME: Margie Dolan is a steamship ticket clerk who longs to travel. She has a sweetheart and proposes a Niagara Falls trip for a honeymoon, but he is shocked at such extravagance. She delivers a ticket aboard ship and stows away. She is employed by a couple as a "companion" but they plan to use her in their nefarious scheme of robbing the millionaire Finch. Margie leads a hectic life and becomes sadly and excitingly implicated in their plan, which leads to a duel between her and her mistress. Dan, her sweetheart, arrives in time and consents to that trip to the Falls.

STAGE KISSES: Columbia drama, with Kenneth Harlan, Helene Chadwick, John Patrick, Phillips Smalley, Ethel Wales, and Frances Raymond. Directed by Albert Kelly. Released November 2. Length 5,435.

TYPE AND THEME: How spunk and charm may make a stage girl acceptable to her husband's snobbish family. Donald is disowned when he marries Fay, and they must struggle against poverty. Fay, wishing to get another dancing contract, seeks help from her former partner and sweetheart, Keith. Keith loves her and one night while Donald is at his club, he breaks into her boudoir, just as Donald comes home. To demonstrate her innocence, Fay places Donald's uncle in a position corresponding to hers, concealing herself in his house and compromising him before his wife. The device works. She and Donald, who also adduces a confession from Keith, are taken into the family circle.

STRANDED: Sterling drama, with Shirley Mason, William Collier, Jr., John Miljan, Florence Turner, Gale Henry, Shannon Day, Lucy Beaumont, Rose Gore. Directed by Phil Rosen. Released August 15. Length

TYPE AND THEME: Auita Loos wrote this one, which tells the story of a girl "crazy to get into the movies." Her hard-working mother gives her the money to take her to Hollywood, where her only good luck is to meet a hardy old trouper, Lucille. Joining other picture-nad girls on a party, she meets Payne, a wealthy profligate. When she does get a chance to act, she fails miserably. Then a letter comes telling her that money is needed for an operation on her mother. This is Payne's chance and he takes it. But Lucille had sent for Sally's sweetheart, who arrives in time to put on a finish fight with Payne and carry Sally back to the old home town.

TELL IT TO SWEENEY: Paramount full-length comedy, with Ghester Conklin, George Bancroft, Jack Luden, Doris Hill, Franklin Bond and William H. Tooker. Directed by Gregory La Cava. Released September 24. Length 6,006.

TYPE AND THEME: Though there's a yarn, this one's to laugh at because of Bancroft and Conklin and the "gag-man." The co-stars are engineers and friendly enemies. Conklin has a daughter loved by the son of the railroad president, but Bancroft likes her too, and from this follows comedy built around a contest of strength between the son and the engineer. The contest never occurs, but the elopement of girl and president's son does, resulting in a wild, slap-stick and futile chase with an irate father down the tracks to the county seat, where Bancroft realizes that he never could have won the gal anyway.



PRESS SHEETS

ADVENTURER, THE (M-G-M): Try a correct contest for a "still" that shows Dorothy Sebastian and Tim McCoy together, giving free tickets to those who guess nearest what they are saying. The locale of the film is in South America, therefore obtain tieups with merchants on Spanish shawls, earrings, combs, laces, dresses, jewelry, etc. If possible get a radio tieup for the picture, telling what other productions Tim McCoy has appeared in, and giving a synopsis of the story of "The Adventurer." Run a story contest on "What is the most exciting moment in 'The Adventurer'?" or an identification contest, to see who knows the most M-G-M stars, and what pictures they have played in. A tango would make an appropriate presentation feature to be used before each performance.

ADVENTURE MAD (Paramount): A window contest and a lobby stunt, although they seem to have no direct relation to the film, are suggested for exploiting this production. The window contest is described this way; display a large clock in one of the town's leading show windows a few days before the film is to be run, with copy informing the public that the clock will be started at a certain time, and that prizes will be given to those who estimate nearest the time that it will stop. Make it understood that a person is not obliged to buy anything in order to give an estimate. For the lobby stunt, obtain a small safe and announce that the person who can discover the combination and can open the safe without using violence will be given the prizes that are within it.

FEARLESS RIDER, THE (Universal): Place the stills from this film in the window of some sporting goods store and announce a contest to see who can write a synopsis of the story from the material given in these photographs. The prizes need not be at all expensive, and there is sure to be interest aroused. For the newspapers try to have a layout made of some of the famous fearless riders of United States history, such as Roosevelt, Buffalo Bill, Sherman and Annie Oakley, with a story on "The Most Fearless Rider in U. S. History."

HERO FOR THE NIGHT, A (Universal): As aviation is the key-note of this farce comedy, which is built around a non-stop flight from the United States to Russia, use all effort to tieup with the local aviation field, or with any aviators that are in your locality in pulling off some kind of a race or contest. Perhaps you could get them to distribute heralds by dropping them from their planes. If your town hasn't any airport, show the need for one, and launch a drive for the building of such a community asset. About two weeks in advance of your play date get the newspapers to break the announcement of a contest for "A Search for the Hero of the Night in Blankville." Readers will be invited to send in accounts of various night-time adventures. Be sure to get in humorous ones such as the story about the fellow who has to walk the floor with the baby all night; and the man who tried to get into the wrong house and was nabbed as a burglar, etc.

IF I WERE SINGLE (Warner): Your tieup line for jewelers, florists, candy shops, lingerie stores, etc., can read, "Don't let your wife whisper to herself 'If I Were Single!' like May Avoy does at the..... theatre in the Warner Bros. picture 'If I Were Single.'" Run a hundred word essay contest on "How to Hold Your Husband," or if you want to touch a lighter vein give a prize for the best daily matrimonial joke. Install a radio amplifier in your lobby with a microphone attached inside the theatre to carry the laughs from the audience to the sidewalk. This is a good suggestion and the results should be in exact proportion to the actual worth of the film.

LET 'ER GO GALLEGHER (Pathe): This is from the story written by the famous Richard Harding Davis, and is about a newspaper office boy who solves a baffling mystery. Try to interest the boys from the press and if possible get an office boy to review the picture. Have an artist draw the figure of a man's hand, one finger of which is missing, and use this copy to describe it, "This missing finger was responsible for bringing a murderer to justice in 'Let 'er Go Gallegher' which will be shown at the..... theatre.....(dates)." Offer free tickets to all boys whose names are Gallegher, and tieup with the book stores and the library on the works of Richard Harding Davis.

LITTLE BUCKAROO, THE (FBO): The ideas expressed in this press sheet for the betterment of motion picture entertainment, should be interpreted by exhibitors as being the real goods. Exploitation suggestions are: print a typed letter from Buzz Barton, who is the boy star in this film, addressed to your patrons. The copy for this letter reads well, and if your audiences are satisfied with this production they should certainly come back for more. A letter from the manager of the theatre is also printed

to be used as a house letter, and a small card, to be handed to adult patrons, which reads "As a father or mother do you think the Buzz Barton pictures are the type which should be shown to boys? Yes..... No....." For the lobby or front of the theatre get an old dilapidated trunk, bind it with rope and place this copy over it on a large card, "What's in this? Only the bandits know! See Buzz Barton in The Little Buckaroo, now playing here, for the solution."

RIDING RENEGADE, THE (F. B. O.): If there are any Indians in your town invite some of them to a particular performance and then have a reporter interview them on what they thought of the show, etc. Perhaps if you found some Red Men who had never seen a motion picture before, you could get a good story from them. Very catchy teasers with these titles are printed, "REWARD"—"DISOWNED"

"—ESCAPED"—"CAPTURED," and the last ad reads, "Jailed by his own father. Accused as a bandit because.....," etc. How about giving your patrons a small identification card suitable to put into a wallet with this copy, "My name is..... my address is..... In case of accident notify....." On the other side you could have attractively printed copy describing your house, the type of pictures you show, and your policies.

SECRET HOUR, THE (Paramount): The title suggests a tieup with jewelry stores or any place selling clocks, using such copy as this: "No Secret Hour here. Pola Negri will tell you all about it next week at the.....theatre." Other copy can read, "Why keep good things secret? We don't, neither does Pola Negri in The Secret Hour, playing at the.....theatre next week." The story is a tale of the orange groves and a tieup with a fruit dealer would be rather novel. Cut out the outline of a clock with the hands pointing to twelve, work the title on the face, and place this in a conspicuous place, playing it up in as many ways as possible.

SERENADE (Paramount): Do any of your hotels or restaurants employ an orchestra? If so, each evening in the week preceding the showing of the picture, have a violinist "serenade" some good looking girl customer. Have this done subtly so that every one will turn around and wonder what's going on. At the end of the piece, a card should be displayed with the copy, "You have just witnessed a scene from Adolphe Menjou's Paramount picture 'Serenade.' Why not see the real thing? It will be at the..... theatre next week. Don't miss it." Have the organist or musical director play all the well-known serenades during the time the film is being shown. Stage an "Old Fiddlers Contest" and offer prizes for the best interpretation of the serenade you select. Perhaps the confectionery and drug stores will vary their soda fountain menu by selling a special "Serenade" sundae.

SWIFT SHADOW, THE (FBO): For stores selling Glover's Dog Remedies use this copy, "Give them all they deserve. Your dog deserves the best of care and attention. Ranger, one of the world's great dogs is given all of Glover's Renowned Remedies. See this glorious dog in 'The Swift Shadow,' now playing at the.....theatre." In the story the dog is forced to choose between two masters. Get patrons to write opinion of whether Ranger decided on the right one. Have selected the best, or the champion police dog of the city, and borrow it during the run of the picture. Place the dog in an advantageous position in the lobby or in front of the house, with this copy, "The town's champion police dog..... (Name and owner.) Compare him with the mighty canine star, Ranger, in 'The Swift Shadow,' now playing here."

BEAU SABREUR (Paramount): This is the sequel to Beau Geste, which won the Photoplay Medal for being the best picture of the year. Beau Sabreur was written by the same author, and produced by the same company. Tieup with the book stores, and tell the town about this picture. Decorate the lobby with swords, water bags, Arab attire and tents, and run a special "Beau" night when all patrons who come together in couples, that is, a boy and a girl, or man and woman, will be admitted at a reduced rate. Run teasers, and give the story as much advertising as you can afford. It pays. For the larger houses this film suggests some wonderful stage presentations.

HER SUMMER HERO (FBO): Sponsor a swimming contest, and be sure to run a herald telling of the famous swimming stars that are appearing in this production. If possible run a "handsomest man contest," and get the interest of all the students, the story is the type that should appeal to them. If there are any local swimming heroes get them in on this by running their pictures in the paper, printing detailed stories of their rescues, history, etc., and by having them appear at each performance. All police and firemen heroes can be admitted free, and their names printed in the papers. A display of their medals in the best store window in town or in front of your theatre, will attract everyone's attention.

CASEY JONES (Rayart): A lobby ballyhoo might be used in this way; Obtain the phonograph record of the song, "Casey Jones," and run this on a machine where passers-by can hear it. A musical setting and a reproduction of the song sheet is printed in this press book. Tieup with all toy stores handling toy engines, getting them, if possible, to have a window display showing a train running around a track with the proper stills from the picture placed in the center. Tieup with music stores, with radio broadcasting stations, railroad associations or unions, etc. If possible try to get your posters on street cars and railroad trains. Don't overlook railroad benefit funds, if yours is a railroad town, and you find such methods profitable.

WESTERN UNION TELEGRAM

FIRST NATIONAL STUDIOS
BURBANK, CALIFORNIA

WHERE DID PROF. ERSKINE
GET ALL HIS DOPE ABOUT
HELEN'S PRIVATE LIFE STOP
CAN'T UNDERSTAND WHY I
MISSED ALL OF HER SECRET
LOVE AFFAIRS STOP I MUST
HAVE BEEN BLIND. HOMER

WESTERN UNION TELEGRAM

LONDON ENGLAND

BLANK THEATRE
BLANKVILLE

I WANT TO RETRACT WHAT I
WROTE ABOUT HELEN'S FACE
LAUNCHING A THOUSAND
SHIPS STOP AFTER SEEING
YOUR MOVIE VERSION OF HER
PRIVATE LIFE AM CONVINCED
SHE COULD OUTSPEED A
THOUSAND AIRPLANES
KIT MARLOWE

WESTERN UNION TELEGRAM

FIRST NATIONAL STUDIOS
BURBANK, CALIFORNIA

SAY I CAN'T A GIRL KEEP HER
LOVE SECRETS ANY MORE
STOP I WOULDN'T MIND YOUR
SCREENING THE STORY OF MY
LIFE IF YOU WOULD HAVE
ONLY OMITTED MY PRIVATE
LOVE AFFAIRS STOP NOW
EVERYBODY WILL KNOW THE
SECRETS I HAVE BEEN KEEP-
ING FOR 2700 YEARS
HELEN OF TROY

Suggested telegrams to be used in newspaper ads in throw-aways, teasers, tack cards, lobby displays, house letters, or window displays, for the First National special, "The Private Life of Helen of Troy," with Maria Corda, from the best-seller of the same name, written by John Erskine.



QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of picture:

C—Comedy
D—Drama
R—Romance

F—Farce
M—Melodrama
W—Western

My—Mystery

Where the picture is a comedy-drama, comedy melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates published under the "Review" column are those of the issues of Moving Picture World in which the pictures were reviewed.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of EXHIBITORS HERALD in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which this information will be printed.

Title	Players	Length	Released	New Pictures	Reviews
Columbia					
1927					1927
Alias the Lone Wolf (D)	Lytell-Wilson	5831	Aug. 22		Oct. 1
Blood Ship, The (M)	Bosworth-Logan	6843	Aug. 10	Dec. 3	July 23
By Whose Hand? (MyD)	Cortez-Gilbert	5432	Sept. 15		
College Hero, The (CD)	Agnew-Garon	5628	Oct. 9		
Isle of Forgotten Women (D)	Tearle-D. Sebastian	5645	Sept. 27	Dec. 3	
Lone Wolf Returns (M)	Lytell-Wilson	5750			July 31
Opening Night, The (D)	Windsor-J. Bowers	5524	Nov. 14		
Sally in Our Alley (M)	Mason-Allen	5892	Sept. 3		
Pleasure Before Business (F)	Davidson	5569			May 14
Screen Snapshots		1000			Aug. 28
Stage Kisses (D)	Harlan-Chadwick	5435	Nov. 2		
Stolen Pleasures (CD)	Revier	5054			
Sweet Rosie O'Grady (CD)	Mason	6108			Oct. 2
Tigress, The (M)	Holt-Revier	5357	Oct. 21		
Wandering Girls (CD)	Revier-Agnew	5426			
Warning, The (M)	Holt-Revier	5791	Nov. 26	Dec. 3	

Cranfield & Clarke, Inc.

1927					1927
Real Charleston	Lesson Novelty	2000			Apr. 24
Angelus, The (D)		2000			May 15
Wooden Shoes	International				May 8

Emblem Films

1927					1927
Husbands or Lovers	Jannings	6250			Dec. 3

F B O

1927					1927
Aflame in the Sky (M)	Luden-Lynn		Dec. 18	Dec. 10	
Bandit's Son, The (W)	Bob Steele	4765	Nov. 20	Dec. 10	
Breed of Courage (D)	Ranger	4910	Aug. 7		
Boy Rider, The (W)	Buzz Barton	4858	Oct. 23	Dec. 3	Oct. 8
Cherokee Kid, The (W)	Tyler-Lynn	4837	Oct. 30	Nov. 26	
Clancy's Koshier Wedding (CD)	George Sidney	5701	Sept. 17		Sept. 10
Coward, The (D)	Warner Baxter	5093	Aug. 21		Sept. 10
Desert Pirate (W)	Tom Tyler	4754	Dec. 25	Dec. 24	
Don Mike (RD)	Fred Thomson	5723			Mar. 5
Flying U Ranch, The (W)	Tom Tyler	4913	Sept. 4		
Gambler's Game, The (W)	Tom Tyler		Oct. 30		
Gingham Girl, The (C)	Lois Wilson	6300	Oct. 2	Nov. 26	July 30
Great Mail Robbery, The (M)	Von Eltz-Nelson	6507	Aug. 15		July 2
Harvester, The (D)	Orville Caldwell	7014	Nov. 23	Nov. 19	Nov. 19
Hook and Ladder No. 9 (D)	Ed Hearne	5240	Nov. 13	Dec. 3	Nov. 26

Title	Players	Length	Released	New Pictures	Reviews
In a Moment of Temptation (M)	Kit Guard	5665	Sept. 18		Dec. 10
Jake the Plumber (C)	Jesse De Vorka	5186	Oct. 16	Dec. 3	
Judgment of the Hills (D)	Darro-Valli	6481	Nov. 6	Nov. 12	Aug. 20
Legionnaires in Paris (C)	Cooke-Guard		Dec. 27	Dec. 10	
Lightning Lariats (W)	Tyler	4536			Jan. 22
Magic Garden (D)		6807			Feb. 26
Mojave Kid, The (W)	Bob Steele	4924	Sept. 25		Aug. 6
Moon of Israel (D)	Maria Corda	6680			July 9
Mother (D)	Belle Bennett	6885			Mar. 19
Moulders of Men (M)	Frankie Darro	6412			Apr. 9
Naughty Nannette (CD)	Viola Dana	4949			May 9
Not for Publication (M)	Ralph Ince	6140	Aug. 31		July 23
Outlaw Dog (M)	Ranger	4721			Apr. 23
Racing Romeo (D)	Red Grange				Dec. 10
Ranger of the North (D)	Ranger	4941	Oct. 9	Dec. 3	
Shanghai'd (M)	Ralph Ince	6004	Oct. 19	Dec. 3	Aug. 20
Silver Comes Thru	Thomson	5476			May 23
Slingshot Kid, The (M)	Buzz Barton	4886	Dec. 4	Dec. 10	
Sonora Kid (W)	Tyler	4565			Mar. 5
South Sea Love (D)	Patsy Miller	6388	Dec. 10	Nov. 12	
Swift Shadow, The (D)	Ranger	4892	Dec. 11	Dec. 10	
Tarzan and the Golden Lion	A Jungle Fantasy	5807			Apr. 2
When the Law Rides (W)	Tyler-Darro				Dec. 24

1928					1928
Chicago After Midnight (M)	Ince-Mendez		Mar. 4		
Coney Island (D)	Lois Wilson		Jan. 13	Dec. 17	
Dead Man's Curve (D)	Fairbanks, Jr.	5511	Jan. 15	Dec. 17	
Driftin' Sands (W)	Bob Steele	4770	Jan. 1	Dec. 17	
Little Mickey Grogan (D)	Frankie Darro	6515	Jan. 30	Dec. 17	
Wizard of the Saddle (W)	Buzz Barton		Jan. 22		Dec. 24

Excellent

1927					1927
Back to Liberty	Walsh-Breese	5980	Nov. 10		
Bowery Cinderella (M)	O'Malley-Hulette	6900	Nov. 1		Nov. 26
Broadway Madness	De La Motte-Keith	6300	Oct. 1		
Nest, The (D)	Frederick-Herbert	7393	Aug. 1		
Satan and the Woman	Windsor-C. Keefe	6900	Dec. 20		
Stronger Will, The	Percy Marmont				
Your Wife and Mine (F)	Phyllis Haver	5867	Sept. 1		

First National

1927					1927
All Aboard (C)	J. Hines	6300			April 2
American Beauty (D)	Billie Dove	6333	Oct. 9	Nov. 19	Oct. 22
An Affair of the Follies (D)	All-Star	6422			Mar. 5
Breakfast at Sunrise (CD)	C. Talmadge	6042	Oct. 23	Nov. 12	Nov. 26
Broadway Nights (C)	L. Wilson	6765			May 21
Camille (D)	Norma Talmadge	8692	Sept. 4		May 2
Chaser, The (C)	Harry Langdon		Feb. 12		
Convoy (D)	Sherman-Mackaill	7724			May 21
Crystal Cup, The (D)	Mackaill-Mulhall	6380	Oct. 16	Nov. 12	Oct. 29
Dance Magic (M)	Lyon-Starke	6585			Aug. 13
Drop Kick, The (D)	Barthlemess	6802	Sept. 25		
Easy Pickings (MyM)	A. Q. Nilsson	5400			Feb. 26
Framed (M)	Sills	5282			July 9
Gorilla, The (My)	Murray-Kelsey	7133	Nov. 13	Nov. 26	Nov. 26
Gun Gospel (W)	Ken Maynard	6288	Nov. 6	Dec. 17	
High Hat (CD)	Lyon	6161			Mar. 19
Her Wild Oat (CD)	Colleen Moore	6118	Dec. 25	Dec. 3	
Home Made (C)	Johnny Hines	6524	Nov. 20	Nov. 26	Oct. 29
Life of Riley (C)	Murray-Sidney	6712	Sept. 18		Oct. 1
Lady in Ermine (D)	C. Griffith	6400			Jan. 8
Lonesome Ladies (CD)	Nilsson-Stone	5718			Sept. 24
Long Pants (C)	Langdon	5550			Apr. 9
Lost at the Front	Sidney-Murray	5559			June 25
Love Mart, The	Billie Dove	7388	Dec. 18		
(Previous title: Louisiana)					
Lunatic at Large (F)	L. Errol	5321			Feb. 5
Man Crazy	Mackaill-Mulhall	5542	Nov. 27	Nov. 26	
Masked Woman (D)	Nilsson-Blinn	5442			Jan. 22
McFadden's Flats (C)	Murray-Conklin	7845			Feb. 12
Naughty But Nice (C)	C. Moore	6520			July 16
Notorious Lady, The (D)	Stone	6040			May 14
No Place to Go (CD)	Hughes-Astor	6431	Oct. 30	Nov. 12	Dec. 10
Orchids and Ermine (CD)	C. Moore	6734			Apr. 9
Patent Leather Kid (M)	Barthlemess	11,412			Aug. 20

Table with columns: Title, Players, Length, Released, New Pictures, Reviews. Contains entries for Perfect Sap, Poor Nut, Prince of Head Waiters, etc.

Table with columns: Title, Players, Length, Released, New Pictures, Reviews. Contains entries for What Price Glory, Whispering Sage, Wizard, etc.

Gotham

Table with columns: Title, Players, Length, Released, New Pictures, Reviews. Contains entries for Blondes by Choice, Cheer Leader, Frisco Nights, etc.

First Division

Table with columns: Title, Players, Length, Released, New Pictures, Reviews. Contains entries for Death Valley, Finnegan's Ball, Ladies at Ease, etc.

Fox

Table with columns: Title, Players, Length, Released, New Pictures, Reviews. Contains entries for Ankles Preferred, Arizona Wildcat, Auctioneer, etc.

Paramount

Table with columns: Title, Players, Length, Released, New Pictures, Reviews. Contains entries for Afraid to Love, Barbed Wire, Beau Geste, etc.

Table with columns: Title, Players, Length Released, Pictures, Reviews. Includes entries like 'We're All Gamblers (D)', 'Wedding Bills (F)', 'Whirlwind of Youth (D)', etc.

Krelbar Productions

Table with columns: Title, Players, Length Released, Pictures, Reviews. Includes 'Broadway After Midnight' by Betz.

Metro-Goldwyn-Mayer

Table with columns: Title, Players, Length Released, Pictures, Reviews. Includes 'Adam and Evil (CD)', 'Adventurer, The (W)', 'After Midnight (D)', etc.

Table with columns: Title, Players, Length Released, Pictures, Reviews. Includes 'Divine Woman, The (D)', 'Forbidden Hours (D)', 'Love (D)', etc.

Table with columns: Title, Players, Length Released, Pictures, Reviews. Includes '1927' section with entries like 'Almost Human (CD)', 'Angel of Broadway, The (D)', 'Avenge Fangs (M)', etc.

Table with columns: Title, Players, Length Released, Pictures, Reviews. Includes '1928' section with entries like 'Ballyhoo Buster (W)', 'Blue Danube', 'Chicago (M)', etc.

Tiffany-Stahl

Table with columns: Title, Players, Length Released, Pictures, Reviews. Includes '1927' section with entries like 'Backstage (CD)', 'Beauty Shoppe (CD)', 'Broken Gate (D)', etc.

TO WORLD READERS

Service departments of MOVING PICTURE WORLD will be found on the following pages of this issue of EXHIBITORS HERALD and MOVING PICTURE WORLD:

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LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

From Across the Sea

LUDLOW, ENGLAND.—TO THE EDITOR: Herewith cheque which is one year's subscription to EXHIBITORS HERALD and MOVING PICTURE WORLD.

Soon after I received your paper first, I began to keep a card index file of exhibitors reporting to "What the Picture Did for Me." As an exhibitor played a picture which I had shown, I compared his verdict with mine by a simple system of signs. When I had a fairly big number of exhibitors, I began to look up new pictures with the aid of the file, which showed me how far an exhibitor was to be relied upon. There are a few—Wm. Tragsdorf is one—whose patrons' verdicts are so exactly similar to my own that I could rely simply and solely on them.

I began showing "Herald Chosen" pictures in September, and I can only say that it is the finest method in the world of choosing pictures where you cannot see them personally.

I must also praise "The Box Office Ticker." Experience has proved that pictures below 50 per cent are mostly poor. I would advise all small town exhibitors in America and England to take and study EXHIBITORS HERALD and MOVING PICTURE WORLD and to keep a card index file.

I seem to know the "old brigade" who report regularly personally now, and much enjoy J. C.'s "Colyum." J. C.'s travels are making me familiar with the geography of the U. S. I suggest he write a book entitled, "Painless Study of the Geography of the U. S. A.," written by J. C. Jenkins, edited by Phil Rand, with poetry by Adeline Further. I don't know who'll draw the maps.

Over in England, production is going ahead like a rocket in both quality and quantity. In 1926 we made 26 films. For the year October, 1928, there will probably be over 100 British films available. That will mean small town theatres will be able to show 40 to 50 per cent British, as our percentage of hits is far greater than Hollywood's—our producers can't afford a failure. I have seen them working at the

British International studios on "A Little Bit of Fluff" (Syd Chaplin and Betty Balfour, our most popular star) which Metro will distribute in America; "The Farmer's Wife," directed by Alfred Hitchcock, who gets £13,000 a year, and who is one of the world's best directors. He made "The Ring" recently, a boxing picture which succeeds where others have failed—to appeal to women. Albert Parker saw it here a few days ago and said that if made in America it would have been the hit of the season. Another American said it was "a British movie that America would have to take." There are two other films in production at B. I., "Moulin Rouge," directed by Dupont, and "Toni." The only trouble with B. I., who sell through their own agency, is that they have completely lost their heads and are asking ridiculous prices. Other British firms are afflicted with the same disease. The Trading Scheme would bring them to their senses.

Most renters are up in arms against this huge cooperative buying scheme, which might involve 1,000 theatres. These gentlemen foresee that it will forcibly cure them of their gluttonous plans to bring the American situation to England. Yours truly.—R. R. TEMPLE, Picture House, Ludlow, England.

Praises "Service Talks"

BANGOR, N. WALES.—TO THE EDITOR: I have the greatest pleasure in renewing my subscription to EXHIBITORS HERALD and MOVING PICTURE WORLD, which has been of the greatest assistance to me during the past 12 months. I read every line of it and it then goes the round of my staff.

I have found "Service Talks" particularly helpful, and to a considerable extent "What the Picture Did for Me" proves a useful guide. With regard to this latter feature, I am afraid in one or two cases the writers are somewhat biased in their reports but on the whole they are a very fair census of the general opinion regarding picture values.

With best wishes for continued success in '28.—JAMES HARE, County theatre, Bangor, N. Wales.

"By Gad, We Need It"

SALFORD, MANCHESTER, ENGLAND.—TO THE EDITOR: Enclosed find two-year subscriptions and congratulations for the way you run your show. It is a good help to we poor stiffs of exhibitors, and by gad we need it and your report column is priceless, for I rather do enjoy our brother exhibitors' remarks on features, and renters in particular. All best wishes, old son.—BILL JOHNSON, Boro Cinema, Salford, Manchester, England.

Stanley Company's Earnings for 1927 Exceed \$4 Share

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 4.—Earnings of the Stanley Company of America for 1927 were in excess of the dividend requirements of \$4 a share by a considerable margin, it was announced by D. Rossheim, treasurer, to directors at their recent regular monthly meeting.

During the past year the number of theatres under the control of the Stanley Company has increased three-fold and the benefits of the absorption of several circuits are now evident.

Loew's Midland Forces Royal, First Film Palace In Kansas City, to Close

(Special to Exhibitors Herald and Moving Picture World)

KANSAS CITY, Jan. 4.—The Royal theatre, built 14 years ago by Frank L. Newman, the first motion picture house of the larger type in Kansas City and now one of three houses under lease to Loew interests, closed its doors January 1. The disposition of the property has not been determined yet, M. B. Shanberg, managing director for Loew's theatres in Kansas City, said.

From a house of large audiences the Royal fell to a theatre which was host to mere handful of people, following the opening of the new \$4,000,000 Loew's Midland.

Pictures to Teach History Soon, Educator Declares

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 4.—Motion pictures within a few years will be used almost entirely in studying history in American schools and colleges, according to Charles R. Allen, educational consultant of the Federal Board of Vocational Education, who recently visited the studios.

"Studios are filled with technical experts," said Allen, "who are specialists in their particular field. These men could easily turn their talent to the making of historical pictures with the assistance, of course, of men who are qualified to teach history."



COLLEEN MOORE

TO MY EXHIBITOR FRIENDS:

From the bottom of my heart I thank you.

Last year, when your votes won for me the signal honor of leading The Exhibitors Herald Poll for box office drawing power, I was over-joyed.

When the Exhibitors Herald informed me of my great good fortune in winning the same honor this year, I was so happy that I cried with joy.

You men are the quiet hard-workers who make the whole motion picture industry possible, and I want you to know that I appreciate all that you are doing in putting over my pictures.

This is the happiest week of my life and I only hope that the coming year will bring you all as much happiness as you have conferred upon me.

Cordially yours,

Colleen Moore

AND FOR NEXT SEASON



Colleen Moore's leading man for "Lilac Time" is Gary Cooper.

John McCormick presents

COLLEEN MOORE *in* "Lilac Time" A George Fitzmaurice Production



Director of box office
successes galore.

The greatest special of her glorious career, filled with glamour, beauty and heart-throbs (from the famous Jane Cowl stage success.)

A First National Picture

following immediately

John McCormick presents

COLLEEN MOORE *in* "Baby Face"



The exciting drama of an unsophisticated girl plunged into the midst of New York's underworld whirlpool.

and for the summer

John McCormick presents

COLLEEN MOORE *in* "Oh Kay"

The musical-comedy sensation of New York, London and Australia. The lilting, dramatic adventures of an aristocratic madcap who thought bootlegging an easy living!

A First National Picture



Adapted by Elsie Janis herself, reigning international star.

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, \$1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

For Sale

FOR SALE—Late Universal Motion Picture Camera, five lenses, turret head, tripod, leather carrying case. Used only three months. Address W. B. Crooks, Majestic Theatre, Benicia, California.

FOR SALE—CIRCUS BLEACHER SEATS, always a few hundred sections on hand. Five to ten tiers high. New and used. Can be used out or indoors. Made by experienced circus people. We also rent seats for all purposes. Penn Bleacher Seat Co., Inc., 1207 West Thompson St., Philadelphia, Pa.

FOR SALE—Two screens and three Powers machines, will sell cheap. Address A. R. Workman, Marseilles, Ill.

FOR SALE—197 seat theatre in 1,600 populated town. Run seven days a week. Owner going west, must sell at once. A bargain for cash. For particulars write Decatur Theatre, Decatur, Mich.

Stationery

NEARGRAVUREMBOSO Process printed stationery, distinctive special 250 letterheads and envelopes type embossed \$5.55 cash, postpaid. Samples. Address Sollidays, Knox, Indiana.

Position Wanted

THEATRE ORGANIST at liberty would like to get connected with a reliable house. Will go anywhere. Address M. R. Waddell, 129 Forest Ave., Dalton, Ill.

OPERATOR—wishes steady position with a reliable house, 18 years experience. Married, reliable, best of references. Address Fred T. Walker, 6247 Blackstone St., Chicago, Ill.

THEATRE ORGANIST—Experienced on all makes. Go any place. Mabel Young, Plaza Hotel, North Ave. and North Clark St., Room 212-B, Chicago, Ill.

ORGANISTS thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

MALE organist, 10 years' experience, all makes, long time Morton demonstrator, solos, jazz, slides, cueing specialist. Studied Europe. Now working, would like position, good wages, with wide awake management, convinced music can draw. Send for circular, write-ups, photo, etc. Address Box 230, Exhibitors Herald, 407 S. Dearborn St., Chicago, Ill.

PROJECTIONIST, 15 years' experience, desires connection with reputable chain. Complete repair shop enables me to keep equipment in A-1 condition. Rewind own motors and generators. Can save \$s for any employer. Married, non-union, sober, reliable. Address Box 229, Exhibitors Herald, 407 S. Dearborn St., Chicago, Ill.

MANAGER as operator, 15 years experience, can, and am willing to do anything in the theatre, married, 38 years old. Address Mr. O. R. Haus, Hastings, Minn.

Wanted to Buy

PANATROPE or ORTHOPHONIC; must be a late model, in good condition and a bargain. Address Crockett Brown, Nashauk, Minn.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 307 Sixth Ave., New York.

Organs for Sale

SMITH UNIT THEATRE ORGANS: Factory rebuilt. Also Wurlitzers, Bartolas and Seeburg Pitz Organs. All factory rebuilt. Address Perfection Theatre Equipment Company, 711 Wells Street, Milwaukee, Wisconsin.

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ used or new Reproduco Pipe Organs. Address S. B. McFadden, Havana, Illinois.

Projector Repairing

BEST REPAIR SHOP in the country for overhauling and repairing projection machines, ticket machines, motors, etc. Expert workmanship, prompt service, reasonable prices. Movie Supply Company, 844 South Wabash Avenue, Chicago.

BIGGEST AND BEST EQUIPPED REPAIR SHOP in the South. Expert workmanship guaranteed on all projectors, motors, generators, etc. Loan mechanism free. Address Monarch Theatre Supply Company, Memphis, Tenn.

Mailing Lists

21,000 MOVING PICTURE THEATRES showing population and seating capacity in most cases. Price \$6 per M. or \$50 for the complete list. 2,100 chain theatres operating from 2 to 150 theatres @ \$22 per M. 1,043 Film Exchanges @ \$10 per M. 222 Manufacturers of studios @ \$4 per M. 452 Moving Picture Machine and Supply Dealers @ \$8.50 per M. All guaranteed 97% correct. Address Trade Circular Company, 166 W. Adams Street, Chicago, Illinois.

Equipment Wanted

WE PAY BEST prices for used opera chairs, projection machines, ventilating fans, portable projectors, etc. Movie Supply Company, 844 South Wabash Avenue, Chicago.

Equipment for Sale

HIGH GRADE, GUARANTEED USED EQUIPMENT at very reasonable prices. All makes of motion picture machinery such as Simplex, Powers, Motiograph projectors, Powers high intensity arc lamps, compensators of all kinds, motors, and Mazda regulators. Also first class overhauling done on all kinds of motion picture equipment. An inquiry will bring a prompt quotation. It pays to investigate. Address Joseph Spratler, 12-14 E. 9th St., Chicago, Ill.

CHICAGO CLEARING HOUSE for Second Hand Equipment. Seats, Rebuilt projectors of all makes, Screens, Pianos, Organs and other miscellaneous articles for the theatre. Address Illinois Theatre Equipment Company, 12-14 E. 9th Street, Chicago, Illinois.

"EVERYTHING FOR THE MOVIES." Guaranteed Rebuilt Simplex-Powers and Motiograph Projectors, Opera Chairs—Generators—Screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

COMPLETE THEATRE EQUIPMENT including 500 opera chairs, two Simplex Projectors, Martin Rotary Converter, Screen, Ticket Selling Machine, Lighting Changer, Ticket Chopper, etc. Address Box 111, Exhibitors Herald, Chicago.

Chairs for Sale

320—Upholstered chairs. Every back and seat newly upholstered in Blue Spanish Leather. Very low price and quick shipment. C. G. Demel, 845 S. State St., Chicago, Ill.

2,000—Brand new veneer opera chairs, finished in Gray, Mahogany and Walnut. These chairs only slightly higher than used ones and are very rare bargains. Exact photo and full details submitted in first letter. Please state number of chairs required. C. G. Demel, 845 S. State St., Chicago, Ill.

FOR SALE—Used Theatre chairs, always a stock on hand, also veneer seats, write your requirements. Address Theatre Seating Co., 845 S. State St., Chicago, Ill.

Help Wanted

WANTED—First class mechanic and motion picture equipment repair man, thoroughly experienced on Simplex, Powers and Motiograph. Good salary, splendid position and wonderful opportunity for right party. References required. Address Box 231, Exhibitors Herald, 407 S. Dearborn St., Chicago, Ill.



WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

ALIAS THE LONE WOLF: Special cast—90%. A real good picture. Is sure to please. Six reels.—Earl Somerville, Opera House theatre, Raymond, Minn.—General patronage.

FORGOTTEN WOMEN: Conrad Nagel—A good picture of the South Sea Isles. Is sure to please. Six reels.—Earl Somerville, Opera House theatre, Raymond, Minn.—General patronage.

F B O

THE MOJAVE KID: Bob Steele—70%. December 17. Very good Western. Will please for Saturday night. Plenty of action and suspense and the scenery is also wonderful. Fine print from Boston. Five reels.—G. B. Orne, Richmond theatre, Richmond, Vt.—General patronage.

THE MOJAVE KID: Bob Steele—December 10. This is my first picture of this star, and it was good. Had a pretty good crowd. Five reels.—Andrew Rapp, Theatorium theatre, Emlenton, Pa.—General patronage.

MOON OF ISRAEL: Special cast—Very good production. Elaborate settings. Fair acting. Pleased the patrons.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

RANGER OF THE NORTH: Ranger, the Dog—95%. December 2. My patrons just went wild over this one. They told me plenty that this was one of the best dog pictures that they ever saw, and I think myself that it is very, very good. A lot of them asked me when I was going to have another one, and I told them that I had four more and the kids just shouted. Six reels.—C. Gehlsen, Community theatre, Burk, S. D.—Small town patronage.

THE TERROR OF BAR X: Bob Custer—30%. December 17. A fair action picture. Scraps and lots of them.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE FIGHTING HOMBRE: Bob Custer—A real good Western and went over very good to small houses for two nights. Made a little money.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported is divided by average daily gross of picture holding house record to determine relative box office value in terms of percentage.*

EXAMPLE: \$75 (average daily gross of picture reported) divided by \$100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in **THE BOX OFFICE TICKER** with its current gross average indicating relative attraction values of pictures listed therein.

THE BOX OFFICE TICKER appears on page 39.

CLANCY'S KOSHER WEDDING: George Sidney—30%. December 18. This is a good picture. Chuck full of laughs. Six reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

THE BANDIT'S SON: Bob Steele—80%. October 29. Tom Mix better look out or this boy will get ahead of him as he sure has the action. My patrons sure smiled. When they went out a lot of them asked me if there were going to be any more of them and a lot said, more like this big boy, then we will be

back. Five reels.—C. Gehlsen, Community theatre, Burk, S. D.—Small town patronage.

SOUTH SEA LOVE: Patsy Ruth Miller—85%. December 17. This is a dandy little picture and pleased my patrons. Plenty of good comments. F B O sure has the pictures for the small towns in their 1927-28 line up. Seven reels.—C. Gehlsen, Community theatre, Burk, S. D.—Small town patronage.

TARZAN AND THE GOLDEN LION:

Special Cast—I advise any exhibitor to book this picture. I think it is as good a picture for the money as money can buy. Fine for a special.—M. H. Haymans, Dreamland theatre, Metter, Ga.—General patronage.

THE GINGHAM GIRL: Special cast—95%. November 11. Saw some write up on this one that said just so much film, but this fellow must have been asleep when he ran it, as this one is very good. Had a lot of people that I never had before and got plenty of good comments on it. In fact, I got a lot of mouth-to-mouth advertising after the first show, so can't kick. In fact, I have not had a poor one from F B O on their 1927-28 line up. Seven reels.—C. Gehlsen, Community theatre, Burk, S. D.—Small town patronage.

CYCLONE OF THE RANGE: Tom Tyler

—A pleasing but poor picture.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

LONE HAND SAUNDERS: Fred Thomson

—This is a good Western. Play it if you use Westerns. Some real thrills but someone has bum ideas as to the registering of a 33 or 45 bullet on striking a metal disk, no consideration is taken of concussion. I believe I know now who sends Bud Fisher his ideas for Mutt and Jeff's Bullet Proof vests.—L. L. Like, Dreamland theatre, Drummond, Mont.—General patronage.

BREED OF THE SEA: Ralph Ince—80%. December 5-6. A very good picture of the sea, spiced of the like of the South Sea Islands. A story of brothers, one a pirate the other a missionary. Margaret Livingston does some dandy work in this picture. F B O seems to have some pretty good stuff this year. Seven reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—Small town patronage.

SMOOTH AS SATIN: Evelyn Brent—25%. December 13. This is an extra good program picture.

You Join the "Herald Family"

A hearty welcome to Van's Gang of Moving Picture World. It is the hope of the "Herald Family" that every member of Van's Gang finds in this department, and in the reports of members of the "Herald Family," the same sincerity of purpose, the same unbiased reports, which made "Straight from the Shoulder Reports" a department of inestimable value to the exhibitor. "What the Picture Did for Me" is conducted by the exhibitor for the exhibitor. May the members of Van's Gang remain with us for years to come. That is the New Year wish of this department.

Good crook story.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SILVER COMES THROUGH: Fred Thomson—75%. December 24. Like all the rest of this star's pictures all extra good. This is the last one of F B O's program. All good. Not one flop—some record.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE TOUGH GUY: Fred Thomson—This is, or was, a good Western, but my print was bad and for some reason it did not pull for me. Personally I like Fred Thomson and his horse.—H. W. Batchelder, Galt theatre, Galt, Cal.—General patronage.

KOSHER KITTY KELLY: Viola Dana—A string of muck. More unfavorable comments on this than anything I have shown for a long time. If one producer makes something good in one line the rest try to follow suit and make a mess of it.—D. A. Rhyner, Rialto theatre, Hebron, N. D.—General patronage.

MOULDERS OF MEN: Conway Tearle—90%. November 28-29. A powerful drama of the underworld that every one should see. Although Conway Tearle is getting rather old he does this kind of a role to perfection. The work of Frank Darro should make him a star. He has Jackie Coogan beat, and I thought Jackie was a darn good actor. If you haven't played F B O get wise and play some good pictures. This is just one of the Bell Ringers. Seven reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—Small town patronage.

ARIZONA NIGHTS: Fred Thomson—The more this star makes the poorer they seem to get. Only one more and then I will be done with him. Seven reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

CYCLONE OF THE RANGE: Tom Tyler—December 10. A nice little Tyler picture for Saturday night. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

SLING SHOT KID: Buzz Barton—December 23-24. Good Western. Buzz is a comer. Kids are strong for him. Ran this as half of a double feature program. Used Douglas MacLean in "Let It Rain" as the other half. It's a big laugh producer. Business

light. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

THE COWBOY COP: Tom Tyler—It's good for a Sunday show, but only about 100 feet of it is Western. Six reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

First National

THE GORILLA: Charles Murray—80%. December 13-14. Good picture. Pleased and seemed to give a title that I could work with even among those that knew nothing of the stage play. Did nice business, and for once I made money on a First National special.—C. S. McLellan, Rex theatre, Eagle Lake, Tex.—Small town patronage.

THE GORILLA: Charles Murray—5%. December 23-24. For me this proved to be the biggest flop of any picture I ever played. The worst of it was that it didn't please 25 per cent of the people that did see it. I have played three First National specials and all have lost money and drew less than their regular program pictures. The title on this keeps people away. They all think it is a wild animal show. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

THE DROP KICK: Richard Barthelmess—15%. December 19. Not so good as some other football pictures we have had, and didn't click so well, either. Seven reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

THE MAKING OF O'MALLEY: Milton Sills—Good show. Pleased all who saw it. Good picture for mining town of 1,000.—L. E. Parnell, Auditorium, Piper, Ala.—General patronage.

HARD BOILED HAGGERTY: Milton Sills—16%. December 14. All our patrons seemed to like this one. School play cut attendance. Eight reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

MAN CRAZY: Special cast—25%. A nice little story, interesting and entertaining. Will please the women more than men patrons. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

SEE YOU IN JAIL: Jack Mulhall—50%. December 23. Good farce comedy. Satisfied as a program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SEE YOU IN JAIL: Jack Mulhall—December 18-19. A good little program picture. When I saw this in the Oriental in Chi. I thought it was good, and still think so. If it had kept up the pace shown in the first reel, it would have been a knockout. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

STEPPING ALONG: Johnny Hines—75%. December 24. This was good, like all the Hines comedies. For my part I think he is much better than Harold Lloyd. Hines comedy is natural and Lloyd's is merely silly. We ran this on Christmas Eve. Started the show after the Christmas trees and had a pretty good crowd. Eight reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

STEPPING ALONG: Johnny Hines—Very good if you like Hines. Seven reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

NAUGHTY BUT NICE: Colleen Moore—50%. December 25-26. This is a good picture. I don't call it the best of Colleen Moore's pictures but, as always, the star fine and cast good. Lots of comedy, gave satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SUBWAY SADIE: Special cast—62%. Here is a fine, modern, every-day street life New York City love story, with fine scenes beautifully produced and a dandy vein of fun running through it. Jack Mulhall and Dorothy Mackaill at their best. Clean, enjoyable. Subway smashup good. View of big liner interesting, fine ending. We put it on our best nights to pleased house. This is not a rip-roaring comedy, but a pleasing love story. You will enjoy it. Excellent fashion show in it, book it. Use the Victor record "Molly Malone" for love theme and the new organ record "Dancing Tambourine" for subway shots. P. S.—Forgot to say that Charlie Murray as the taxi driver furnishes real comedy.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE SUNSET DERBY: William Collier, Jr.—25%. December 15. A good racing story. They are all like this—just like the rest.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SYNCOPIATING SUE: Corinne Griffith—40%. A good picture, finely made, splendid scenes. Tom Moore is good. Not a jazzy picture, nor big, but pleasing. Corinne is stage struck and nearly falls for the villain, the producer, but then Tom Moore as the trap drummer wins her in the end. Should go well where Miss Griffith is liked.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

CAMILLE: Norma Talmadge—For the women folks. Wonderful acting. Will go good where high-class pictures are appreciated.—A. G. Miller, Lyric theatre, Atkinson, Neb.—General patronage.

THE LIFE OF RILEY: Special cast—December 18-19. Pleased a Sunday night crowd in fine shape. Have the projectionist hurry the fire scenes a little, or they might drag. Seven reels.—John L. Danm, Strand theatre, Wadsworth, O.—General patronage.

THE CRYSTAL CUP: Special cast—"Crystal Cup" does not mean anything from a box office standpoint, as the story from which it was taken is not known to any great extent, but it is a 100 per cent picture from the production angle. Story sustains pretty well. However, character by Dorothy Mackaill is over-drawn to such an extent that it becomes tiresome, but in the end you are well repaid for having sat through the picture as she (Dorothy) makes up for all lost time. Good picture and will stand boosting quite some. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

VALLEY OF THE GIANTS: Milton Sills—December 21-22. A very good Sills picture. Pleased those who were here. Blame the week before Christmas for poor business, as nothing is doing anywhere this



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week. Seven reels.—John L. Damn, Strand theatre, Wadsworth, O.—General patronage.

THE DEVIL'S SADDLE: Ken Maynard—A good Western story that will go over on Saturday night in any small town. Tarzan is fine with a number of new stunts.—E. T. Dunlap, Dunlap theatre, Hawarden, Ia.—General patronage.

ROSE OF THE GOLDEN WEST: Special cast—Mary Astor was never sweeter than in this one, and Gilbert Roland did even better than in "Camille." He is versatile, and he should become a very popular star. This story of old California has been done many times for the screen, but never better than this. It should please all types of patronage. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

AMERICAN BEAUTY: Billie Dove—Played on Christmas Eve, so can't report on its drawing power. Personally thought it a very thin plot, bolstered up by Billie Dove wearing a lot of pretty clothes in some scenes and not so many in other scenes. Would only class it as a program picture. Not for family nights. Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

PARADISE: Milton Sills—Very good entertainment. Eight reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

PALS FIRST: Special cast—Very good. Seven reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

LONG PANTS: Harry Langdon—If you like this star the picture will please them. Not much to it. Seven reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

ALL ABOARD: Johnny Hines—Very good if Hines goes good for you. One bath room scene should be cut off. Seven reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE SEA TIGER: Milton Sills—December 17. Here is a dandy. It has everything, action, romance and thrills. Sills is good and Mary Astor is sweet. We don't get as good prints out of St. Louis as we did from Kansas City. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

SMILE, BROTHER, SMILE: Special cast—Very good picture for any night. Lots of comedy and that is what they like here.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

SOMEWHERE IN SONORA: Ken Maynard—This is very good. Seven reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE POOR NUT: Jack Mulhall—December 16-17. A very satisfactory offering for any type of house. Business light but no fault of picture. Book it.—Robert P. Doyle, Academy theatre, Nunda, N. Y.—Small town patronage.

VENUS OF VENICE: Constance Talmadge—December 11-12. Good program picture. If your fans like Connie they will like this one. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE GREATER GLORY: Anna Q. Nilsson—December 13. A wonderful picture. Miss Nilsson does some good acting in this one. Didn't have much of a crowd. However, no fault of the picture. Nine reels.—Andrew Rapp, Theatorium theatre, Emlenton, Pa.—General patronage.

Fox

VERY CONFIDENTIAL: Madge Bellamy—75%. November 30. Ran this with a 45 minute revue and it made excellent entertainment. An amusing little comedy of sporting life and two poor working girls. This has some funny titles and a good auto race in it. With the aid of a good comedy it ought to get by one night. Six reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—Small town patronage.

TWO GIRLS WANTED: Janet Gaynor—Just a fair picture. Supposed to be comedy, but nothing much. Print good. Appeal 30 per cent. Drew all classes. Population 1,200.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

THE MUSIC MASTER: Alec B. Francis—Here is a beautiful picture, but I had the smallest crowd of the year. Took in \$7.50 and I certainly hate to see a picture of this calibre passed up.—H. L. Bounh, Grande theatre, Port Allegany, Pa.—General patronage.

LOVES OF CARMEN: Special cast—27%. December 16. A well produced "Carmen." It's big and "hot." Failed to do the business here and pleased about 50 per cent of those who came. Nine reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

J. C. Jenkins—His Colyum

TUCSON, ARIZ., Christmas, 1927.

DEAR HERALD:

We're here. Marie and I arrived here last evening, and after a formal introduction to the family I was handed a Christmas package in the form of a telegram from my home town of Neligh advising me that our home was burned to the ground last Monday with practically all the contents. Lovely start for a "Merry Christmas."

If you have never experienced the sensation of having the accumulations of years go up in smoke, don't do it, if you must do it don't do it at Christmas time, pick some other season.

From what meager advice we have they saved the piano but I am not informed whether they saved my golf and fishing outfit or not, but then this is Christmas, so why let a little thing like that spoil the occasion, therefore—

*Let's forget those things that make us worry,
Let's forget those things that make us blue.*

—and after having relieved myself of the foregoing, let's turn our attention to something more in keeping with the occasion, with the hope that each and every one of you enjoyed a most joyous Christmas and that the New Year will bring to you must of happiness and prosperity.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Can Do—

From Ft. Worth, Tex., to Tucson, Ariz., is the longest road in the world, but it is a wonderful scenic highway. The scenery along this route is simply magnificent in the extreme. It is different somewhat from the Alps in that the scenery along this road consists entirely of cactus, mesquite, sagebrush, Mexicans and hobos. The hobos are of a most obliging nature, as any of them will ride with you and never charge you a cent. If you haul one of them he will panhandle you for his feed and lodging with that air of self sacrifice and even condescension that would almost make one sorry he couldn't offer him better accommodations.

Those going West are on their way to Los Angeles to visit a dying relative and those going East are trying to get back to Cleveland, O., before their sister passes away, for the poor girl is crying for them every day. They can put up a hardluck story that would wring tears out of a brass monkey, but I never shed a tear. That's the kind of a hard hearted wretch we are.

We hauled one old veteran tourist for 300 miles who was on his way from Miami, Fla., to Los Angeles but lost him when we went into a hotel for the night. He probably didn't like the hotel we selected. Just out of El Paso we picked up a young German boy. He reminded us so much of Eagle Eye Joe in size and looks that we just couldn't pass him up. He was on his way from Hamburg, Germany, to Los Angeles where he had an Uncle in the restaurant business.

At Dallas, Tex., his change ran out and the poor kid was up against it. He couldn't hardly speak or understand a word of English but would say "Yah" or "Nine" to about everything we said to him. We asked him if Hamburg was where the Hamburger sandwiches came from and he replied "Yah." He had just money enough to pay for his lodging the first night but was not going to get any breakfast. We asked him if he wasn't going in to breakfast and he shook his head, then we asked if he was out of money and he didn't seem to understand, then we said "Lonsom des gelt coom," and he smiled and said, "Yah," so we took him in and filled him up and then hit the road again.

We struck a piece of awfully rough road and we turned to the kid and said, "Der veigh is schlecht, dos is vischneie dos is toonsole, hautamere gasauck," and the kid laughed. We don't know whether we came close to it or missed it a mile, since it has been a long time

(Continued on following page)

THE DIXIE MERCHANT: Special cast—45%. I didn't see it but comments very good. All said it was a fine Southern picture with good trotting race and extra fine cast. Jack Mulhall and Madge Bellamy are in it. Evidently one of Fox's good ones and Fox doesn't seem to have many good ones at that, outside of Mix.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

RICH BUT HONEST: Special cast—12%. December 20. The poor title kept them away but those who came were well pleased. A dandy picture with lots of comedy furnished by McNamara. Kept audience laughing. Lots of action, comedy and spice. Will appeal to the sheiks and flappers. Seven reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

ANKLES PREFERRED: Madge Bellamy—This went very good and is very entertaining. Seven reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

DESERT VALLEY: Buck Jones—December 17. Pretty good Buck picture. More comedy than Buck puts in most of his. Pleased the majority of his fans. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE BLUE EAGLE: George O'Brien—A splendid picture. Good direction. Should please any audience. Plenty of action.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

A CONNECTICUT YANKEE IN KING

ARTHUR'S COURT: Special cast—This feature is so old that some of the youngsters thought it new and we were getting it before Syracuse. It is a dandy picture and well worth running.—L. E. Parsons, Parsons Hall, Marcellus, N. Y.—General patronage.

DESERT VALLEY: Buck Jones—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

DESERT VALLEY: Buck Jones—A typical Buck picture. Pleased his fans. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

CANYON OF LIGHT: Tom Mix—Tom does too much of the impossible stuff but they are never poor. Six reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Gotham

THE BLOCK SIGNAL: Ralph Lewis—40%. December 15. Nice little railroad story that pleased the average. Six reels.—G. B. Orne, Richmond theatre, Richmond, Vt.—General patronage.

HIS MASTER'S VOICE: Special cast—This is a good dog picture and a pup in it that looks wonderful. Six reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

J. C. Jenkins—His Colyum

(Continued from preceding page)

since we have had occasion to try it, but the kid cut loose on a line of Dutch that would have made the Kaiser sorry he went to Holland.

When he got out of the car at Tucson we handed him a couple of bucks and wished him a Merry Christmas and a Happy New Year and he smiled and said, "Donkashaen," and we are not just sure whether he meant, "Thank you, sir," or, "You are easy," and it doesn't make any difference. He was stranded, and at Christmas time, in a strange country, and we wouldn't have felt much like a man if we hadn't done it. What if Marie had bit a rock and bust a hole in a perfectly good casing that you could stick Crocket Brown's Bullfoundland pup in, what if our home did burn, this is Christmas and this is the day that "Unto us a child is born, and unto us a Savior given," and a little practice of the Golden Rule is good for any of us and makes of us better men and better women.

But speaking of holes in tires. You can see more people changing tires and pumping 'em up in 10 miles of this highway than you would see on Michigan avenue in 10 years. Every garage one passes one can see a fellow standing outside with tire patches in his hand and he is disappointed if you don't drive in. It is 60 miles from Deming, N. M., to Lorville, and Marie made it in nothing flat. That is, we had a flat before we started and another after we got there.

It seems funny about these flat tires, out in this country. They are always flat on the under side, must be something about this dry air that makes it. If some guy would invent a tire that the flat part would always be on the top side his fortune would be made. After Frank O'Hara gets his system of mirrors made for seeing cars coming around the bend in the road he will probably tackle this tire problem, and he and George Bungle can make 'em if anybody can.

Everybody down here has a goat. Some have 30 or 40, and so, to be right in style, my wife bought one, a regular Nannic. She's a beautiful goat and she's a warbler, she warbles from sunup to sundown.

Nannic seems to be a little off her feed today, but that is probably because she ate three oyster cans and a roll of barbed wire for supper last night. Geneve says she hopes she doesn't get the habit of eating tar paper for she is afraid it will taint the milk. If Nannic starts warbling at sunrise tomorrow morning we are going to try her on one of Marie's punctured tires. Geneve says she always knew that Nannic had good judgment and that she proved it the other day when they ran out of tin cans, for she fed her an edition of EXHIBITORS HERALD and she seemed to relish it, especially SERVICE TALKS, but when she came to our "Colyum" she—Well, maybe its better that I don't tell you what she did.

Exhibitors Herald and Moving Picture World Fills a Want None Others Can Do—

We expected to cover Texas, Arizona and New Mexico after the holidays but after getting that Christmas package from Neligh it may necessitate a change in our plans. We may head North, but then if there is nothing left up there but ashes what's the use. There is 60 degrees difference in the climate in favor of Arizona.

Exhibitors Herald and Moving Picture World Fills a Want None Others Can Do—

We hope Jay will excuse us for making this letter shorter than usual, and we believe he will, for when one is filled up on turkey and cranberry sauce, dill pickles 'en everything and thoughts of what was once a home, he is not in the best mood to write much of interest, therefore, we again extend our best wishes to one and all for the coming New Year.

J. C. JENKINS,
The HERALD man.

Exhibitors Herald and Moving Picture World Fills a Want None Others Can Do—

Metro-Goldwyn-Mayer

ANNIE LAURIE: Lillian Gish—50%. December 19. In spite of the fact that this picture is not going so big in the first runs, the small towns should not be afraid of it. It pulled very well on a bad stormy night and it will please as I would not ask for a better picture to come into my theatre. It carries the special stamp all the way through and can be bought right. Another matter that I wish to mention is the extra fine condition of the reels Metro is putting their new product onto. It is a shame, some of the old worn out reels that we get from the other companies with a brand new film on them and it is almost an impossibility to rewind some of them without injuring the side of the print. We keep a set of reels in the booth and believe me, we have plenty of need to use them. Compliments to Metro. Others take notice. Nine reels.—G. B. Orne, Richmond theatre, Richmond, Va.—General patronage.

AFTER MIDNIGHT: Norma Shearer—75%. December 18-19. A good picture. Drew good on Sunday but poor on Monday. Pleased everybody. Seven reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE BIG PARADE: Gilbert-Adoree—Big in everything but the profits. Had a big crowd, took in big money, had big praise, did big advertising and gave Metro-Goldwyn big money.—H. L. Bouhn, Grande theatre, Port Allegany, Pa.—General patronage.

BEN HUR: Ramon Novarro—Is much better picture than "The Big Parade." I did more business and not as good dates. Had Sunday, Monday and Tuesday with "The Big Parade" last three days. It's

the greatest and best picture I ever played in my theatre.—Adpheus Goffinet, Pastime theatre, Rittman, O.—General patronage.

BEN HUR: Special cast—October 15-16-17. Better than "The Big Parade." Greatest picture ever shown on screen. Made good money on this one and gave my patrons more than expected. Every night got better. Good for the whole family. Got the ministers out this time and liked it. Twelve reels.—J. G. Fair, Elite theatre, Laurens, Ia.—General patronage.

AFTER MIDNIGHT: Norma Shearer—Very good acting with a moral.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

THE BIG PARADE: John Gilbert—December 14-15-16. This is a good picture but it is too long and high priced for a small town. Didn't make anything on account of having to pay so much for it. Thirteen reels.—Andrew Rapp, Theatorium theatre, Emlenton, Pa.—General patronage.

THE BIG PARADE: Renee Adoree—Great picture. Will make small exhibitor money if he can buy it right. It certainly is big. Comedy keeps the audience in an uproar all the time. Twelve reels.—Adpheus Goffinet, Pastime theatre, Rittman, O.—General patronage.

THE BIG PARADE: John Gilbert—September 15-16-17. Big picture. Play it. Broke all house records to date. Twelve reels.—J. G. Fair, Elite theatre, Laurens, Ia.—General patronage.

FRISCO SALLY LEVY: Sally O'Neil—December 20-21. A good picture. Very suitable for showing St. Patrick's Day or at Christmas season. Lots of comedy and pleased the few who saw it.—Robert P.

Doyle, Academy theatre, Nunda, N. Y.—Small town patronage.

TWELVE MILES OUT: John Gilbert—December 13-14. I thought the picture fair but the judges didn't. I should have drawn the shade on office window and stayed inside. Instead I went out and took a real razzing in as graceful a manner as possible. Fair business but did not please.—Robert P. Doyle, Academy theatre, Nunda, N. Y.—Small town patronage.

ROOKIES: Special cast—December 17. Here is a good comedy drama suitable for any theatre. It is funny from start to finish. Some said they liked it better than "The Big Parade." Karl Dane and George K. Arthur make a good comedy team. Seven reels.—Andrew Rapp, Theatorium theatre, Emlenton, Pa.—General patronage.

HEAVEN ON EARTH: Special cast—A good picture. Our patrons received this one well, though the ending was not so good. Tone okay and good for Sunday. No, for special.—C. G. Brothers, Grand theatre, Grand River, Ia.—General patronage.

CALIFORNIA: Tim McCoy—Did not do the business on this one, although the picture is a dandy. If could only tell them what was in the picture it would go over. Poor drawing title.—Ray P. Murphy, Old Trail theatre, Hebron, Ohio.—General patronage.

ROOKIES: Karl Dane—This one's a scream. Needs unique advertising to put it over.—A. G. Miller, Lyric theatre, Atkinson, Neb.—General patronage.

THE FLAMING FOREST: Special cast—Good Northwest story. Good scenery.—Ernest Vetter, Majestic theatre, Homer, Mich.—General patronage.

SPOILERS OF THE WEST: Tim McCoy—December 16-17. This Tim McCoy might be all right if he had stories that would interest people but after the first few they haven't been worth much. Played them all last year and two this year and it's going to be quite a while before we play another one. Six reels.—John L. Damm, Strand theatre, Wadsworth, O.—General patronage.

MOCKERY: Lon Chaney—Wonderful acting, but can't put Chaney across in our community. Lost money on show. Farming community.—R. W. Hempstone, Waverly Hall theatre, Poolesville, Md.—Small town patronage.

MR. WU: Lon Chaney—Most of Lon Chaney's draw, but failed to make rental on this one. It went over my patrons' heads. Ended too abruptly. Not the thing for a small town, as there is no action, just acting. Usually small towns must have action.—H. B. Gibson, Gibson theatre, Burnsville, W. Va.—General patronage.

VALLEY OF HELL: Special cast—Nothing to this one.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

TILLIE THE TOILER: Marion Davies—This picture will please and draw a record attendance anywhere, but it's very light. Weather coldest in years so no business.—A. G. Miller, Lyric theatre, Atkinson, Neb.—General patronage.

THE UNKNOWN: Lon Chaney—December 9-10. Excellent. It will keep them interested every minute. Chaney a wonderful actor but no drawing power here.—Robert P. Doyle, Academy theatre, Nunda, N. Y.—Small town patronage.

THE AUCTION BLOCK: Special cast—It's good. Eight reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE UNDERSTANDING HEART: Special cast—December 4-5. Very good outdoor picture, but story did not follow book very closely.—Ernest Vetter, Majestic theatre, Homer, Mich.—General patronage.

MAN OF THE FOREST: Jack Holt—December 9-10. Very good Western. The readers of the book kicked about it not following.—Ernest Vetter, Majestic theatre, Homer, Mich.—General patronage.

THE MASKED BRIDE: Mae Murray—Good. Seven reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

LIGHTS OF OLD BROADWAY: Marion Davies—It's good. Seven reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Paramount

THE GAY DEFENDER: Richard Dix—75%. December 13. Not so bad a picture, but my patrons would have rather seen Dix in a real American role. In this one he plays the part of a Spaniard and does it fine, and the story is very good, with plenty of

TO MOVING PICTURE WORLD SUBSCRIBERS

Congratulations on your entry into the great HERALD FAMILY. It's a Christmas present to you and to them, the value of which is beyond estimate. Unitedly let's move on to bigger and better things for 1928 with malice toward none and charity for all. The great HERALD FAMILY welcomes you into full fellowship and extends to you the season's greetings. The hour moves on apace. Come on; let's go.

J. C. JENKINS,
The HERALD Man.

action. Seven reels.—G. B. Orne, Richmond theatre, Richmond, Vt.—General patronage.

THE CITY GONE WILD: Thomas Meighan—25%. December 25. One of Meighan's good ones. Interesting and entertaining all the way. Meighan in the role of a fighting district attorney, which seems to just fit his style of acting. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

AFRAID TO LOVE: Florence Vidor—30%. December 20. This is a pretty good society picture. Has quite a bit of comedy and seemed to please those who came, but it didn't draw.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

FIGURES DON'T LIE: Esther Ralston—Worth seeing. Good program picture.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

THE ROUGH RIDERS: Special cast—68%. December 4-5-6. Picture excellent. Drew fair due to picture being made near here. Patrons complaining of too many war pictures. This one will please due to variety of pulling power-love-war-comedy, and some part of it is due to please everyone. Not worth the price I paid.—C. S. McLellan, Rex theatre, Eagle Lake, Tex.—Small town patronage.

THE ROUGH RIDERS: Special cast—December 21-22. My personal opinion is that this is a great piece of entertainment, with never a dull moment from beginning to end. Crammed with the stuff that the masses like. Laughter, tears and thrills. However, due to the fact that this was shown free here to 60,000 people and me showing it a few days before Christmas, I lost plenty of money. But the picture is "there." Ten reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

THE ROUGH RIDERS: Special cast—December 18-19. A wonderful production. Very cold weather kept them away.—Ernest Vetter, Majestic theatre, Homer, Mich.—General patronage.

THE TELEPHONE GIRL: Special cast—Just another Paramount picture, better than most of them at that. Paramount has forgotten how to make small town pictures. Tone, okay. Sunday, yes. Special, no.—Dwight Grist, Theatrum, Columbia Falls, Mont.—General patronage.

ROOSEVELT'S ROUGH RIDERS: Special cast—I consider this a wonderful picture. And don't forget the title. If you leave off the Roosevelt you will leave off your crowd. They think it is a Tom Mix or Hoot Gibson if you don't emphasize Teddy, and he is there, so you don't mislead anyone by so advertising.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

BEAU GESTE: Special cast—59%. November 24-25. Seeing so many adverse criticisms on the amount of business done in small towns, I had decided this was not for me. However, I did a record business, even the second night, considering the fact that I had as opposition the first street carnival I have had in seven years. It surprised me the way my country patrons liked the picture.—C. S. McLellan, Rex theatre, Eagle Lake, Tex.—Small town patronage.

ONE WOMAN TO ANOTHER: Florence Vidor—15%. December 20. Not much to it, either in drawing power, cast or story. No good for the small town. Five reels.—G. B. Orne, Richmond theatre, Richmond, Vt.—General patronage.

THE MYSTERIOUS RIDER: Jack Holt—100%. December 13. Boy! How it rained, but boy, how they came. That's nothing, what does a rain amount to when you have a Jack Holt in a Zane Grey Western. Jack, don't let them kid you about other Western stars, you are still far the best. The best Zane Grey we ever ran. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

ROLLED STOCKINGS: Paramount Junior Stars—50%. December 14. Very good. A good clean col-

lege story with a different twist to the story. Six reels.—G. B. Orne, Richmond theatre, Richmond, Vt.—General patronage.

MAN POWER: Richard Dix—40%. December 16. A good entertainment. The star a favorite. Same picture made with Wallie Reid and trucks.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

MAN POWER: Richard Dix—December 24-25. Very good picture.—Ernest Vetter, Majestic theatre, Homer, Mich.—General patronage.

TIME TO LOVE: Raymond Griffith—30%. December 16. Better than the other ones from this star, but no one will exert themselves to see it. Five reels.—G. B. Orne, Richmond theatre, Richmond, Vt.—General patronage.

PADLOCKED: Special cast—50%. A beautifully produced picture with fine shots of cabaret dancing and ballet skits. Lois Moran very winsome. All cast fine. Story of hypocritical vice crusading father who drives his daughter to the reform school, weakens her mind, but all ends well. Story to me unpleasant, but patrons commented favorably on it. A strong dramatic picture, use your judgment; would suggest your carefully reading press sheet. A play of this nature and well produced goes well, I think, for a change. A Rex Beach book.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

FASHIONS FOR WOMEN: Special cast—60%. Put this over by advertising it as Paramount's annual Fashion Show. Used rainbow cards and tied up with fashion show window display at leading store. Used the good Rotor heralds also. In the nick of time we found that two of the 15 models were girls formerly educated in our town, so placarded the town with the news of two Salmon girls appearing in the picture. These combined with heavy newspaper items such as front page story of the fashion show, local teasers and story of the two Finley girls, gave us a good crowd. We previewed the bathtub scene and found it to be a work of art and not indecent at all. Fashion show very good but not Paramount's best. Play very interesting. Esther Ralston mighty pretty and a splendid actress. Fine cast, entire satisfaction.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE WAY OF ALL FLESH: Emil Jannings—95%. December 8-9. This is one of the best pictures I have ever seen and everyone who saw it says the same. Emil Jannings plays the title role to a perfection, with good support from Phyllis Haver. Paramount can well be proud of this feature. Nine reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—Small town patronage.

THE WAY OF ALL FLESH: Emil Jannings—December 19. Very good story and splendid acting.—M. W. Mattheck, Lark theatre, McMinnville, Ore.—Small town patronage.

SOFT CUSHIONS: Douglas MacLean—30%. December 22. Just a program picture. Played one day. Bought for two days. Special, no. Satisfaction, 50 per cent.—Bert Silver, Silver Family theatre, Greenville theatre, Greenville, Mich.—General patronage.

THE KID BROTHER: Harold Lloyd—15%. December 15-16. A very good Lloyd picture, but failed to do anything big due to bad weather.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE PONY EXPRESS: Ricardo Cortez—85%. December 3. Played this to a packed house and they all seemed to enjoy it although it is ancient history. The print was good. However, the photography seemed dark in places. This picture in my estimation is about three reels too long. Betty Compson is getting a little old and has long ceased to be a drawing card. If this had been on a week night I don't think it would have gone over. Ten reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—Small town patronage.

THE PONY EXPRESS: Special cast—A very good Western and will stand a two days run in towns that like Westerns. Nine reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

SHE'S A SHEIK: Bebe Daniels—This is a good comedy-drama and has an interesting story. Bebe does well and handled most of the picture alone. She makes an attractive sheikess and it's good entertainment.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

NOW WE'RE IN THE AIR: Special cast—This is one nice show. The little lady is more attractive than ever and the bold bad men make some fun of the war. I believe the cow milking episode in this is the funniest thing ever put into pictures. A competitor's motion picture salesman saw this in the seat beside me and he cried over it. Tears of laughter mixed with envy.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

NOW WE'RE IN THE AIR: Special cast—December 19. For a high priced comedy it's about as rotten as one could desire. Barnyard humor vulgar. Low and not fit for the family. Worth about \$15.—M. W. Mattheck, Lark theatre, McMinnville, Ore.—Small town patronage.

SWIM, GIRL, SWIM: Bebe Daniels—Gertrude Ederle doesn't steal this picture from Bebe but she is certainly an addition to the attractiveness of the picture. It is good entertainment and my crowd liked it a lot. Comedy college-life theme.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

SWIM, GIRL, SWIM: Bebe Daniels—December 11-12. They liked this one very much. Good clean comedy.—Ernest Vetter, Majestic theatre, Homer, Mich.—General patronage.

SWIM, GIRL, SWIM: Bebe Daniels—Nice little picture, which should please most of Bebe's admirers. Not as good as "Senorita," but then very few are. Did not draw for me, but neither has anything else the past few weeks, so there you are. Good family night picture. Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

SHANGHAI BOUND: Richard Dix—Ran this Christmas Day. Consider this a poor Dix picture. Very few people care to see Chinese pictures. Dix never has meant anything at my box office, but this one flopped worse than ever on a holiday booking. Heard no comments, which in my theatre means not so good. Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

SENORITA: Bebe Daniels—Very good action picture, with lots of comedy of the Douglas Fairbanks' style.—Ernest Vetter, Majestic theatre, Homer, Mich.—General patronage.

THE LAST OUTLAW: Gary Cooper—This is a good Western, and if priced at what you can buy the Art Acords and Bob Tylers and such, it is a good picture. It is nothing but a Western, however, and can't be sold on the same plane as the Paramount Zane Greys. Of course it hasn't the personal appeal that the real Western stars have, as Cooper is just breaking in. Doesn't any one in my crowd remember him by his first name yet, either.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

BARBED WIRE: Pola Negri—This is a fine picture. It has a nice lesson, well told, and is interesting from start to finish. Pola has been cast in a fitting part. As an attraction for me she is a total loss, but in this picture she is given the part of a foreigner, and being such she can play it and does get by. It's a fine picture and fits nicely into a Sunday program. It is not too heavy to be entertainment and yet it has a real lesson.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

NEVADA: Gary Cooper—Very good for a Western picture. Readers of book again complain that this

story was cut to pieces.—Ernest Vetter, Majestic theatre, Homer, Mich.—General patronage.

LET'S GET MARRIED: Richard Dix—Very good comedy drama. Seven reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

FIGURES DON'T LIE: Esther Ralston—December 21-22. Excellent comedy drama to empty seats. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

TELL IT TO SWEENEY: George Bancroft—Very good comedy. Priced too high to make any money.—Ernest Vetter, Majestic theatre, Homer, Mich.—General patronage.

ROUGH HOUSE ROSIE: Clara Bow—December 2-3. Very good comedy drama.—Ernest Vetter, Majestic theatre, Homer, Mich.—General patronage.

FIREMEN SAVE MY CHILD: Special cast—December 19. Rotten. A good two reeler and that's about all. No brains in this comedy team. The hook for them.—M. W. Mattechek, Lark theatre, McMinnville, Ore.—Small town patronage.

CHILDREN OF DIVORCE: Special cast—90%. December 1-2. The best Paramount in a long time with Clara Bow and Esther Ralston doing some good work. The story, however, is not the kind for Clara Bow in our estimation. Had a very good crowd and that is something. Gary Cooper deserves honorable mention. Seven reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—Small town patronage.

FASCINATING YOUTH: Charles (Buddy) Rogers—90%. December 7. Charles Rogers is the star in this picture and does some good work. Although the story is good it is weak in parts. Buddy is from Kansas and not far from here. Let's have a photo, Buddy.—W. R. Bratton, Stella theatre, Council Grove, Kan.—Small town patronage.

RUNNING WILD: W. C. Fields—Here is one of the worst yet, and whoever told Fields that this was entertainment was surely a blind person. Too silly even for children, and the adults held their noses on leaving the theatre. Am surprised that Paramount would even let this one be released under their name and they tell you that their product for this year is much better than they ever put out before. It's all old bull in a new way, that's all.—R. A. Shobe, Strand theatre, Monticello, Ind.—General patronage.

SON OF HIS FATHER: Special cast—Very good. Eight reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Pathe-P D C

A HARP IN HOCK: Joseph Schildkraut—41%. December 15-16. Would have pleased, I guess, if I could have gotten them here. Title means nothing to my patrons. Schildkraut seems to mean less even with such pictures to his credit and personally I like him. Producers have made few money makers for me this year.—C. S. McLellan, Rex theatre, Eagle Lake, Tex.—Small town patronage.

A TURKISH DELIGHT: Special cast—20%. December 20. A lot of good talent and work lost. Why waste it. Satisfied 20 per cent.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

GETTING GERTIE'S GARTER: Marie Prevost—35%. December 14. A very good comedy drama with something doing every minute. Drew well for Wednesday. Seven reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE DEVIL HORSE: Rex—Better than some of his previous pictures. Business fair.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

Tiffany

COLLEGE DAYS: Special cast—This was an entertaining picture, also a good buy. Had everything and had I seen it before I booked it I certainly would have used it for a two-day booking. Another example of judging a picture by the price you paid for it and not being able to find out how good a

picture it is until you actually run it. My Saturday crowd liked this a lot.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

THE ENCHANTED ISLAND: Special cast—This is a picture with a new girl star who seems to be quite a lion tamer. Literally she sure handles a flock of wild animals in this production and they add a novel interest to a good story and a nice picture.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

United Artists

THE GENERAL: Buster Keaton—75%. A dandy comedy, something different from the usual funny ones. Seven reels.—Minnie M. Schnoor, Paramount theatre, Stapleton, Neb.—General patronage.

LITTLE ANNIE ROONEY: Mary Pickford—50%. Would have been good if they had shipped us a decent print. The one we got was worn out. Nine reels.—Minnie Schnoor, Paramount theatre, Stapleton, Neb.—General patronage.

A NIGHT OF LOVE: Special cast—Probably a good picture for big houses, but no drawing power here. Did less than one-third of the rental price.—H. V. Ritter, McDonald theatre, McDonald, Kan.—General patronage.

THE BAT: Lousie Fazenda—90%. A mystery picture that stands out as a real money maker. The book is well known. Seven reels.—Minnie Schnoor, Paramount theatre, Stapleton, Neb.—General patronage.

THE ONLY WAY: Martin Harvey—40%. A very good picture taken from the story, "The Tale of Two Cities," by Charles Dickens. Seven reels.—Minnie M. Schnoor, Paramount theatre, Stapleton, Neb.—General patronage.

COLLEGE: Buster Keaton—December 19. A very good comedy. About the best Keaton has made.—M. W. Mattechek, Lark theatre, McMinnville, Ore.—Small town patronage.

Universal

DENVER DUDE: Hoot Gibson—55%. One of those Western comedy affairs that seem to go well these days. Everybody laughed and enjoyed it. Hoot gets action into it at the end. Think it is a good, very good picture.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE COHENS AND KELLYS: Special cast—90%. December 12. Old but mighty good. Packed them more than I have for a long time and pleased as near 100 per cent as anything can. Beautiful print also from Boston. If any haven't played this you are passing up something, because it can be bought right and will sure go over. Eight reels.—G. B. Orne, Richmond theatre, Richmond, Vt.—General patronage.

THE IRRESISTIBLE LOVER: Special cast—Nothing to this, but they'll like it just the same. Universal pictures consistently good.—Dwight Grist, Theatorium, Columbia Falls, Mont.—General patronage.

SET FREE: Art Acord—48%. Story the same old type but believe it is Art Acord's best. A good little Western.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE CAT AND CANARY: Special cast—This is a great picture of the spooky type and should go over anywhere. Keeps the audience guessing until the very last. Our patrons liked it very much.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

PAINTING THE TOWN: Glenn Tryon—This is certainly one peach of a show. It is a comedy drama with attractive characters and a real plot and enough wise cracks to title a dozen pictures. It comes close to being a knock-out and can not fail to please the big majority of any audience.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

DOWN THE STRETCH: Special cast—December 20-21. An average racetrack picture with a very

good cast. So far as I have been able to see all the racetrack pictures are the same. However, they are good to throw at 'em once in a while for a change of diet. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

PROWLERS OF THE NIGHT: Fred Humes—December 19-20. Average factory made Western to light business. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

MICHAEL STROGOFF: Ivan Moskine—A very good picture, but one terrible flop for me. Did not take in expenses, with extra advertising. Print very poor. Price—plenty.—Stephen G. Brenner, New Eagle theatre, Balto, Md.—General patronage.

PRISONERS OF THE STORM: House Peters—December 13-14. After two days of beautiful blizzard this sureinell was a sweet title to push over on 'em. The title fitted in to the Queen's taste. Notwithstanding it is a good Curwood picture, which would have drawn better next, or last, July or August. Good program picture. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE WHOLE TOWN'S TALKING: Special cast—Fair program picture. Poor box office returns.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

THE FOURTH COMMANDMENT: Special cast—This is a winner and how! Pleased everyone, no exceptions. The title drew them in and the picture tugging at their heart strings held them. The acting of Belle Bennett and Mary Carr is superb, as the "greatest screen mother's" always is. The little tot, Wendell Phillips Franklin, also comes in for his share of the laurels. Boost it big, and with fair weather you'll have results. This just can't disappoint. Admission on this picture 10-15-25c.—Ben Eskind, New Kentucky theatre, Madisonville, Ky.—General patronage.

OUT ALL NIGHT: Special cast—November 13-14. A clean comedy-drama of the Denny type of picture. Percentage of gross receipts has no bearing on the value of a picture in a small town. The weather and counter attractions seem to count here.—E. T. Dunlap, Dunlap theatre, Hawarden, Ia.—General patronage.

THE STORM BREAKER: House Peters—This will satisfy your rough necks and that's all. Six reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

POKER FACES: Laura LaPlante—Did not seem to take here and I would call it slow moving. No plot. Eight reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

RANGE COURAGE: Fred Humes—Great, give us more like this one. Humes is a comer if you give him stories and supporting cast like this one. Kid is very good. Print good.—Stephen G. Brenner, New Eagle theatre, Balto, Md.—General patronage.

THE OLD SOAK: Jean Hersholt—A very good program picture that should please any type of patronage and register good at the box office. Print good.—Stephen G. Brenner, New Eagle theatre, Balto, Md.—General patronage.

LOCO LUCK: Art Acord—Art Acord's oil well crook melodrama. People seemed to enjoy it. The dog and horse were splendid. Played this with Dempsey-Tunney fight picture two nights to big houses.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE MIDNIGHT SUN: Special cast—For a Russian court life picture this was better than I expected. Story is interesting though old. The rich Russian banker and the grand duke both aim to have the American girl in the ballet for their mistress. She falls in love with a young soldier who is ordered to be shot. Exciting ending in which the grand duke proves himself a man and allows the young couple to go their way. Ballet scenes very

An Unprecedented Service

Reports indented and printed in bold face type are those of contributors to "Straight from the Shoulder Reports" in Moving Picture World. These reports, together with those which have been published weekly in Exhibitors Herald, offer to theatre owners a service unprecedented in the history of the film business paper field, presenting a complete coverage to the trade.

disappointing. Lavish but little dancing. Laura La Plante not a dancer. Pat O'Malley fine. Not as big as Carl Laemmle would make you believe. Attendance? Say 'twas the week before Christmas I searched through the house and found only six women, a man, and a mouse. Hence, "The Midnight Sun" went into a complete eclipse.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

FAST WORKER: Reginald Denny—Very good. Seven reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

RAMBLING RANGER: Johnny Hines—Just fair. Six reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

MAN FROM THE WEST: Art Acord—December 19-20. This was a pleasing surprise. A story of a Dude Ranch with plenty of good comedy and an interesting story. Ran as half of double Western program. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

Warner Bros.

THE HEART OF MARYLAND: Dolores Costello—60%. December 18-19. This is a good picture. This old war drama has been played and played and also filmed, but this is the best cast I ever saw. The star fair, support good. Will satisfy any audience.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE LITTLE IRISH GIRL: Special cast—10%. Old play but good print. Took an awful licking, worst Saturday in years. Intense cold, basketball game, Christmas shopping. If Warner had given me the play, the advertising, comedy and express would still have lost. This is a good crook melodrama where everybody concerned is a crook save the boy. Well directed and interesting story. Dolores Costello appealing but rather wasted in this type of play.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

WHITE FLANNELS: Special cast—20%. December 17. A good show but title did not draw. Seven reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE THIRD DEGREE: Dolores Costello—50%. December 21. This is a splendid program picture. Star, cast and story good entertainment.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

DON'T TELL THE WIFE: Special cast—25%. December 14. Just a fair comedy drama. Satisfied 50 per cent.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

MATINEE LADIES: May McAvoy—70%. December 11. An interesting program picture. Pleased Sunday business. Seven reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE NIGHT CRY: Special cast—55%. Rin Tin Tin in a unique different story. "The Night Cry" is made of a big condor who kills the sheep (blame put on the dog), and shots of the bird are wonderful. The condor swoops down and picks up the little girl and takes her to the crags of the mountains where Rin Tin Tin rescues the girl and falls off the peak, killing the bird. Better buy it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

WHAT EVERY GIRL SHOULD KNOW: Patsy Ruth Miller—15%. December 12-13. Title misleading but proved a satisfactory entertainment. Seven reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

ONE ROUND HOGAN: Monte Blue—December 23-24. A pleasing picture. Some fine fight pictures and a good story. Seven reels.—John L. Danm, Strand theatre, Wadsworth, O.—General patronage.

TRACKED BY THE POLICE: Rin Tin Tin—December 22-23. A very good dog picture. I have tried everything from soup to nuts on 'em in the past two weeks, but Rinty is the only one that apparently can pull 'em against the Xmas shopping. Here's a Merry Xmas to him and his good looking spouse, Nanette, and their whole brood of little Rinties. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

State Rights

PLAY SAFE: Monty Banks—December 16-17. Slap-stick comedy in five reels. Failed to draw against cold weather. Five reels.—Ernest Vetter, Majestic theatre, Homer, Mich.—General patronage.

TUNNEY-DEMPSEY FIGHT: This sure is good. Can't be beat, but I did not take in film rental and express charge.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Short Subjects

EDUCATIONAL

FELIX IN PEDIGREEDY: About up to usual standard of these cartoons. They all go over as regular diet.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

HIGH SPOTS: Al St. John—A Funny one. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HOT COOKIE: George Davis—Fair. One reel.—Andrew Rapp, Theatorium theatre, Emlenton, Pa.—General patronage.

MISTER CHUMP: A good single reel comedy. One reel.—Andrew Rapp, Theatorium theatre, Emlenton Pa.—General patronage.

NO SPARKING: A good comedy.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THEN AND NOWS: A scenic filler. Old stuff which appeared to be uninteresting.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

F B O

BACK FIRE: Three Fat Men—Fair comedy. Two reels.—Andrew Rapp, Theatorium theatre, Emlenton, Pa.—General patronage.

BEAUTY PARLOR SERIES: I have run seven of the "Beauty Parlor Series" and found every one a good clean comedy with plenty of laughs and yells in them. FBO sure has the comedies. I also had one of the Micky McGuires and it too was a dandy. Boys, do not be afraid to buy them, you can't do better. Two reels.—C. Gehlsen, Community theatre, Burk, S. D.—Small town patronage.

LAST NOSE OF SUMMERS: Al Cooke—Kit Guard—These Beauty Parlor series are pretty fair comedy. The third we have had and patrons seem to like them. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

MICKEY'S PALS: Mickey Mc Guire—My first Mickey, but believe me not my last. This is along the line of the old Our Gang comedies and believe me they are great. Better than the Our Gangs today. Two reels.—G. B. Orne, Richmond theatre, Richmond, Vt.—General patronage.

THE UNSOCIAL THREE: Another unfunny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

FOX

CUPID AND CLOCK: Just a comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

KANGAROO KIMONO: Pretty good comedy. Pleased most all. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

METRO-GOLDWYN-MAYER

BUFFALO BILL'S LAST FIGHT: Good technicolor two reeler. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

BUFFALO BILL'S LAST FIGHT: This series of great events from Metro are going over fine with me. The technicolor is wonderful and they are entertaining as well as educational. Two reels.—G. B. Orne, Richmond theatre, Richmond, Vt.—General patronage.

HEEBE JEEBES: Our Gang—Best Our Gang from Metro to date from the new series. There is none of them come up to the old standard of the Our Gangs. Two reels.—G. B. Orne, Richmond theatre, Richmond, Vt.—General patronage.

METRO COMEDIES: These comedies are coming through good. There are more laughs in them than anything else we run. Two reels.—John L. Danm, Strand theatre, Wadsworth, O.—General patronage.

METRO ODDITIES: With the exception of a few the oddities are mighty interesting short reels. I believe the best I've ever seen. One reel.—John L. Danm, Strand theatre, Wadsworth, O.—General patronage.

M-G-M NEWS REEL: A real good news reel. No better on the market.—Earl Somerville, Opera House theatre, Raymond, Minn.—General patronage.

M-G-M NEWS: M-G-M News pretty fair. However, not as good as Kinograms. One reel.—Andrew Rapp, Theatorium theatre, Emlenton, Pa.—General patronage.

THE STING OF STINGS: Charley Chase—A very good comedy. Two reels.—Andrew Rapp, Theatorium theatre, Emlenton, Pa.—General patronage.

WHAT EVERY ICE MAN KNOWS: Max Davidson—Here is a dandy comedy. Max Davidson is certainly a good comedy star. Two reels.—Andrew

Rapp, Theatorium theatre, Emlenton, Pa.—General patronage.

PATHE

ARE BRUNETTES SAFE?: Charlie Chase—Very good. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

CURED IN EXCITEMENT: Fair. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

JEWISH PRUDENCE: Max Davidson—Very good. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE JOLLY JILTER: Ben Turpin—"Unfunny." A classic that did not get a wrinkle. Turpin didn't even use his eyes. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

LOVE'S LAGGARD: Good. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

A ONE MAMA MAN: Another comedy played up. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SEVENTH LANDLORD: This is a good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SLIPPING WIVES: A comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SMITH'S FISHING TRIP: Very good. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

TIRED BUSINESS MAN: Always please kids. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

WHY GIRLS SAY NO: A fair comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

UNIVERSAL

BUSTER'S GIRL FRIEND: Fine comedy. Tige is a wonder. Last reel pure melodrama in which Tige rolls down rocks on the villains in the cave. Something new.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE COLLEGIANS: George Lewis—Second series. "The Collegians" are still holding the center of the stage as a fine series of shorts. Two reels.—John L. Danm, Strand theatre, Wadsworth, O.—General patronage.

KID GEORGE: Fairly good. One of the "Let George Do It" series that are nothing to rave about but will get by. Two reels.—G. B. Orne, Richmond theatre, Richmond, Vt.—General patronage.

UNIVERSAL

BLAZING DAYS: Fred Humes—A fair imitation of a Western.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

BUSTER WHAT NEXT: One of the best comedies I have ever run, pure clean fun. Fast and furious. Dogs, dogs, dogs and cats. Holy cats, what good gags. Harold Lloyd will turn green with envy if he sees this. The little visiting girl, the fat pest, is a scream, and then there's a dandy kid boxing ring fight. House in an uproar. Book it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

DO OR DIET: Charles Puffy—Just so-so laugh-getter. One reel.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

HOP ALONG: Arthur Lake—Just a comedy, that's all. One reel.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

I TOLD YOU SO: The Gumps—Very poor, not worth running. Had many complaints on this one. Two reels.—K. R. Smith, Rialto theatre, Stromsburg, Neb.—Small town patronage.

LOVE WALLÖP: Arthur Lake—A snappy comedy Very good. One reel.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

OH TEACHER: Oswald, the Rabbit—Good cartoon, but not for my town. Just a waste of 800 feet of film for us that we had to pay for. One reel.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

THE PARTY MEN: Charles Puffy—Very nice one reeler, the leg show just seems to hold all the bachelors right on the screen with their eyes and don't make 'em wink until it's all over. One reel.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

RATTLING GOOD TIME: Ben Hall—Good time all the way through but a little too silly. We want good action and some real smart cracks but leave out the silliness in comedies and then you can reap the harvest. One reel.—Rudolph Duba,

LIVE NEWS FROM COAST TO COAST

Kansas City

(Continued from page 46)

parents at Minneapolis. The row was a lively place for more reasons than one on Christmas. Virtually all exchanges "called in" their salesmen as it was deemed useless to have them in the territory during the holidays. All of which, of course, helped make up more "cheer" for Christmas. There may have been some things lacking, but the "cheer" was plentiful. Many exchange men sent congratulations to *Bob Gary*, former exploiter for Universal at Kansas City, following the announcement two weeks ago that Bob had been made managing director of all Schine theatres in Ohio. *W. E. Bishop*, former M-G-M exploiter, who was succeeded as publicity manager of Loew's Midland by *Charles Winston*, has gone to Detroit to act in a similar capacity for Loew interests.

* * *

Oklahoma City

OKLAHOMA.—*B. F. Howell* is erecting a new theatre at La Porte, Texas. . . . The Star at Denison is being remodeled. . . . *H. Crawford* and *G. Taley* have taken over the theatre at Southland. . . . The R & R Circuit has taken over the Juarez at Del Rio. . . . *Joe Mitchell* and *C. T. Snodgrass* have taken over the Liberty at Claude. . . . The Palace at Childress is being remodeled and new equipment added. The K. & H. circuit will erect a new \$50,000 theatre at Midland, soon. . . . *Oscar Korn* will erect a new theatre at McCamey in the near future. . . . The Victor chain will erect a new \$27,500 unit at San Antonio. . . . The Dent Theatres, Inc., will erect a new house at Temple to be named Arcadia. . . . *W. B. Blankenship* will erect a new theatre at Leveland. . . . *Oscar Korn* will erect a new theatre, the Palace, at Fort Stockton. . . . *W. T. Molloy* has opened his New Eden at Eden. . . . The Cozy at Shulenburg has opened for business. . . . The K & H Circuit has opened their new house at Pyote. . . . *Mike Sigal* opened his new Sigal theatre December 3. . . . The K & H circuit has purchased the Idleout at Midland. . . . The Alamo at Granger has been purchased by *J. O. Roberts*. . . . *Cole Bros.* have purchased the Queen at Marshall from *Claud Dorough*. . . . *Tracy Flannigan* has taken over the management of the Martin at Mt. Pleasant. . . . The Pantages at Fort Worth will go on a picture policy for a few weeks, as an intermission between the closing and opening of stock.

* * *

Minneapolis

MINNEAPOLIS.—The most pretentious program ever undertaken by the motion picture theatres here during the Christmas holidays has just been completed, with practically every one of the *Finkelstein* and *Ruben* downtown houses presenting a benefit program for the entertainment of the poor of the city. . . . The largest program was given at the State, at which more than 3,000 children from the orphanages and settlement houses were entertained at a two-hour show, receiving 14 pails of candy, 25 crates of apples and 300 pounds of nuts. "Chang" was the picture donated by Paramount for the show, and the members of the *Kiddie Revue* were the special entertainers. *I. H. Ruben*, senior partner of the firm, personally supervised the presentation of the performance. The theatre was specially decorated for the affair, which was the largest event of its kind ever given in Minneapolis.

. . . More than 1,000 poor children were guests of the Hennepin County Tuberculosis Association and *Finkelstein* and *Ruben* at a Christmas show at the Lyric theatre, at which the price of admission was a health seal. The youngsters paraded through the loop district to the showhouse behind a "health" clown, who was the chief entertainer. . . . The Grand was turned over to the Salvation Army for its Christmas party, where a full picture program and a number of special entertainers delighted mothers and children. Following the show the Army distributed Christmas baskets to the poor. *Earle Brown*, Minneapolis millionaire sheriff, acted in the role of Santa Claus and was assisted by his deputies. . . . Seven hundred carriers of the Minneapolis Tribune were also entertained at a Christmas party at the Grand. . . . The *Kiddie Revue* was taken to the Glen Lake Sanitarium for tuberculars, so that the patients might be able to see a Christmas show. A program was also given for the disabled World War Veterans at the Asbury hospital. . . . Entertainment was furnished for families of disabled American war veterans at a big party in the Minneapolis city hall. . . . Every theatre on the *Finkelstein* and *Ruben* circuit followed the lead of the Minneapolis theatres and conducted similar Christmas programs. . . . Employees, from managers to janitors, contributed their services in order to make the shows a success.

* * *

Indianapolis

INDIANAPOLIS.—In order properly to celebrate the holidays, the Liberty theatre at Washington recently gave a big matinee benefit for the Salvation Army Christmas drive. The picture? "Salvation Nell," of course. The Liberty donated the theatre, the employees gave their services free of charge, and the public responded en masse. . . . Children from the Indianapolis orphan asylums, numbering about 1,500, were entertained at the Zaring theatre here recently. The party was in tribute to *Dick Case*, a business associate of *Zaring*, who was greatly interested in children. Case died two years ago. The People's Motor Coach Company and the Indianapolis Street Railway Company provided free transportation for the children. . . . *Rex Snelgrove* of Muncie has leased the Star theatre, from the *Fitzpatrick* and *McElroy* interests of Chicago and opened the house Christmas with the *Rex Players*. In addition to stock, the theatre will also continue showing motion pictures. . . . According to word received in Marion from officials of Universal, through *Henry Herbel*, salesdirector of the company, and a former Marion man, the new Universal theatre, strictly a motion picture house, will be opened about Sept. 1. Work on the building, which is to be located near Third and Washington streets, will start soon and be rushed to completion. Plans have been completed by *Donald Graham*, an Indianapolis architect, and the contract has been awarded to a local company. . . . The Palace theatre, which has been closed since July, will be reopened about Feb. 15 under the management of *Loew's, Inc.* *Joseph R. Vogel*, representative of the company is in Indianapolis arranging for the repair and redecoration of the house. The New York organization recently acquired controlling interest in the theatre from local capitalists. *Vogel* said the theatre will be completely refurbished. It will present feature pictures and a stage band. M-G-M specials and United Artists pictures will be the principal attractions. The band has not been selected.

St. Louis

ST. LOUIS.—The general contract for the construction of a community building to include a 1,000-seat motion picture theatre, eight stores, seventeen offices and an assembly hall, at Acme and West Florissant avenues, by the G. M. C. Corporation, has been awarded to the *William H. and Nelson Cunliff Construction Company*. The theatre has been leased to local theatre men and an announcement of the opening date will soon be made. The building will cost \$325,000. . . . *J. Dozier Stone*, chief promoter of the new Missouri theatre in Columbia, has announced the awarding the general contract for the construction of the building to the *Schultz Construction Company of Chillicothe*. The contract price was \$133,755 and provides that the structure be completed within 180 working days. . . . The Scram City theatre in Hillsboro, Ill., owned by *Frank Halston*, was destroyed by fire of undetermined origin on December 22. The loss was estimated at \$10,000 and was but partly insured. . . . *Tom McKean*, manager of the St. Louis FBO office, has resigned and on January 15 will assume his new duties as vicepresident and general salesmanager of the *Premier Pictures Corporation*, 3308 Olive street. He has purchased an interest in the independent exchange. Associated with him are *Nat Steinberg*, *Tommy Tobin* and his brother, *Claude W. McKean*. . . . The suit brought by *Dr. R. B. H. Gradwohl* of St. Louis against the estate of his brother, *Ricord Gradwohl*, former motion picture producer, for \$5,755 for medical services in his last illness, was dismissed December 21 by *Justice Walsh* of the New York Supreme Court. *Nathan Vidaver*, executor of the estate, showed that *Dr. Gradwohl* still owed his brother \$800 on a promissory note signed in 1919. . . . Commissioner *Walter N. Davis* of the Missouri Supreme Court, on December 31, reversed and remanded for new trial, the case of *Benjamin F. Austin*, a negro, who formerly operated the *Venus* theatre, 4264 Finney avenue. Austin had been charged with defrauding *R. F. Williams*, also a negro, by giving him a chattel mortgage on a theatre organ that was already covered by another mortgage. He was convicted and sentenced to serve two years in the penitentiary, but took an appeal.

* * *

Pittsburgh

PITTSBURGH.—*William G. Smith*, manager of the Columbia local branch, is recovering slowly from a severe attack of the grip. "Bill" spends several hours at the office a day, but he is far from being in the best of health. His many friends wish that he may soon be again enjoying his usual vim and vigor. . . . Among the visitors along Film Row early in the week were: *Louis Stein*, *Natrona*; *William Gray*, *Monongahela*; *Louis Capruggi*, *Export*; *B. E. Cuper*, *Washington*; *John Newman*, *New Castle*; *Tom Rankin*, *Bridgeville*; *John Schultz*, *Wilson*; and *Nick Anas*, *Wellsburg*. . . . Everybody at the *Pathe Exchange* had had a hand in trimming the giant Christmas tree that was placed in the center of the office. It was the largest tree ever trimmed by the local exchange, and it was beautiful. The *Pathe* folks made merry at an office party on the Friday afternoon before Christmas, much exchanging of gifts and partaking of refreshments. *Frank Ray* saw to it that the crowd was amused by a number of

(Continued on page 88)

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EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

LIVE NEWS FROM COAST TO COAST

Pittsburgh

(Continued from page 86)

entertainers he brought down from the Elmore theatre, where he is manager. . . . The United Artists exchange also boasts of a tree. Though this one is smaller than that of Pathe, it is entirely white and is a beautiful symbol of the holiday season. . . . *Howard Dennison*, accessory salesman at Pathe, spent Christmas at his home in Cleveland. . . . Salesmanager *W. W. Black*, of Pathe's non-theatrical department, was a Pittsburgh visitor recently. . . . *Selden Kiralfy*, shipper for Columbia, is a clever buck and wing dancer, and billed as Jack Clifford, appeared on the stage of the Harris theatre one evening recently, taking part in a contest. Selden got a big hand from the crowd and his ambitions to become a professional are stronger than ever. . . . *Herbert Greenblatt*, former local Universal salesman and recently with the Theatre Ad Mat service of Uniontown, has resigned, and is visiting Pittsburgh. "Herb" expects to connect with a local film exchange in the near future. . . . Practically all of the film salesmen were in town over the holidays. As *Meyer Goldstein* puts it, "the boys were all stations at their offices waiting for the exhibitors to bring in their gifts personally." . . . *Miss Zelda Nathanson*, formerly employed in the accounting department of the local Pathe branch, has gone to New York where she has accepted a position in the auditing department of Pathe's

home office. . . . *David Victor*, manager of the Victor theatre, McKeesport, has returned from a three-month vacation to California. Dave was accompanied by his wife, who will be remembered as *Miss Sarah Broder*. . . . The Pathe exchanges are nationally making a drive for play date to be set for the months of January and February. Consequently the entire local sales staff is in the field concentrating on nothing but play dates for these months.

* * *

Ottawa

OTTAWA.—The Toronto managers of Famous Players Canadian Corp., Toronto, made special presentations to head office officials of the company at holiday time, as a token of esteem, the ceremony taking place at a gathering of theatre men at the company's headquarters. *C. L. Querie*, manager of the Palace theatre at Toronto for the past six years, was the master of ceremonies. . . . A gift of a cut glass wine and whiskey set, with decanter, was made to *Clarence Robson*, Eastern division manager of the corporation. *Ben Geldsaeler*, supervisor of Toronto suburban theatres, was remembered with a mahogany folding card table; while *Harry Sedgwick* was presented with a cut glass wine set, the presentation in the latter instance being made by *Mr. O'Brien* in behalf of head office associates. . . . *N. L. Nathanson*, man-

aging director, *Sam Bloom* and *Sam Fine*, representing the B. and F. circuit, were interested spectators. . . . *Alfredo Meunier*, formerly conductor of the orchestra at the Palace theatre, Calgary, Alberta, and more recently pianist at the Grand, has been appointed as conductor of the big orchestra at the Capitol theatre, Calgary, by manager *John Hazza*. . . . When *J. B. Reisman* played "The Fair Co-ed" at the Express theatre, Edmonton, Alberta, he had the *Edmonton Commercial Grads*, women basketball champions of the world, as special guests on the opening night. The popular young women helped to draw a big crowd. . . . In a special endeavor to get patrons into the Metropolitan theatre, Winnipeg, in good time for the two daily performances of "Ben Hur," manager *Walter Davis* announced the time of shows as 2:15 and 8:15 P. M., when, in reality, they began at 2:30 and 8:30 P. M. Those who arrived particularly early were invited into the attractively furnished mezzanine, where a talented pianist played selections until show time. . . . The many theatres of the Famous Players chain in Canada made a special feature of pictures of a championship ring battle that took place in Canada during the week of December 26. This was the flyweight championship set-to at Toronto, when *Frenchy Belanger* defeated *Ernie Jarvis* of England, for the world's title. The complete fight was filmed and prints rushed to all the leading cities for immediate showing. The photography was excellent.

Comedy-Drama Retains Public's Favor

(Continued from page 33)

historical, action plays, comedies, war, and costume plays.

LEO BURKHART, JR., Hippodrome and Grand, Crestline, Ohio.—Comedies, dramas, comedy-dramas, action plays, and war.

F. J. SAILOR, Star, Fremont, Ind.—Action plays, comedy-dramas, Westerns, war, comedies, dramas, historical, and costume plays.

CLARK M. YOUNG, Cla-Zel, Bowling Green, Ohio.—Comedy-dramas, historical, dramas, action plays, comedies, war, Westerns, and costume plays.

F. H. STANP, Capitol, Delphos, Ohio.—Westerns, comedies, comedy-dramas, dramas, costume plays, war, action plays, and historical.

W. B. STEWART, Star, Deshler, Ohio.—Westerns, action plays, comedies, comedy-dramas, dramas, war, historical, and costume plays.

A. T. WORTHINGTON, Star, Bluffton, Ohio.—Comedy-dramas, Westerns, action plays, dramas, comedies, costume plays, historical, and war.

JOHN C. RANDELL, Colonial, Montpelier, Ohio.—Westerns, comedy-dramas, action plays, comedies, war, dramas, historical, and costume plays.

W. R. GUERN, Grand, Paulding, Ohio.—Comedy-dramas, Westerns, comedies, dramas, action plays, war, historical, and costume plays.

H. M. NAFUS, Photo, Grand Rapids, Ohio.—Action plays, Westerns, comedy-dramas, dramas, comedies, historical, war, and costume plays.

H. B. BETZ, Dreamland, Minerva, Ohio.—Action plays, Westerns, comedies, comedy-dramas, and war.

A. C. GORDON, Star, Weiser, Idaho.—Comedy-dramas, Westerns, and war.

BYERLY BROS., Rainbow, Mechanicsburg, Ohio.—Comedy-dramas, Westerns, dramas, action plays, historical, and war.

JOHN KAISER, Royal, Chillicothe, Ohio.—Westerns, action plays, historical, war, comedy-dramas, comedies, dramas, and costume plays.

V. W. PRICE, Majestic, London, Ohio.—Westerns, action plays, comedy-dramas, and dramas.

H. J. GEISELMAN, Opera House, Londonville, Ohio.—Comedy-dramas, action plays, comedies, and Westerns.

CHARLES MENCHES, Liberty, Akron, Ohio.—Comedies, comedy-dramas, action plays, dramas, and war.

E. P. MOTT, Lyric, Wooster, Ohio.—Comedy-dramas, action plays, dramas, comedies, and Westerns.

G. H. HINMAN, Alhambra, Cuyahoga Falls, Ohio.—Westerns, comedies, action plays, war, comedy-dramas, dramas, historical, and costume plays.

E. E. BAIR, Falls, Cuyahoga Falls, Ohio.—Comedy-dramas, dramas, Westerns, action plays, war, historical, and costume plays.

W. J. POWELL, Lonet, Wellington, Ohio.—Comedies, Westerns, comedy-dramas, action plays, dramas, war, historical, and costume plays.

R. A. GOSHORN, Lyric, Winchester, Ind.—Comedy-dramas, Westerns, dramas, action plays, comedies, historical, war, and costume plays.

HARRY SILVER, Palace theatre, Hamilton, Ohio.—Action plays, comedy-dramas, comedies, dramas, Westerns, historical, war, and costume plays.

J. G. FURRIER, Harkness, Clyde, Ohio.—Comedy-dramas, comedies, Westerns, dramas, action plays, war, historical, and costume plays.

V. HADIN, Boulevard, Kenmore, Ohio.—Comedies, comedy-dramas, action plays, Westerns, historical, war, dramas, and costume plays.

ELMER FRITZ, Lyric, Urbana, Ohio.—Dramas, comedy-dramas, Westerns, action plays, comedies, war, historical, and costume plays.

R. S. WENGER, Miami, Union City, Ind.—Comedies, Westerns, action plays, comedy-dramas, dramas, historical, war, and costume plays.

GEORGE RWELIS, Palace, Washington C. H., Ohio.—Comedy-dramas, action plays, Westerns, war, comedies, historical, and costume plays.

WILLIS AND YADELEVITY, Princess, Medina, Ohio.—Action plays, comedies, Westerns, comedy-dramas, war, historical, and costume plays.

JOHN L. DANM, Strand, Wadsworth, Ohio.—Comedies, comedy-dramas, Westerns, dramas, war, action plays, historical, and costume plays.

T. I. FOWLER, Idol, Sodi, Ohio.—Comedies, action plays, comedy-dramas, dramas, war, historical, costume plays, and Westerns.

OSCAR SMITH, Apollo, Oberlin, Ohio.—Dramas, comedy-dramas, costume plays, comedies, and historical.

GEORGE SHREST, Ohio and Weber, Dover, Ohio.—Comedy-dramas, action plays, comedies, dramas, war, Westerns, historical, and costume plays.

HORNBECK AM. Co., Colonial, Luna, Grand, Loganport, Ind.—Comedy-dramas, comedies, action plays, Westerns, dramas, historical, war, and costume plays.

R. A. SHOBE, Strand, Monticello, Ind.—Comedy-dramas, action plays, Westerns, comedies, dramas, historical, war, and costume plays.

HARRY CARL, Opera House and Ohio, Ashland, Ohio.—Comedies, action plays, Westerns, war, dramas, historical, and costume plays.

H. ROSENTHAL, Ohio, Ravenna, Ohio.—Comedies, comedy-dramas, action plays, historical, Westerns, dramas, war, and costume plays.

J. T. JONES, Fredericktown, Ohio.—Westerns, action plays, comedy-dramas, comedies, dramas, war, historical, and costume plays.

MARY BUTORA, Strand and Rex, Marysville, Ohio.—Comedy-dramas, Westerns, dramas, action plays, war, comedies, historical, and costume plays.

F. A. KOPPE, Opera House, Logan, Ohio.—Comedy-dramas, Westerns, action plays, comedies, comedies, historical, war, and costume plays.

C. A. SMITH, Sherman and Star, Chillicothe, Ohio.—Comedy-dramas, dramas, comedies, historical, action plays, Westerns, war, and costume plays.

D. M. SPADE, Majestic, Portland, Ind.—Westerns, action plays, comedy-dramas, dramas, war, historical, comedies, and costume plays.

A. E. HANCOCK, Columbia, Columbia, City, Ind.—Comedies, Westerns, comedy-dramas, action plays, dramas, war, and historical.

MRS. M. B. WIESE, Grand, Pence, Ind.—Comedies, action plays, comedy-dramas, dramas, historical, war, costume plays, and Westerns.

KRIEGHBAUM BROS., Char-Bell, Rochester, Ind.—Action plays, comedies, comedy-dramas, Westerns, dramas, war, historical, and costume plays.

KARL B. GAST, Artonne, Akron, Ind.—Comedy-dramas, action plays, Westerns, dramas, comedies, war, historical, and costume plays.

HAROLD MAKINSON, Park, Barberton, Ohio.—Comedy-dramas, action plays, comedies, Westerns, dramas, war, historical, and costume plays.

W. H. BRENNER, Cozy, Winchester, Ind.—Dramas, comedy-dramas, Westerns, historical, war, action plays, costume plays, and comedies.

H. STRADER, Jefferson, Huntington, Ind.—Comedy-dramas, action plays, comedies, dramas, Westerns, war, historical, and costume plays.

H. W. STARRETT, Ottawa, Findlay, Ohio.—Comedy-dramas, dramas, comedies, Westerns, and war.



THE BOX OFFICE TICKER

A System for Determining the Definite Attraction Values of Motion Pictures

Exhibitors reporting to "What the Picture Did For Me" supply a percentage rating obtained by dividing average daily gross of house record attraction into average daily gross of picture being reported on. When 10 of these percentage ratings on a picture have been received, the

average of these 10 percentage ratings is entered in "The Ticker." Each additional percentage-rating report received on pictures entered is combined with those previously received and the new average thus created is entered.

Ben Hur (MGM)	95.83%	Clash of the Wolves (WB)	59.93%	The Arizona Streak (FBO)	50.53%
No Man's Gold (Fox)	79.72%	The Understanding Heart (MGM)	59.88%	The Still Alarm (U)	50.38%
The Mysterious Rider (Par)	78.94%	The Flaming Forest (MGM)	59.78%	The Wanderer (Par)	50.36%
The Iron Horse (Fox)	78.61%	The Masquerade Bandit (FBO)	59.72%	Whispering Wires (Fox)	50.33%
Laddie (FBO)	76.80%	The Waning Sex (MGM)	59.51%	Hogan's Alley (WB)	50.25%
Irene (FN)	76.75%	The Teaser (U)	59.50%	Mare Nostrum (MGM)	50.22%
Chip of the Flying U (U)	75.60%	Orchids and Ermine (FN)	59.46%	Prisoners of the Storm (U)	50.13%
The Great K. & A. Train Robbery (Fox)	74.80%	Son of Iliis Father (Par)	59.40%	Bred in Old Kentucky (FBO)	50.00%
The Cohens and Kellys (U)	74.75%	That's My Baby (Par)	59.00%	You Never Know Women (Par)	50.00%
Rookies (MGM)	74.55%	The Flaming Frontier (U)	58.96%	The Brown Derby (FN)	49.90%
Keeper of the Bees (FBO)	74.20%	Under Western Skies (U)	58.83%	Pals in Paradise (PDC)	49.83%
Tell It to the Marines (MGM)	74.20%	The Wilderness Woman (FN)	58.64%	The Million Dollar Handicap (PDC)	49.82%
The Vanishing American (Par)	73.95%	The Denver Dude (U)	58.43%	Tin Gods (Par)	49.76%
The Winning of Barbara Worth (UA)	72.60%	Wild to Go (FBO)	58.33%	The Show Off (Par)	49.73%
The Calgary Stampede (U)	72.54%	Sally, Irene and Mary (MGM)	58.09%	One Minute to Play (FBO)	49.66%
Hills of Kentucky (WB)	72.46%	The Texas Streak (U)	58.07%	The Seventh Bandit (P)	49.54%
The Last Trail (Fox)	72.40%	The Goose Woman (U)	57.80%	The Ancient Highway (Par)	49.40%
The Phantom of the Opera (U)	71.90%	Rolling Home (U)	57.75%	Love 'em and Leave 'em (Par)	49.31%
Naghty but Nice (FN)	71.73%	Paradise (FN)	57.50%	The Runaway Express (U)	49.25%
Arizona Sweepstakes (U)	71.42%	The Red Mill (MGM)	57.35%	The Ice Flood (U)	48.66%
The Magic Garden (FBO)	71.34%	The Dark Angel (FN)	57.14%	The Adorable Deceiver (FBO)	48.63%
Tillie the Toiler (MGM)	71.14%	Desert Valley (Fox)	57.00%	Faust (MGM)	48.60%
The Volga Boatman (PDC)	70.68%	Private Izzy Murphy (WB)	57.00%	The Music Master (Fox)	48.60%
The Gorilla Hunt (FBO)	70.64%	The Eagle (UA)	56.90%	Whispering Smith (PDC)	48.45%
The Bat (UA)	70.40%	The Flying Horseman (Fox)	56.85%	The Potters (Par)	48.30%
Johnny Get Your Hair Cut (MGM)	69.64%	Knockout Riley (Par)	56.80%	Battling Butler (MGM)	48.16%
Slide, Kelly, Slide (MGM)	68.97%	The Temptress (MGM)	56.73%	Her Honor the Governor (FBO)	48.11%
The Gentle Cyclone (U)	68.81%	Old Clothes (MGM)	56.69%	The New Commandant (FN)	48.08%
It (Par)	68.52%	Let It Rain (Par)	56.47%	The General (UA)	47.90%
Ella Cinders (FN)	68.46%	Mike (MGM)	56.45%	New York (Par)	47.81%
The Sea Beast (WB)	68.45%	Sally of the Sawdust (UA)	56.45%	The Taxi Dancer (MGM)	47.40%
The Son of the Sheik (UA)	68.09%	Men of Steel (FN)	56.36%	Wedding Bills (Par)	47.40%
Children of Divorce (Par)	68.00%	Blind Alleys (Par)	56.30%	Desert's Toll (MGM)	47.36%
Don Mike (FBO)	67.95%	Kid Boots (Par)	56.29%	Hair Trigger Baxter (FBO)	47.33%
Tarzan and the Golden Lion (FBO)	67.80%	Man Power (Par)	56.00%	The Waltz Dream (MGM)	47.18%
The Man on the Box (WB)	67.70%	Wild Justice (UA)	55.86%	So's Your Old Man (Par)	47.15%
Mr. Wu (MGM)	67.70%	The Rainmaker (Par)	55.72%	Dancing Mothers (Par)	46.90%
The Tough Guy (FBO)	67.68%	Born to the West (Par)	55.63%	Wet Paint (Par)	46.81%
The Scarlet West (FN)	67.40%	Valley of Hell (MGM)	55.60%	There You Are (MGM)	46.77%
The Last Frontier (PDC)	66.78%	Forlorn River (Par)	55.57%	Take It From Me (U)	46.75%
The Midnight Kiss (Fox)	66.70%	For Alimony Only (PDC)	55.40%	Paradise for Two (Par)	46.72%
The Four Horsemen (MGM)	66.50%	Forever After (FN)	55.27%	The Silent Lover (FN)	46.63%
The Campus Flirt (Par)	66.41%	Mantrap (Par)	55.20%	Out of the West (FBO)	46.09%
Flesh and the Devil (MGM)	66.25%	It Must Be Love (FN)	55.18%	Synecopating Sue (FN)	46.07%
The Phantom Bullet (U)	66.23%	Winners of the Wilderness (MGM)	55.10%	Altars of Desire (MGM)	45.69%
The Quarterback (Par)	66.05%	The Johnstown Flood (FBO)	55.08%	The Border Sheriff (U)	45.00%
The Black Pirate (UA)	66.04%	The Unknown Soldier (PDC)	55.00%	The Cat's Pajamas (Par)	44.93%
Casey at the Bat (Par)	65.81%	What Happened to Jones (U)	54.88%	Just Another Blonde (FN)	44.91%
Babe Comes Home (FN)	65.72%	The Cowboy Cop (FBO)	54.72%	Fine Manners (Par)	44.40%
The Unknown Cavalier (FN)	65.66%	After Midnight (MGM)	54.70%	The Marriage Clause (U)	44.35%
Three Bad Men (Fox)	65.60%	Upstage (MGM)	54.56%	Thirty Below Zero (Fox)	44.30%
Man of the Forest (Par)	65.53%	Hero of the Big Snows (WB)	53.90%	The Blind Goddess (Par)	43.88%
Senior Daredevil (FN)	65.48%	The Road to Mandalay (MGM)	53.90%	The Mystery Club (U)	43.83%
The Kid Brother (Par)	65.33%	The Silent Rider (U)	53.75%	Mismates (FN)	43.72%
Let's Get Married (Par)	65.00%	The Barrier (MGM)	53.70%	Blonde or Brunette (Par)	43.50%
The Devil Horse (P)	64.82%	Red Hot Leather (U)	53.70%	The Duchess of Buffalo (FN)	43.46%
Desert Gold (Par)	64.81%	California (MGM)	53.63%	A Little Journey (MGM)	43.46%
The Limited Mail (WB)	64.70%	Stella Dallas (UA)	53.54%	Fascinating Youth (Par)	43.35%
McFadden's Flats (FN)	64.63%	Her Father Said No (FBO)	53.50%	The New Klondike (Par)	43.27%
Sea Horses (Par)	64.63%	Beverly of Graustark (MGM)	53.40%	Partners Again (UA)	42.87%
His Secretary (MGM)	64.50%	The Runaway (Par)	53.40%	Bardelys the Magnificent (MGM)	42.73%
Across the Pacific (WB)	64.06%	The Family Upstairs (Fox)	53.36%	Special Delivery (Par)	42.18%
For Heaven's Sake (Par)	64.00%	Breed of the Sea (FBO)	53.23%	Miss Brewster's Millions (Par)	42.12%
The Night Cry (WB)	63.90%	Subway Sadie (FN)	53.04%	Ranson's Folly (FN)	42.00%
Corporal Kate (PDC)	63.83%	Padlocked (Par)	52.82%	La Boheme (MGM)	41.95%
Up in Mabel's Room (PDC)	63.81%	The Midnight Sun (U)	52.77%	Midnight Lovers (FN)	41.85%
We're in the Navy Now (Par)	63.70%	The Palm Beach Girl (Par)	52.75%	The Love Thief (U)	41.72%
Frisco Sally Levy (MGM)	63.45%	Mother (FBO)	52.72%	Ladies at Play (FN)	41.61%
Skinner's Dress Suit (U)	63.42%	Sweet Rosie O'Grady (Col)	52.72%	The Canadian (Par)	41.58%
Hands Across the Border (FBO)	63.40%	Somewhere in Sonora (FN)	52.70%	Hold That Lion (Par)	41.54%
Canyon of Light (Fox)	63.16%	Poker Faces (U)	52.68%	Blarney (MGM)	41.38%
The Overland Stage (FN)	63.08%	Miss Nobody (FN)	52.66%	The Old Soak (U)	41.06%
Land Beyond the Law (FN)	63.00%	Stepping Along (FN)	52.66%	The Wise Guy (FN)	40.92%
While London Sleeps (WB)	63.00%	The Return of Peter Grimm (Fox)	52.66%	Kiki (FN)	40.70%
The Man in the Saddle (U)	62.85%	Tom and His Pals (FBO)	52.40%	Fig Leaves (Fox)	40.23%
Tin Hats (MGM)	62.82%	The Country Beyond (Fox)	52.00%	The Boy Friend (MGM)	40.20%
Lone Hand Saunders (FBO)	62.71%	The Blue Eagle (Fox)	51.70%	A Kiss in a Taxi (Par)	40.00%
Brown of Harvard (MGM)	61.96%	Her Big Night (U)	51.65%	Held by the Law (U)	39.64%
The Scarlet Letter (MGM)	61.94%	Prince of Pilsen (PDC)	51.60%	Bigger Than Barnums (FBO)	39.53%
Heaven on Earth (MGM)	61.91%	The Strong Man (FN)	51.46%	Lovers (MGM)	39.20%
Little Annie Rooney (UA)	61.84%	The Greater Glory (FN)	51.36%	Everybody's Acting (Par)	38.70%
A Regular Scout (FBO)	61.36%	The Sea Tiger (FN)	51.20%	The Ace of Cads (Par)	38.66%
War Paint (MGM)	61.17%	Say It Again (Par)	51.15%	Steel Preferred (PDC)	38.36%
Tony Runs Wild (Fox)	60.94%	Variety (Par)	51.11%	Nell Gwyn (Par)	37.54%
The Two Gun Man (FBO)	60.85%	Aloma of the South Seas (Par)	51.10%	Into Her Kingdom (FN)	36.33%
His People (U)	60.70%	Kosher Kitty Kelly (FBO)	51.09%	Perch of the Devil (U)	35.87%
California Straight Ahead (U)	60.63%	Tumbleweeds (UA)	51.07%	The Amateur Gentleman (FN)	35.50%
Sweet Daddies (FN)	60.55%	Spangles (UA)	51.00%	The Great Gatsby (Par)	35.33%
Twinkletoes (FN)	60.50%	Sparrows (UA)	50.95%	The Magician (MGM)	34.42%
The Buckaroo Kid (U)	60.45%	Stranded in Paris (Par)	50.95%	You'd Be Surprised (Par)	34.23%
Behind the Front (Par)	60.35%	Combat (U)	50.80%	Exit Smiling (MGM)	33.50%
Tramp, Tramp, Tramp (FN)	60.06%	Eagle of the Sea (Par)	50.69%	Don Juan's Three Nights (FN)	30.80%
The Fire Brigade (MGM)	60.00%	Outside the Law (U)	50.60%	Pals First (FN)	28.66%



CHICAGO PERSONALITIES

By Whit

ABOUT the biggest piece of news down the row last Friday was the merger of "Exhibitors Herald" and "Moving Picture World," which was made public on that day. The merger created no small bit of surprise and received 100 per cent approval from everyone along the row.

Congratulations seemed to be the order of the day, and many fine compliments were paid the HERALD, and the paper which takes birth today, THE EXHIBITORS HERALD AND MOVING PICTURE WORLD. "A great move"; "a wonderful thing for the industry"; "the new paper will be far above all competition"; "just the thing the industry has been wanting," were some of the fine tributes paid the merger.

Sam Gorelick started the New Year off right by renewing his subscription to this publication last week. "I'd rather go home without my pay check than the paper," says Sam. "My wife can't live without it."

Al Perretz, who has been traveling the Illinois territory for Metro-Goldwyn-Mayer, has been transferred to the New York territory.

Sam Shurman, Milwaukee manager of M-G-M, was in town last Thursday and entertained the boys with a thrilling account of his bronco auto that won't stay hitched. It seems that Sam parked his car on the side of a hilly street in Milwaukee. Some hours

later when he came back, his car was gone. It had rolled three blocks and crashed into a building excavation. Sam is now advocating hitching posts for all hilly streets.

Maurice Saulkins and Jack Rubin opened the Peerless theatre on the South Side on New Year's Eve. We wish them luck on their new venture.

B. J. Vought of the Palace theatre, Crown Point, returned recently from Nashville, Tenn.

Herb Washburn spent last week on the road in the interests of F B O.

The F B O boys are quite a bespatted bunch these days. Herb Washburn, Joe Lyon and Walter Brown are the latest to don the ankle-warmers, and even Eddie McEvoy, when last seen in these parts, was proudly flashing a pair of natty gaiters. It is unofficially reported that Walter's were made by Omar the Tent Maker.

The Kedzie theatre, Kedzie and Madison,

will open on January 22, with a dramatic roadshow policy. The first show will be "Abie's Irish Rose," with the New York cast, it is reported. The house has been running pictures and vaudeville under the Kedzie Amusement Co.

Freddie Martin, at United Artists, had a lot of fine things to say for the merger of the HERALD and the WORLD. Martin at one time held down an editorial position on the WORLD in the Chicago office. When he wasn't reviewing pictures, he could usually be found at the old Essenay studios watching 'em manufacture more for him to review.

Balaban & Katz have booked the Education one-reel Carter DeHaven novelty film of impersonations of famous screen stars, and will run it in all their houses.

"Gosh, what a paper EXHIBITORS HERALD AND MOVING PICTURE WORLD will be!" declares Dave Durbin.

The letter from the two Los Angeles boys, Murray and Hodges, almost got me in bad down the row last week. Frank Ishmael was indignant because he was called the world's worst golfer and upon reading the letter immediately dispatched a wire to Hodges challenging him to golf duel. Ishmael won several trophies at the last golf tournament and offers this as sufficient proof of his prowess at batting the ball. Arrangements are now being made to have the duel shot at some half way point between Chicago and Los Angeles. Special trains will be run if necessary.

The Coston Circuit has taken over the Vendome and Pickford theatres.

What other film row in the country can boast of having three brothers on its Film Board of Trade beside Chicago? With the recent election of Lester Silverman as a member of the Board representing Si Greiver, there are now three Silverman brothers on the board. Ed Silverman was the first member and has served as president more than once, and Earl is a member representing Warner Bros.

Wynona Flaven is now director of publicity for the Schoenstadts.

According to news stories emanating from the offices of National Playhouses, "The Capitol theatre is about to inaugurate a new, startling policy of entertainment with the triumphant return of the popular Albert E. Short and his huge symphonic band the latter part of January."

After spending all last month on the road, Brichetto is once more warming his chair at the M-G-M office.

Munn Delano has also been elected as a member of the Film Board. He will represent Tiffany-Stahl Productions.

Roy Alexander says that Columbia has purchased 12 Chaplin comedies made for Mutual under the famous million dollar contract. The pictures have been booked by National Playhouses, Coston, Lynch, and Lubliner & Trinz. "Easy Street," one of the group, will be shown at the Roosevelt, beginning January 12.

I don't know what effect this frozen weather is having on Chicago box offices, but I do know that it's playing havoc with my frost bitten ears.

Popular refrain: "Give Me a Night in June."

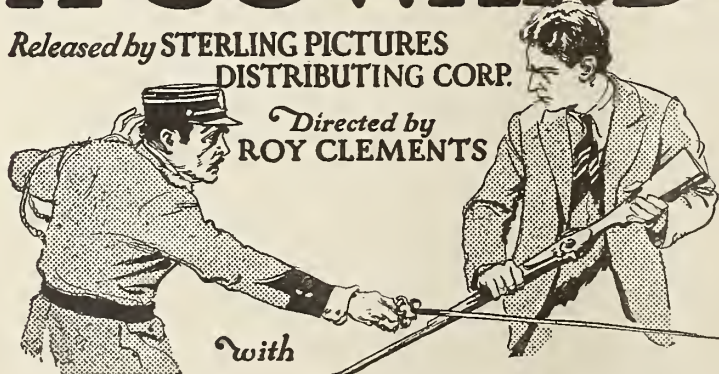
These double holidays sure do play the devil with one's ambition.

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Directed by ROY CLEMENTS



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by

OCTAVUS ROY COHEN

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MOST POPULAR
AUTHORS

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**COLUMBIA PICTURES
Go Over Great with Movie
Audiences Everywhere—
Exhibitors' Reports from
All Over the Country Fur-
nish the Undeniable Proof**

Batting Averages

Columbia maintains its hold on first place by virtue of reports without a bad one among them, giving them an .875 rating, which is fair for that exalted position. Fox comes up for air this week and climbs into second place with an .850 average, which is far behind Columbia and not so far ahead of Tiffany-Stahl which dropped from second place last week to third but still maintaining a good average of .839. As to number of reports—look 'em over. How they did come in this week! Exhibitors must be running continuous shows with hourly changes of programs. Paramount slipped us 31 report blanks with the blank parts filled in nicely enough to give them a fourth place rating with an average of .830. Metro-Goldwyn-Mayer was not far behind Paramount in number of reports with a good 29 but they lagged far behind in quality and hooked seventh place, three points behind an .800 label. As to the heavy hitters, Metro continues to be "The Babe" and chalked up two homers while Paramount and Universal boosted their good totals with one apiece. Columbia entered the home-run race with a 100 per cent report, too. The line-up for this week is: Columbia (10), .875; Fox (13), .850; Tiffany-Stahl (9), .839; Paramount (31), .830; United Artists (4), .825; FBO (21), .805; M-G-M (29), .797; Universal (14), .795; Pathe (14), .789; First National (17), .776; Warner Brothers (12), .771.

*Read
This*



Reprinted from
**G R E A T E R
A M U S E M E N T S**
Minneapolis Regional,
December 27, 1927

**Why Keep On Cheating Your Box-Office
When You Can Play Pictures That Pay!**

ASK YOUR COLUMBIA EXCHANGE ABOUT THESE:

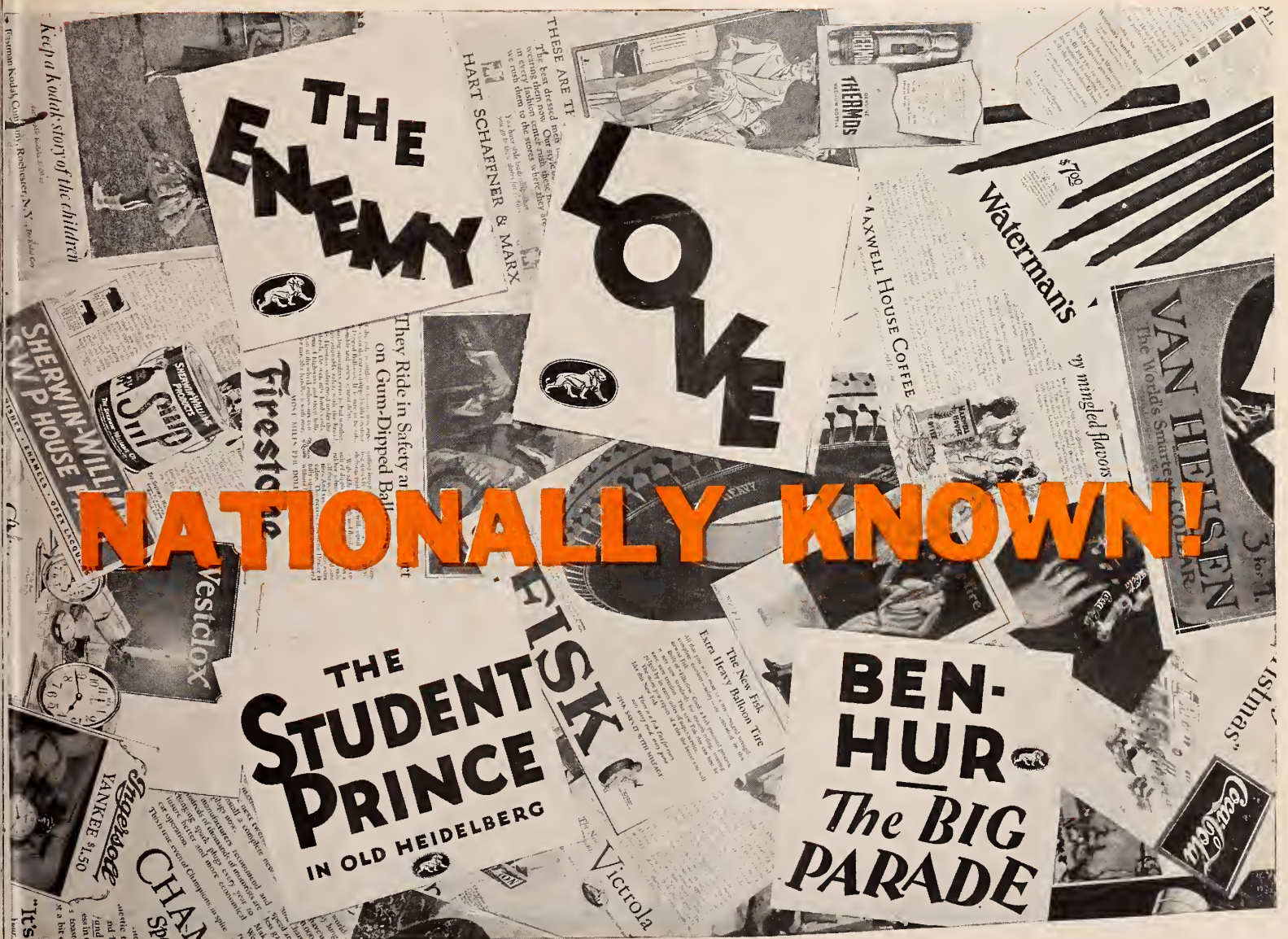
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April 28, 1927
The Robert Morton Organ Company,
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October 29, 1926
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LOEW'S INCORPORATED
W. H. NEUMANN

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DE MILLE STUDIO
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Feb. 2, 1927.
Berkeley, California.



First opportunity I have had since
KINOR to thank you for the very great
beautiful pipe organs on our stage number
of our crucifixion scene was very
great thundering notes was very
of the cross. The actors worked
during days and nights in the cold
atmosphere that I have never seen equalled.
It has never been my fortune
to be bound with these in their eyes
circumstances.
I am indebted to you for your very genuine
kindness and appreciation,
Yours very truly,
Reil B. deMille

Write
To-day for
full
Information

- A few recent
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Morton
Installations
- Loew's and United Artists
Pittsburg, Pa.
 - Loew's and United Artists
Columbus, Ohio
 - Universals Capitol
Atlanta, Ga.
 - The Alhambra Garden
Sacramento, Calif.
 - New Cecilia Theatre
Panama City, Pan.
 - Loew's Oriental
Brooklyn, N.Y.
 - Loew's Midland
Kansas City, Mo.
 - The "Up Town"
Kansas City, Ka.
 - Tacoma Theatre
Tacoma, Wash.
 - Universals Rivoli
Indianapolis, Ind.
 - Hoffman's Strand
Hartford Conn.
 - The Capitol Theatre
New Britain, Conn.
 - The 55th St. Cinema
New York City, N.Y.
 - The Pantages
San Francisco, Cal
 - The Carolina
Greensboro, N.C.
 - Saenger's Century
Jackson, Miss.
 - Saenger's Majestic
Shreveport, La.
 - Saenger's Marion
Clarksdale, Miss.
 - Publix-Saenger Theatre
Hope, Ark.
 - Publix-Saenger National
Greensboro, N. C.
 - Saenger's Columbia
Baton Rouge, La.
 - Berkeley Theatre
Denver, Colorado
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Brooklyn, N.Y.
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popular
blonde in
the world



I know you will like them.



DOROTHY. Really very clever, though a little unrefined.



GUS EISMAN. The Button King, who educated me.



CHESTER CONKLIN wanted my part but they made him Judge.



ANITA LOOS and JOHN EMERSON who made so much money out of me, they've retired.



I think it is perfectly wonderful that I'm to meet all you nice exhibitor gentlemen. Since Miss Anita Loos told people about me in "**GENTLEMEN PREFER BLONDES**" it seems that I am famous. I mean the book sold over a million copies and the play by Miss Loos and Mr. Emerson was such a big success, and now Paramount has put me in the moving pictures—a girl cannot really be blamed for feeling people just naturally like her. Everybody says "**GENTLEMEN PREFER BLONDES**" on the screen is sure to make a lot of money for you gentlemen. Of course art is everything, but money is nice too.

Lorelei Lee

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Paramount's Super-Comedy Hit

From the famous story by Anita Loos and the play by Anita Loos and John Emerson. A Hector Turnbull Production, directed by Malcolm St. Clair.

10 GREAT PARAMOUNT SPECIALS

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| HAROLD LLOYD in "SPEEDY"* | "GENTLEMEN PREFER BLONDES" |
| "BEAU SABREUR" | "TILLIE'S PUNCTURED ROMANCE" |
| "LEGION OF THE CONDEMNED" | "BEHIND THE GERMAN LINES" |
| "THE LAST COMMAND" (Jannings) | "STREET OF SIN" (Jannings) |
| "OLD IRONSIDES" | "KIT CARSON" (Fred Thomson) |

*Pro. by Harold Lloyd Corp. Paramount Release.



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"A fifteen-minute Paramount-Christie Comedy in the de luxe style we're making them today is included to give your fun-loving audiences the best short laugh hits on the market"



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JIMMIE ADAMS
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(12 CHRISTIES
8 BOBBY VERNONS)

COMEDIES

(8 BILLY DOOLEYS
8 JIMMIE ADAMS)

Check off another HIT for **FIRST NATIONAL**

after you've read this remarkable VARIETY review:

"Very smooth comedy for high life, of genteel atmosphere, great pictorial beauty, with appeal to all classes of fans. Strong cast and fetching title insure draw...Belongs to the type becoming more and more popular...One of the neatest pieces of work Kane or anybody else has sponsored. Wealth of fine material in the hands of players of superlative skill in their types...The results speak for themselves. The literary substances are excellent and the performance of the cast is impeccable in its artless flow...The picture is a revel in elegance of modern costume, of persuasive scenic settings and those other elements that go to make up a composite atmosphere. It works out into a neat surprise trick...the situation is deftly twisted for an unexpected outcome, graceful and with a smart sentimental turn of high comedy."

-Rush



ROBERT KANE
presents

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French Dressing

with
H.B. WARNER—CLIVE BROOK—
LOIS WILSON—LILYAN TASHMAN

From the original story by Adelaide Heilbron

Directed by ALLAN DWAN

Booked by U.B.O. for entire N.Y. Circuit!





EXHIBITORS HERALD and MOVING PICTURE WORLD

The
Independent
Film Trade
Paper

Home
Office:
407 So. Dearborn St.
Chicago

IN THIS ISSUE —

Rampage of admission charges harms theatres in Southwest; Cutting prices damages goodwill and box-office—Increasing theatre receipts in 1928 depends upon producers turning out better pictures, say exhibitors of New York state—Chicago police kill two theatre bandits after tip from “woman scorned”; Winnipeg manager is robbed of jewels.

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Ascher Theatrical Enterprises in Chicago goes into hands of receivers when suit for \$19,000 is started—Josef von Sternberg wins \$10,000 and gold medal as director of best picture shown at Paramount theatre.

St. Louis sets seating record with capacity per capita twice that of New York City, survey shows.

Veterans and youngsters share honors as showmen—Midland company at Kansas City buys interest in 24 “U” houses.

ADVERTISEMENTS

FILM AND EQUIPMENT—Metro-Goldwyn-Mayer, Robert Morton Organ Company, Paramount, First National, Eastman, Automatic Ticket Register, Greiver Productions, Filmack, Sentry Safety Company, Bebe Daniels, Richard Wallace.

PRESENTATION—Jesse Crawford, Mark Fisher, Shannon’s Playtime Frolic, Billy Pond, W. R. Welch, Walter Flandorf, Chamberlin and Himes, Henry Murtagh, Maxwell and Lee, Villa Moret, Baby Dot Johnson, Brooks Costumes, Ransley Studios, Dave Gould, Markell and Faun, Leo Feist, J. Virgil Huffman, Joe Kayser, Fred Kinsley, Lew White.

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Other Publications: THE CHICAGOAN and POLO, class journals; and the following motion picture trade publications published as supplements to EXHIBITORS HERALD and MOVING PICTURE WORLD: BETTER THEATRES, every fourth week, and THE BOX OFFICE RECORD & EQUIPMENT INDEX, semi-annual.

WHOLE VOL. 90, No. 2. (VOL. 32, No. 5) JANUARY 14, 1928

The Merger Acclaimed

THE publisher and the staff wish to express their very great gratitude to persons throughout the industry whose highly impressive congratulatory communications concerning the consolidation of EXHIBITORS HERALD and MOVING PICTURE WORLD have been received. Many of these communications were published in last week's issue and others are disclosed elsewhere in this issue.

Particularly notable are the expressions from theatremen representing every type of exhibition interest in the country. It is particularly gratifying to us to know that our effort looking to the establishment and maintenance in this industry of a single publication, which through its resources and circulation, would be enabled completely to serve the publication requirements of the whole body of exhibitors, has been so enthusiastically received.

* * *

COMMUNICATIONS from theatremen pointed out the very important advantage to them of being able to obtain from a single source the full information concerning product and events in the industry which they require in the operation of their business.

Typical among the expressions received are the following:

Mr. George W. Trendle, leading theatre executive and operating head of the Kunsky interests in Detroit, said:

"We consider the merger of EXHIBITORS HERALD and MOVING PICTURE WORLD the most constructive step the industry has had in many days . . . it will enable exhibitors to get full information from one source."

Mr. M. M. Rubens, prominent Illinois exhibitor, said:

"Congratulations on your merger which I personally consider one of the greatest economic moves of the motion picture industry. The high tension at which the exhibiting end of the motion pictures is now conducted makes it imperative that your field be covered in a compact manner."

Mr. James E. Coston, one of Chicago's most powerful figures in exhibition, said:

"We believe that this move will be a great benefit to the industry."

Mr. Fred S. Meyer of Milwaukee, who has made a nation-

wide name for himself as one of the most enterprising theatre executives, said:

"Those profit most who serve best' unquestionably is responsible for HERALD-WORLD merger. I have religiously followed the progress and achievements of the HERALD since its inception and rejoice in the consolidation which will not only make the HERALD foremost beyond any comparison but will also prove of greater and more indispensable value to all exhibitors everywhere."

Mr. Philip Rand, who from the small town of Salmon, Idaho, has made his voice heard throughout the world of motion pictures, said:

"The merger of the HERALD and WORLD will permanently guarantee the exhibitor his charter of movie rights; that is, the opportunity of having his opinions printed and pictures reported upon. Without these the exhibitor would be helpless. Both magazines uphold the personal equation idea between exhibitor and publisher and these letters and reports lead to correspondence between every branch of the industry and bring all in touch. This inspires confidence in the magazine. This merger is bound to succeed big and give the trade world the one big human interest and personal contact magazine."

Mr. M. E. Comerford, head of the huge Pennsylvania circuit, writes that the merger is "indicative of the wonderful progress you are making."

Mr. Kenneth S. Fitzpatrick of Fitzpatrick and McElroy said:

"With the much broader scope the merger gives you, added to the splendid organization with which you have surrounded yourself, I know you will make this larger trade paper an even greater help to the theatre owners and managers, as well as to all other branches of our industry."

* * *

OTHER communications received dwell particularly upon the advantage to the exhibitor of the combination in that a single publication of appropriate calibre means much to the theatremen in convenience and in the saving of time.

We wish in this, the second issue of the combined publications, to offer assurances to those theatremen who have expressed such confidence in us that no effort shall be spared to maintain just such a publication as will most effectively and most completely serve their interests.

Our publication effort has always been predicated on the idea that our first duty is to the reader; that the success of any publication, in this field or elsewhere, depends primarily upon the quality of its service to subscribers. The modern type of publication cannot, of course, exist without advertising; the subscription price does not pay for the amount of blank paper required to fill a year's subscription. But the value of its advertising pages is in direct ratio to the quality of the service to readers.

The confidence of the industry in the HERALD and in the WORLD is a trust which shall be carefully safeguarded. The renewed confidence in the consolidation which has been expressed by leading representatives of every branch of the industry adds to the significance of the trust. We shoulder this added responsibility in full confidence that its every requirement will be fully and effectively discharged.

It is with considerable satisfaction that we have noted that the essential reasons which have led to this consolidation have been quickly grasped by the industry generally. The record in other industries reveals similar developments. The conditions of the day require fewer and more solidly entrenched institutions.

The consolidation of EXHIBITORS HERALD AND MOVING PICTURE WORLD has succeeded in accomplishing what the conditions of the day required. A single publication of sufficient calibre to serve completely and effectively the entire industry in all of its branches.

—MARTIN J. QUIGLEY.

Rampage of Admission Changes Harms Theatres in Southwest

Educational Gets Vocafilm Rights; Servicing Is Free

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 10.—Educational has acquired the rights to Vocafilm. Marketing of this simple and economical device for synchronization will begin soon through Educational exchanges.

Announcement was made this week by E. W. Hammons, president of Educational, and David R. Hochreich, president, Vocafilm Corporation. Original cost of Vocafilm will be by far the lowest of any synchronization device, and the cost of upkeep practically negligible, it was stated. No charges are to be made for regular servicing, and no seat tax or added fees are involved.

Special Vocafilm "acts" and musical numbers will be released on a regular schedule, and it is likely also that a number of Educational's comedy and novelty short features soon will carry Vocafilm accompaniments. These will also be available to producers of long features and records are in preparation in connection with several current features.

Vocafilm uses standard projector and film, together with a sound record. No special technical service is required in the booth.

Early Commission Action on Paramount Intimated in Note to Congressman

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 10.—Possibilities of action on the Paramount case in the near future are intimated in a letter from the Federal Trade Commission to Congressman Clarence MacGregor of New York, in response to an inquiry as to what might be expected in the case.

The plan of the respondents for compliance with the order, MacGregor was informed, is now before the commission for consideration.

Los Angeles Chosen for Wampas Frolic and Ball

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 10.—This city will again be the scene of the annual Wampas Frolic and Ball. This was definitely decided upon at an executive meeting of the Western Association of Motion Picture Advertisers held last week for the purpose of considering various offers to stage the annual frolic in other Coast cities. The big affair will be held at the Ambassador auditorium here, Saturday evening, February 25.

Tom Foster of Star at Stanley, Wis., Operated on

(Special to Exhibitors Herald and Moving Picture World)

STANLEY, WIS., Jan. 10.—Tom Foster, who operates the Star theatre here, underwent an operation for appendicitis last Wednesday and is now recuperating. He had been in poor health for some weeks prior to the operation.

Cutting Prices Damages Goodwill and Box-office

Public Suspects Managers of Dropping to "Grind House" Policy When Rates Are Reduced to Meet Competition

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

SAN ANTONIO, Jan. 10.—The present rampage of theatre price changes is a problem of concern to theatre owners in the Southwest and undoubtedly throughout the country. The question of whether helter-skelter shifts in admission rates are ruining the community standing of many really excellent houses, as a resume in Texas indicates, or whether a fixed and unalterable charge for all shows of the individual theatre would be better and more profitable is one confronting every theatre manager.

Some Managers Shortsighted?

Probably one of the most interesting and conclusive articles ever published in the South on the matter was printed recently in the Dallas Morning News, by John Rosenfield, Jr., dramatic critic. Rosenfield warns that many managers are not looking far enough into the future when they make indiscriminate changes in prices.

He cites an exhibitor telling him that the reason he changed his prices from 50 cents top to 35 cents, for straight pictures, was that the public would not pay a 50-cent price for pictures these days, when pictures and stage entertainment could be had for the same price, or a little more. The manager lowered his prices. His receipts, formerly \$5,500 a week, immediately dropped to \$3,500. He now does not know whether to raise his prices back to the old standard, or to continue the low price scale.

He finds that although he lowered his prices, he did not increase his patronage one bit—in fact, he has lost by the deal, because some of his patrons took the price lowering to mean the instituting of a weaker product.

His mistake is pointed out as a general one in this part of the country. Managers of picture houses become hysterical when they see the big amount of entertainment offered by combination houses, and jump to the conclusion that they will benefit by a price lowering. A general resume of such cases throughout the South shows, however, that they do not improve their status or earning capacity one iota, and do a lot toward lowering the general goodwill of their houses in the minds of the patrons.

Queen Theatre Maintains Price

The Queen theatre in Houston is a good example of the other side of the question. The Queen maintains a 50-cent top price, running two pictures each week, and has as competition three houses offering stage and screen attractions for ten cents more. But the Queen is steadily making money, while a couple of other Houston houses, caught in the price lowering maelstrom have succeeded only in "cook-

ing their goose." Price lowering in Houston, or other Texas cities, suggests to patrons nothing but a coming "grind policy." And grind policies do not pay in Texas, at all.

Rosenfield notes that the 60-cent top is really a misnomer in combination houses, because the average top runs around 35 cents or 40 cents, owing to the many price changes during the day. The stage and screen house opens in the morning with a shoppers' matinee, at 25 cents, goes into a 35-cent price at 1 to 6, and then to its 60-cent price, so that they really maintain a price that is on the level of the picture house or even below it. The picture house with a 50-cent top, with 35-cent matinee until 6 p. m., has an average of 42½ cents, which is a bigger average price than that of the combination house. The fact of not having as many patrons as the larger houses will be offset somewhat by this percentage of price difference. But some managers, even though they have an established patronage, with a healthful profit, cannot see the light of competition, and jump to the conclusion that a lower price will put them on a proportionate earning level with the larger houses.

Chicago Operators Take Compromise

Members of the Chicago Exhibitors' Association late Tuesday won out in their stand against a 7½ per cent raise demanded by the operators, when the latter agreed to accept a 5 per cent increase offered as a compromise by the theatre owners.

Ascher Theatrical Enterprises Goes Into Hands of Receivers; Sued for \$19,000

The Chicago Title and Trust company and General Abel Davis were appointed receivers Monday for the Ascher Theatrical Enterprises of Chicago. The company owns, operates and leases out 13 theatres and the Merrill building in Milwaukee.

The suit was brought against the firm by Miss R. I. Davis, whose attorneys told the court she owned \$19,000 worth of stock in the corporation. According to her counsel, the company owes \$3,500,000. They set forth that while the assets of the company are in excess of these liabilities the company does not possess cash to pay debts due. The firm, through its attorneys, filed an answer in which they agreed to the appointment of the receiver.

Endorsement of a Great Enterprise

This, the second issue of the consolidated publication, prints many additional expressions of congratulations on the initiative of those who made possible this outstanding progressive step in motion picture trade journalism. These expressions recognize the merger of "Exhibitors Herald" and "Moving Picture World" as the most significant event in the history of the business press of this industry, which is certain to have a salutary effect on the other branches of the trade. Additional messages will be published in subsequent issues.

From ADOLPH ZUKOR

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Your merger of "Exhibitors Herald and Moving Picture World" is big constructive step of great importance to entire industry. You and your paper always have been force in promoting best ideals of this business and your enlarged scope gives you even greater opportunities for that service which has characterized your career. Congratulations and very best wishes for your continued success.

Adolph Zukor.

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From SIDNEY R. KENT

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Merger Exhibitors Herald and Moving Picture World one of most important developments in our industry this year. Gives new vitality and meaning to trade paper field. Congratulations and best wishes for further success.

Sidney R. Kent.

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From R. F. WOODHULL

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I hasten to add my congratulations to the many I wager you have received, following the announcement of the merger of "Exhibitors Herald and Moving Picture World."

I have a tremendous respect for your vision and I believe that congratulations are in order because by virtue of that respect, I know it must have been for the best interests of everyone involved and if a move is for the good of two such trade papers, it must be good for the industry as a whole. I sincerely hope the New Year will bring to you everything that one could wish for in "first run" happiness, prosperity and genuine content.

R. F. Woodhull,
President, Motion Picture Theatre
Owners of America, Inc.

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From SID GRAUMAN

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Consider merger of "Moving Picture World" with "Exhibitors Herald" an epoch making event in history of motion picture journalism, welding into what should be a monumental publication of utmost value to the industry.

Sid Grauman.

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From R. R. BIECHELE

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

May the greatest of success follow in the wake of the merger of "Exhibitors Herald and Moving Picture World." It represents a union of two powerful factors in the motion picture industry. I am heartily in favor of any movement

which tends to strengthen the trade press and am sure your action is a forward step in better serving of all branches of the industry. Please accept my congratulations and best wishes.

R. R. Biechele,
President, MPTO of Kansas-Missouri.

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From HARRY S. LORCH

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Congratulations to you on the consolidation of "Exhibitors Herald" and "Moving Picture World," and the publication after January first of the combined trade papers under the joint title, "Exhibitors Herald and Moving Picture World." I feel sure that each and every member of the Chicago Film Board of Trade joins me in extending you our heartiest good wishes for the unbounded success of which your past policy is an ample guarantee.

Harry S. Lorch,
President, Chicago Film Board of Trade.

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From "PIONEER PETE"

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I am pleased to note that the "Herald" has been combined with the "World." You are to be complimented on this merger, and the trade as well. I am anxious to see your first issue of the combined "Herald-World." It has been my pleasure to read both of these papers for some time. The "Herald," however, has been my old standby and for that reason I am glad that the combination will be under your leadership.

"Pioneer Pete,"
Pioneer theatre, Amasa, Mich.

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From H. M. RICHEY

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Mergers are as successful as they are successful in choosing the right executives and I want to congratulate "Exhibitors Herald and Moving Picture World" in selecting Martin Quigley to continue the good work.

H. M. Richey,
General Manager, M. P. T. O. Michigan.

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From SILAS EDGAR SNYDER

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I have just received your card announcing the consolidation of "Exhibitors Herald and Moving Picture World," effective January 1, 1928. I want to congratulate you upon this expansion, Mr. Quigley, and to assure you that not only the writer but the A. S. C., as an organization, heartily extend their best wishes.

Any time The American Cinematographer can be of service to you or your publications, kindly advise us.

Silas Edgar Snyder.

From GORDON S. WHITE

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Although I am a little late doing it, I still want to join the host of your friends who have been extending felicitations on the very splendid piece of work you have just achieved.

Gordon S. White.

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From SAM E. MORRIS

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

We take this opportunity of extending to you our best wishes in your new enterprise resulting in the combination of "Exhibitors Herald and Moving Picture World." We consider this a progressive step of benefit to the trade.

Sam E. Morris.

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From C. D. CRAIN, JR.

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Please accept my congratulations upon the consolidation of "Exhibitors Herald and Moving Picture World." This is a splendid forward step, and one that I am sure the industry appreciates.

C. D. Crain, Jr.,
Editor and Publisher,
Class & Industrial Marketing.

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From J. J. COONEY

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Hearty congratulations upon the merger of "Moving Picture World" with the "Herald." With the commendable "Herald" as a criterion I know your new publication will be a greater success and asset to the promotion of our industry.

J. J. Cooney,
President, National Playhouses, Inc.

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From FRED C. QUIMBY

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Congratulations on your latest farsighted venture in taking over "The Moving Picture World." I sincerely hope that this consolidation will be another successful step in helping you continue to dominate the trade journal field.

Fred C. Quimby,
Metro-Goldwyn-Mayer.

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From J. E. STOREY

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Am just in receipt of the announcement of the consolidation of "Exhibitors Herald and Moving Picture World," effective New Year's Day and hasten to extend my congratulations and sincere good wishes for a very profitable new year. Certainly the amalgamation of two such worthwhile organizations under your capable management should prove a big success. More power to you!

J. E. Storey,
Short Subjects Production Manager, Pathe Exchange, Inc.

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From SPYROS SKOURAS

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Congratulations to you and your associates in developing the consolidation of "Exhibitors Herald and Moving Picture World." This unquestionably is most important progressive step in history of motion picture trade journalism and will be of great benefit to every exhibitor.

Spyros Skouras.

From JACK KNIGHT

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Having just learned of the merger of the two greatest trade papers in our industry we extend to you congratulations and the confidence that together you will give to the exhibitors the greatest trade paper during 1928 that the industry has ever seen. I hope that in the merger it will give added breadth and scope to your department on presentations for this particular section is of untold value to the theatre operator today.

Jack Knight,
Balaban and Katz.

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From HENRY B. MURTAGH

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

The union of "Exhibitors Herald and Moving Picture World" the two great publications so sincerely and completely devoted to the advancement of better pictures, better theatres and better music, is an event of great importance and tremendous benefit to all of us. I wish you every success.

Henry B. Murtagh,
Feature Organist.

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From MARKS BROTHERS

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Congratulations on your merger and all good wishes for the coming year. We look forward with interest to the new publication. Good luck.

Marks Brothers (L. L. and M. S.)

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From FRED EDWARDS

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

"Moving Picture World!" "Exhibitors Herald!" "And the smoke goes up the chimney just the same." Don't they have one hell of a time trying to keep down those Ohio boys? Congratulations.

Fred Edwards,
Palace theatre, Ashland, O.

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From AL BELASCO

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Let me extend my felicitations upon your consolidation with another wonderful periodical, "Moving Picture World." Together you now stand alone in your line of endeavors.

Al Belasco,
Band Leader, Lubliner & Trinz.

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From A. BLANK

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Please accept my hearty congratulations and my best wishes for the splendid success of the combined "Exhibitors Herald and Moving Picture World." The new magazine that must grow out of the union of two such thoroughly fine trade journals will undoubtedly merit the whole hearted support and the heartiest praise from the industry.

A. Blank.

* * *

From HARRY LANGDON

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Please accept my congratulations on the merger and my very best wishes for continued success and prosperity.

Harry Langdon.

Mark-Strand Theatre Holds World Premiere of Chaplin's "Circus"

New York's First Nighters Roar at
Charlie's New Bag
of Tricks

By PETER VISCHER

NEW YORK, Jan. 10.—When the clock struck twelve Friday night, Broadway worked itself into a fine pitch of excitement. The lobby of the Strand theatre was clogged. The street was blocked. Motors were parked three deep. Everybody stood around and gaped. It seemed the thing to do, for Charlie Chaplin's new picture, "The Circus," was having one of those things called a world premiere.

Nearly all the people who go places and do things went to the Strand to see the great comedian in his new picture. New York has been privately excited about "The Circus" ever since it was started, so many years ago it must have been about the time of the gold rush, and there was a turnout that would have warmed Chaplin's heart.

Chaplin Sends Regards

Half an hour after midnight, when the show was advertised to begin, a raucous voice on a loud-speaker announced that

"The Circus" Breaks All House Records at Strand

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Jan. 10.—Charlie Chaplin's "The Circus" is credited with breaking all weekend house records for the Mark-Strand where it is having its world premiere. The total receipts for the weekend, including the Friday midnight opening show, nine shows Saturday and nine Sunday, amounted to \$36,735, and 43,428 people saw the picture.

Chaplin was unable to be present but sent his regards. This was a terrific disappointment to those fans who saw "The Gold Rush" open in a midnight performance at The Strand some summers ago and then had the added pleasure of chasing Mr. Chaplin and his motor up the street.

The picture was framed neatly. It was preceded only by an overture, during which everybody jabbered excitedly, and a prologue which brought into view some amazing and quite fascinating stage animals made, according to the program, by Messmore and Damon. Then "The Circus" and Charlot.

Chaplin comes into the picture virtually at the start, a hungry, jobless, baggy tramp. The mere foreshadowing of his arrival on the scene, looking things over and swinging his cane, sent his New York audience into roars of excited laughter, to say nothing of long applause.

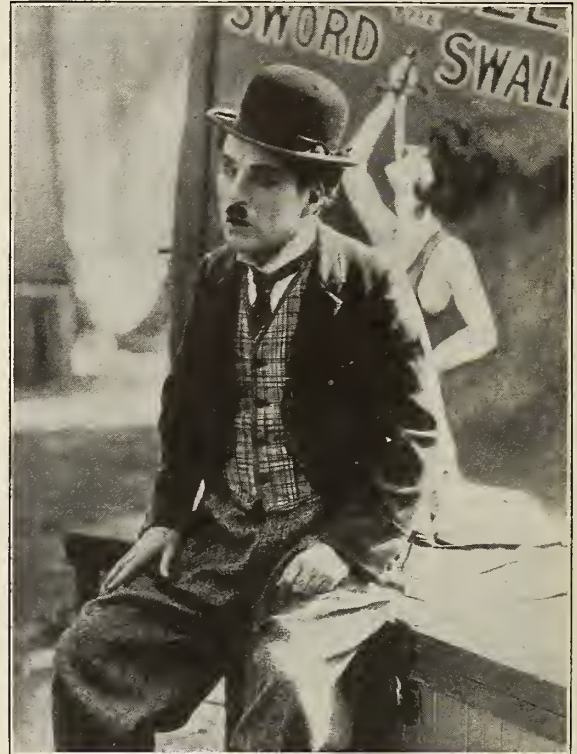
Charlie's Glorious Comedy Seen

Some of Chaplin's most glorious comedy appears in "The Circus." His adventures with a second-rate carnival, which he finds blundering through the sticks, are shot with laughter. He tries out with Wilhelm Tell, tames a lion, helps a magician, becomes a tight-rope walker. He is Chaplin, with a new bag of ideas. Merna Kennedy has the feminine lead.

The more critical in the audience were high in praise of "The Circus," crediting it with more laughs than any of his old pictures, but adding nevertheless that there'll never be another picture like "The Pilgrim," or "A Dog's Life," or "Shoulder Arms," or for that matter any other Chaplin picture you can think of.

Chaplin Film Makes World Bow

"THE CIRCUS"
Charles Chaplin's
only picture in
over two years, had its
world premiere at the
Mark Strand theatre, new
York, last Friday night. It
was received as anti-
cipated, a discriminating
body of spectators con-
firming the United Artists
star's reputation as a
comedian of rare genius.
The abundance of the
tragi-comic situations in
circus life proved just the
thing for this artist's
unique technique. Chap-
lin is shown here in his
latest interpretation, be-
low with his feminine
lead, Merna Kennedy.



Exhibitors Careful in Buying Film

Paramount Opening in Paris Begins Era of American Houses

"The opening of the 'Paramount' (a new American theatre in Paris) marks the beginning of a new era in the methodical colonization of our screens by opulent America," says a writer in the French daily newspaper, *Le Temps*.

"Americans, let us be just to them, do not act hypocritically. They don't try to work their way in sneakingly, by flattering our tastes or our prejudices; they firmly impose their own. They do not even consider French mentality and are satisfied to apply systematically to our compatriots the industrial and commercial methods which have proven successful in their country. They found in France a field well prepared, thanks to the increasing Americanization of our screens. Our exhibitors who are complaining of being strangled, make a mistake by shouting too loudly; they have been the quartermasters of the invader.

"But what is the use of complaining? The harm is done. Approximately 50 films are produced annually in France, clearly insufficient to supply the needs of our cinemas. If these 50 films were chefs-d'oeuvre, with the marks of genius of our race, they would constitute in spite of everything, the taste of an elite, which would, little by little, drive out the Americanization of our studios and displace American productions, even in Yankee cinemas. But it is not the case, as you know."

Alpha Fowler Shifts to Universal Atlanta Chain

(Special to Exhibitors Herald and Moving Picture World)

ATLANTA, Jan. 10.—Alpha Fowler, one of the best known theatre executives in Atlanta, has severed his connection with Community Theatres Consolidated, in which Arthur Lucas and William K. Jenkins are the leading factors, to become general manager of Naborhood Theatres Corporation, the Atlanta subsidiary of Universal theatres, in which Oscar S. Oldknow is financially interested.

The holdings of Naborhood Theatres Corporation include the Ponce de Leon, Madison, Fairfax and Empire, the latter being erected. It will be the largest community theatre in the city, with a seating capacity of 1,000.

Mr. Fowler has been active in theatre administration for many years and is a member of the Georgia Legislature from Douglas county.

Injunction Against Title "Her Wild Oat" Refused

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 10.—Use of "Her Wild Oat" as the title of the First National picture starring Colleen Moore, was upheld by Judge Goddard of the United States District Court last Friday, when he dismissed a request for an injunction restraining First National from the use of that title made by Samuel Cummings and Public Welfare Pictures Corporation.

In denying the motion, Judge Goddard said that in his opinion the title "Her Wild Oat" in no way conflicts with that of the plaintiffs, whose picture "Some Wild Oats," released in 1920, is nominally of an educational character, designed for special audiences interested in hygienic education.

Won't Take Chances Now, Say Kansas City Leaders

Increased Discrimination in Picking Programs Shows Stabilizing of Industry, Biechele Declares

(Are exhibitors more discriminating in buying film than they were, say, two years ago? Exchange managers and theatre owners throughout the country are being interviewed in an exclusive series of articles by correspondents of Exhibitors Herald and Moving Picture World. Following is the first of the series.)

(Special to Exhibitors Herald and Moving Picture World)

KANSAS CITY, Jan. 10.—Exhibitors in the Kansas City territory without a doubt are exercising more caution and discrimination in buying films than was in evidence two years ago in that market.

Unwilling to Take a Chance

"Not long ago the average exhibitor was content to go into an exchange and buy a picture which looked as though it had good exploitation possibilities and drawing power," said A. M. Eisner, former president of the M. P. T. O. of Kansas City and now identified with Capitol Enterprises in Kansas City, as well as being manager of the Gillis theatre.

"Today, however, a vast difference prevails. Most exhibitors want a picture which has proved its box office value. They are unwilling to take a chance. Of course I am referring to suburban theatres in this instance. They want pictures which have established dollar marks in the large first run houses. On the other hand, the first run exhibitor looks over a film pretty much as an expert stockman would a racehorse. He, too, is unwilling to take any chances."

Film Must Prove Worth

"What has that picture done in Kansas City?" is the first question most exhibitors in the territory usually ask me," said a veteran representative of a large exchange. "They ask me what it has done, but they usually know before I answer them. I may have some really good pictures which have not played in the larger houses of Kansas City yet, but the small town or suburban theatre owner cannot be convinced they are good until the pictures have proved their worth.

"There was a time not long ago when the average exhibitor would readily take a chance in exploiting a picture which had not had a big first run record, but conditions have changed. Competition has become too tense. No theatre can afford to take a chance even for two nights on a picture of unknown quality. At least, that is the way they look at it."

"Exhibitors have been educated to a point where there is far less overbuying

than there formerly was," R. R. Biechele, president of the M. P. T. O. Kansas-Missouri, said. "Most theatre owners today have a pretty definite plan on their schedules and buy accordingly. They have learned what an exhibitor who overbuys must go through and they desire to avoid such situations.

"The exchanges, on the other hand, are co-operating. They do not desire to oversell a theatre owner. It means bad business for both parties concerned and is no credit to either. Theatre owners not only are showing more discrimination in the type of pictures they buy for their respective audiences, but also are looking mightily sharply to the quantity of pictures they contract for. To me it is one of the most promising indications I have observed in the industry in several years. It means that the business is becoming more stabilized—and that means everything."

\$6,500 Fire Destroys Rose at Anacortes, Wash.

(Special to Exhibitors Herald and Moving Picture World)

ANACORTES, WASH., Jan. 10.—Fire, which started beneath the stage, gutted the Rose theatre here recently, causing an estimated damage of \$6,500. The loss was partly covered by insurance.

Police Kill Two Bandits After Tip by "Woman Scorned;" Others Steal \$1,100

Two Chicago bandits were shot to death Sunday night, and \$1,100 and jewelry stolen in Winnipeg last week, in two sensational attacks on proprietors of motion picture theatres.

E. F. Hulquist, owner of the Rosette, was the intended victim of the Chicago holdup while on his way to his suburban home with \$600 in receipts from Sunday performances. A jilted sweetheart of one of the three bandits had informed the police and Detective Sergeant Barry and his men were concealed in the railroad station when two of the bandits entered to wait for Hulquist. As Hulquist was given the order "Hands up!" Barry and his aids sprang forward. With Hulquist helplessly shielding most of one bandit, Barry shot at the narrow exposed portion with a shot gun, a dozen slugs entering the bandit's heart. The other bandit started up a stairway, firing his revolver at Barry, but the detective killed him with a single shot. A third bandit, in a waiting automobile, escaped after crashing into a light post.

In Winnipeg, George F. Law, manager of Universal's Lyceum, was bound and gagged in his office during a performance by two armed men, who obtained \$1,000 from the safe, \$100 from Law and the latter's jewelry, escaping after pursuit by armed theatre employes. G. Foster, assistant manager, was backed against the wall when he innocently entered during the robbery.

Sternberg Wins Director's Prize; Badger Second, Stiller Third

"Underworld" Clinches \$10,000 Award and Gold Medal for Maker in Competition Over Best Pictures Shown at Paramount

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 10.—"Underworld," directed by Josef von Sternberg, is the best picture shown at the Paramount theatre in the past year, and Sternberg is richer by a check for \$10,000 and a medal stamped in solid gold. The decision in the Paramount Theatre Medal of Honor Competition was made by the selecting company consisting of Jesse L. Lasky, first vicepresident of Paramount, Sidney R. Kent, general manager, and Sam Katz, president of Publix.

CLARENCE BADGER won the second prize—\$5,000—for direction of Clara Bow in "It." Third prize—\$2,500—went to Mauritz Stiller, who made "Hotel Imperial," starring Pola Negri. The competition for 1927 was announced first in November, 1926, by Lasky and the awards are based on quality of production, cost and direc-



Clarence Badger

tional excellence. The aim is to stimulate ability among directors of other than special productions.

"Underworld" has as its principal players George Bancroft, Evelyn Brent, Fred Kohler and Clive Brook. The picture won stardom for Bancroft. Van Sternberg is the man who created "The Salvation Hunters." He was born in Vienna. His work in "Underworld" won for him the assignment to direct Emil Jannings in "The Last Command."

"It," with Clara Bow as the star, has Antonio Moreno as the lead. Clarence Badger did his first motion picture work in 1915, with the Mack Sennett studios. He is now engaged in filming Miss Bow's next Paramount picture, "Red Hair."

"Hotel Imperial" is a World War romance.



Josef von Sternberg



Mauritz Stiller

Mauritz Stiller was famous in Europe as a director before he came to the United States for his American debut with that production.

Ned Marin Named Head Of First National Studio Unit; Leaves for Coast

Ned Marin, who for nearly a year has been assistant to Richard A. Rowland, general and production manager of First National, has left for the West Coast studios to be manager of a production unit. The promotion is due to the exceptional aptitude he has shown for meeting production problems, according to Mr. Rowland in announcing the assignment at a farewell luncheon in Mr. Marin's honor at the Hotel Roosevelt.

Marin became associated with First National Pictures more than two years ago, when he was appointed sales manager in charge of the Western division. He has spent a large part of his time at the West Coast Studios in active touch with production.

Others at the luncheon were Clifford B. Hawley, president, Ned Depinet, Samuel Spring, Tom Spry and others of his associates in the New York office, while also present were A. W. Smith, Jr., W. E. Callaway, H. W. Adams, Jerome Beatty, C. F. Chandler, William P. Mullen, Mrs. Florence Strauss, Miss Julie Pocock, H. A. Bandy, Ralph W. Brown, S. Charles Einfeld, Walter Eberhardt, J. Loeb, A. Barlow, Walter Lindlar, Charles Kemke, Charles Baily, Joe Kelly, S. Shernow, C. C. Danehy, Lynde Denig, James Cuniff, and Jules Levy.

"Patent Leather Kid" Brings Fight for Seats

(Special to Exhibitors Herald and Moving Picture World)

TOLEDO, Jan. 10.—Patrons at the Pantheon, the first regular motion picture house to show "The Patent Leather Kid," fought to get inside the theatre and when they were inside, they fought for seats, during the running of the picture at which time the house did record business, according to announcement from John F. Kumler, manager.

10 Patrons Injured When Plaster Falls; Prompt Action Saves 2,000 From Panic

(Special to Exhibitors Herald and Moving Picture World)

BROOKLYN, Jan. 10.—Falling plaster injured ten persons of an audience of 2,000 in the Kingsway theatre, combination house, here last Thursday evening, and a panic was averted only by the prompt action of the management in turning on the lights and by a speech by fireman Peter Reynolds, who shouted from the stage that there was no danger. The piece of plaster, about five feet in diameter, fell near the left side of the main floor. Several cried their fear that the building was collapsing.

Mrs. Sadie Staub received a fractured hip, the only severe injury. Seven of the ten were able to see the remainder of the performance after treatment by ambulance surgeons. A man was injured when in trying to run out over the top of the seats he wedged a leg between the seat and back of a chair. Firemen released him with screwdrivers.

Beaucoup Punch Wanted, He Quits ze Film; Sued

(Special to Exhibitors Herald and Moving Picture World)

PARIS, Jan. 10.—Frank Pollack, formerly a mere star actor at the Comedie Francaise, was flattered when a big French motion picture company wanted him to act in a film. He was to appear in a prize fight scene. Frank did not know that his opponent was a former heavyweight champion. This fact was disclosed soon after he recovered from a knockout punch. Then Frank refused to continue in the picture, and now the producer is suing him. Frank says his face was ruined. The court asks for time to consider the case.

Will Issue Handbook on Foreign Arbitration Law

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 10.—Publication is announced by the American Arbitration Association of a new international handbook on commercial arbitration by the International Chamber of Commerce, in honor of the late Anson W. Burchard, first president of the arbitration association.

The commercial arbitration procedure for each country will be described first in separate pamphlet form, in order to be readily available to business men engaged in foreign trade. The first instalment of the handbook describing "Commercial Arbitration Under Swiss Law," has just been received by the association. When the brochures for all countries are issued they will be combined and published in bound volume form as a complete manual on the commercial arbitration laws of the world. The completed volume, as well as the separate pamphlets, will be published in English, French and German.

Bill to End Censorship to Follow Smith's Plea

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, Jan. 10.—Motion picture censorship repeal will again become one of the big issues before the New York State legislature, which convened last week. A bill will be introduced at once, probably by Attorney Louis Cucillier of New York City, a member of the lower house, calling for the repeal of the censorship law July 1. The bill will be a Democratic measure, at least in the lower house, although it is understood that efforts will be made to have a Republican senator introduce the bill in the upper house, as this would insure support from both Republicans and Democrats and there would be no splitting along party lines.

Butterfield Manager Has Long Experience

(Special to Exhibitors Herald and Moving Picture World)

ADRIAN, Mich., Jan. 10.—Ellsworth Hamer, who succeeds Kenneth Tallmadge as manager of the Butterfield theatre properties here, has been engaged in the theatre business for more than 20 years and has had considerable experience before the footlights as well as behind the manager's desk.

Crosland Fined \$50

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 10.—Alan Crosland, Warner Brothers director, was fined \$50 in Traffic Court last Friday for speeding.

Higher B. O. Net Up to Producer

Must Have Better Films, Say N. Y. State Showmen

*Many Will Book Only Best Pictures During Summer—
Others to Pay More Attention to the Comedies*

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

ALBANY, Jan. 10.—The whole solution, or at least 90 per cent of it, of ways and means that can be adopted to increase theatre receipts during 1928, lies in the hands of the producers of the pictures that will be shown, if one is to judge from remarks of exhibitors of Albany and Troy. And these exhibitors were not backward in discussing the proposition, keen and alert for any suggestions that might come through EXHIBITORS HERALD AND MOVING PICTURE WORLD or other channels that might add a dollar to their box office returns.

Are Many Tiring of Pictures?

It is a subject that stands pre-eminent today in these two cities, just as it does in every other city and village where a motion picture theatre is located. Some exhibitors in Albany and Troy are fairly frank in admitting that they have come to the opinion that a whole lot of people these days are rather tiring of pictures and do not show the same zest and enthusiasm in seeking out this form of entertainment as they did a couple of years ago.

What can I do to increase my receipts in 1928? That's the question these exhibitors would like to have answered, realizing, as they do, that overhead has gone sky high in many instances and that they have been forced to pay more and more for the pictures they are showing.

C. H. Buckley, owner of the Leland and the Clinton Square theatres in Albany, and one of the foremost exhibitors in this part of New York state, declared that the answer rested almost entirely in the hands of the producers and that such answer must be in the way of pictures that provide greater entertainment than many of those that have been shown during the year just closed. And right here it must be said that C. H. Buckley is not afraid to use advertising in the newspapers and elsewhere and that he has maintained an unflinching policy of a 25-cent admission no matter how costly the picture he has played.

Uly S. Hill, managing director of the Stanley houses in Albany and Troy, a total of seven, says the past year has been a good one from a business standpoint and that he intends to keep on following the same policy, the showing of the best pictures obtainable, good music, courtesy and service for the patrons. But Hill goes a bit further for 1928 and admits that later on he may add presentation acts, even though these do cost a pretty penny, as he realizes that last year such acts drew packed houses to the Mark Strand in Albany.

Wants Diversified Bill

Joe Saperstein, manager of Harmanus Bleeker Hall in Albany, is a firm believer in a diversified bill and will search far and wide during 1928 for amateur acts, for dance fantasies and similar forms of entertainment that

will be coupled with his picture programs. Harry Hellman, owner of the Paramount and Royal theatres in Albany, is planning to give more entertainment for the admission price charged. This same procedure will be followed by Jake Rosenthal, of the Rose in Troy, despite the fact that seemingly he reached the limit a week or so ago, when, in addition to his picture program, he provided no less than ten amateur acts, and not content with this, threw in three or four door prizes.

Incidentally, it would not be such a bad procedure if more theatre owners spent a bit of money and provided better ventilation for their houses.

Other exhibitors said they intend to give more thought and care to the booking of their short comedies, which go a considerable way in providing entertainment and so often of late have left the patron rather disgusted and disgruntled, because of their almost utter lack of entertainment.

Book Best Films for Summer

And now here's a thought that has come from several exhibitors. That is that during 1928 they will use the best pictures obtainable throughout the summer. It worked out excellently in 1927, bringing thousands of dollars to theatres, whose owners formerly threw up their hands in April or May and cried out that there was no earthly reason why they should spend perfectly good money for high class pictures to be shown during the summer when people were out of town, or enjoying automobiles, or inclined to remain on their own front porches. But one or two of the exhibitors in these two cities are gamblers enough to take a chance, and lo and behold the people flocked to these theatres in a way that made many other exhibitors rub their eyes in sheer wonderment and vow to do likewise in mid-1928.



Exhibitors are awaiting with interest the first production of "Paramount's glorious young lovers," the new starring team of Fay Wray and Gary Cooper. "The Legion of the Condemned," their first picture, now is being completed. Miss Wray was "discovered" by Erich von Stroheim. Cooper went to Hollywood two years ago as a commercial artist.

Contingent Laws May Make or Break Films Says French Writer

"The question of the 'contingent' continues to arouse arguments in motion picture circles," says an article in *Le Temps*, a Parisian newspaper.

"To produce and release a 'home production' is represented as a punishment, a penalization and a sacrifice. American films only can be used to make up profitable programs, not intellectual, but quite sufficient for the masses. There lies the whole problem and all the laws of the world cannot change it. . . .

"If the security which our producers expect from it (a contingent law) leads them to fall asleep on account of their success, mathematically certain, this law will have delivered the death blow to an industry already in agony. You can't write the history of an art with decrees and customs regulations. If our 'protectionists' don't understand it and curl up lazily behind a defensive wall which they have built up, they will never wake up."

"Casanova," "Napoleon" to Be Released by M-G-M

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 10.—"Casanova" and "Napoleon," two new French films, the first of which was produced by Louis Nalpas, director of a foreign organization controlled by Jean Sapene, publisher of "Le Matin" a Parisian newspaper, and the second of which was made abroad by Abel Gance, will be released during 1928 by M-G-M.

Venezuelans Like Pictures

WASHINGTON.—Motion pictures are a popular amusement in Venezuela, reports Commercial Attache Halbert E. Watkins, Caracas, to the department of commerce. Theatres are filled at every performance, especially on Sundays and other holidays.

Prologue to "King of Kings" Exonerates Jews, Announces B'nai B'rith President

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 10.—As a result of protests about the present version of "King of Kings," Cecil B. DeMille, the producer, will add a special prologue before the picture is given any more road showings which places the entire blame for the crucifixion on Caiaphas, the high priest, "and other hirelings of the Roman empire."

This is announced by Alfred M. Cohen of Cincinnati, international president of the independent order of B'nai B'rith, the organization which led in denouncing the film as "unfair to Jews" and "an instigator of prejudice."

TO WORLD READERS

Service departments of MOVING PICTURE WORLD and EXHIBITORS HERALD will be found on the following pages of this issue of EXHIBITORS HERALD AND MOVING PICTURE WORLD:

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TO HERALD READERS

Forget the Clock, Says Sewnig, Exponent of 19-Hour Day

Supervisor of All Universal Theatres Operating Out of Milwaukee Ran 386-Seat House Only Seven Years Ago

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

MILWAUKEE, Jan. 10.—Here is a record for some of the young bloods of theatre management to aim at. Seven years ago operating a 386 seat house, and today supervisor of a chain whose combined seating capacity is 15,000, with an expected increased of 5,000 within the next three months. Louis G. Sewnig, who holds this record, is only 45 and is supervisor of all Universal theatres operating out of the Milwaukee office.

SEVEN years is a rather short time in which to have acquired such a position and so Sewnig was asked for some tips for the younger fellows in the business. Here is Sewnig's hunch: "Be on the job at all times, and don't be afraid to put in extra time. Never look at the clock. See that the work which you have set for that particular day is all cleaned up at night." Sewnig adds that his wife has been responsible to a great degree for his success, but more of this later.



Louis G. Sewnig

It was in 1920 that Sewnig operated the Crown theatre at Calumet, Mich. This was a 386 seat house, and he engaged in other business besides managing the theatre. He figured out that theatre consolidation would be the trend. So in May, 1920, Sewnig sold the Crown and came to Milwaukee as manager of the Murray, then under the direction of Silliman, who operated four other neighborhood houses in Milwaukee. This was a 740 seat house and besides managing it he handled film for the other four houses, and helped in the office at bookkeeping work.

He managed the Jackson and Juneau theatres, both operated by Silliman, and then the Riviera was turned over to him. This house had fallen down somewhat in its receipts, but the first year under Sewnig's management there was an increase of 35 per cent, and 50 per cent the second year. How was this accomplished? The manager must make his personality felt by the community, Sewnig says. It means meeting people and getting acquainted with business men and finding out what type of pictures they like.

Mrs. Sewnig Adds Personality

And here is where Mrs. Sewnig comes in. There may be many a theatre man who thinks that a woman, especially when that woman happens to be his wife, is rather

an unnecessary commodity about a theatre. Sewnig does not think so. They have no children and every night when Sewnig went to the theatre, Mrs. Sewnig went along. She was especially kind to the children and they came to know here as a second mother. Parents sent their children to the theatre because they knew they were being well taken care of, and Mrs. Sewnig's warm personality added a host of friends.

Sewnig during this time did not hesitate to work 19 and 20 hours a day and he is still doing it. Today he is regarded as a father by the younger managers on the Milwaukee Theatre Circuit. He constantly is visiting their houses and giving them expert advice where needed. In September, 1926, Universal took over Silliman's chain of ten houses and Sewnig managed the Riviera until May 1, 1927, when in addition he was named assistant general manager of the circuit. On August 28, 1927, Sewnig was named supervisor of theatres and Robert L. Gross was named manager of the Riviera. Gross is a protege of Sewnig and the theatre remains one of the best paying houses on the circuit.

Says Big Houses Care for Small

When Sewnig entered the industry few people though the business would reach its present scope. In those days, a person rented an old store, took out the front, put in chairs, and perhaps ran a small balcony around the top, and he had a show-house. "And the party would have to make a deposit when he took out the front of the store," he said, "so that the owner would be sure it was replaced when he left."

Sewnig says the large theatres take care of the smaller ones.

Cleveland Exhibitor Vote Favors Brookhart Bill

(Special to Exhibitors Herald and Moving Picture World)

CLEVELAND, Jan. 10.—A resolution favoring the passage by Congress of the Brookhart bill abolishing block booking, was voted last week by members of the Cleveland Motion Picture Exhibitors Association.

The resolution calls upon the members to use their screens in educating the public.

Re-Takes

HOLLYWOOD. — Well, you exhibitors ought to be happy now. You're getting two big magazines squeezed into one. With a lot of new features and all for the old price. Yes, sir, 1928 is bargain year for showmen.

* * *

It looks as though it was going to be a good year for the alienists too, with several new murder cases on tap. A fair alienist with a new name for "brain fever" can occupy the public prints and the witness stand for several days and make himself enough to build a modest \$50,000 bungalow.

* * *

New Car Fever

There are so many new cars on the market now a fellow can ride free for the next six months with demonstrating salesman if he's in good health and in search of thrills.

* * *

Ho for Golf!

It must make the rabid golf fans back East gnaw their brassie shafts when they read about the ideal golf weather we're having here in California, while they're hugging steam radiators.

* * *

Today's Fable: Once there was an extra who didn't think he could make a better picture than his director, if he only had two hundred and fifty thousand.

* * *

Another Fable: Once upon a time there was a critic who didn't think there was too many closeups in all pictures and could make 'em better with one hand tied behind his back. (He died in 1900.)

* * *

Believe It or Not

Hollywood has a real curiosity. A picture actress who has refused to accept alimony from her divorced husband.

* * *

Good Stuff

A Los Angeles jury the other day acquitted a bootlegger after it had sampled the "evidence" and didn't leave any in the bottle.

* * *

Not Broken

How many New Year resolutions remain intact this week? Yes, we bent a few of ours.

* * *

Famous Last Words

"I know it's the real stuff. Santa Claus brought it."

* * *

Ge, Meadows, I'm all excited. Got to attend the WASPS doings at the Roosevelt hotel tonight. Good night if I make a break.

—R. M.

St. Louis Sets Seating Record

List of Theatres in St. Louis

Skouras Brothers Enterprises, Inc.

1. Ambassador, 3,000 seats. De luxe first run house. 2. Missouri, 3,553. De luxe first run.

Skouras Brothers and William Goldman

3. Grand Central, 1,850. Closed. 4. Kings, 1,370. Second run and some vaudeville. 5. Kings Theatre Airdome, 1,370. 6. West End Lyric, 1,030. Second run. 7. Lyric Skydome, 3,500.

St. Louis Amusement Company, Skouras Brothers and Harry Koplar

8. Arco, 1,448. Closed. 9. Capitol, 929. Second run. 10. Lyric, 555. Subsequent run. 11. Grand-Florissant, 1,850. Pictures and vaudeville. Airdome seats 2,626. 12. Gravois, 1,116. Pictures. Some vaudeville on Sunday. 13. Lindell, 1,745. Pictures and vaudeville. Airdome seats 1,605. 14. Manchester, 1,539. Pictures. Some vaudeville on Sundays. Airdome seats 1,125. 15. Novelty, 1,086. Pictures. Some vaudeville Sundays. 16. Compton Airdome, 1,000. Same policy as Novelty.

17. Pershing, 1,831. Closed. 18. Shenandoah, 1,740. Pictures and vaudeville. Airdome seats 1,840. 19. Arsenal, 657. Pictures. 20. Lafayette, 880. Pictures. 21. Russell airdome, 1,860. 22. Maffitt, 1,280. Pictures. Some vaudeville Sundays. 23. North Grand, 675. Closed. 24. Pageant, 1,400. Pictures. 25. Crystal Airdome, 2,000. 26. Shaw, 1,140. Pictures. Some vaudeville Sundays. 27. Tivoli, University City, 1,400. Pictures and vaudeville. 28. Webster, 935. Pictures. Airdome seats 1,750.

29. Woodland, 1,487. Pictures. Some vaudeville Sundays. Airdome seats 1,490. 30. Mikado, 1,608. Pictures and some vaudeville. 31. Montgomery, 1,424. Pictures and some vaudeville Sundays. Airdome seats 1,381. 32. Virginia, 881. Pictures and some vaudeville Sundays. Airdome seats 1,250. 33. Aubert, 1,599. Pictures. Some vaudeville Sundays. Airdome seats 2,200. 34. Cinderella, 1,834. Pictures and some vaudeville. Airdome seats 2,200. 35. Congress, 1,096. Closed. 36. Chippewa, 575. Closed. 37. Hi-Pointe, 756. Pictures. Some vaudeville Sundays. Airdome seats 910. 38. Kingsland, 1,600. Pictures. Some vaudeville Sundays. Airdome seats 1,200.

39. Columbia, 1,200. Pictures. Some vaudeville Sundays. 40. Granada, 2,200. De luxe second run. 41. Powhattan, Maplewood, 1,200. Pictures. Airdome seats 1,500. 42. Maplewood, Mplacwood, 1,200. 43. Ozark, Webster Groves. Pictures.

Picture theatres in St. Louis and suburbs other than those in which Skouras Brothers and associates are interested.

44. Redwing, 596. 45. Cherokee, 1,299. 46. Ivory, 835. 47. Melba, 1,190. Airdome, 1,500. 48. Michigan, 1,200. 49. Lidel, 552. Closed. 50. Marguerite, 590. Closed. All owned by Fred Wehrenberg.

51. Rainbow, 363. 52. Rivolt, 689. 53. Palace, 725. 54. Astor, 285. 55. Majestic, 975. 56. Senata, 882. All owned by C. Goldman and J. Laventhal, et al.

57. Retina, 279. Airdome seats 770. 58. White Way, 385. Airdome seats 684. 59. Comet, 690. 60. Easton-Taylor, 580. 61. Jest-A-Mere, 850. All owned by Tommy James.

62. Ashland, 790. Airdome seats 790. 63. Critterton, 654. 64. Newstead, 665. All owned by Charles & Nick Fiorita.

65. New Shenandoah, 1,381. Airdome seats 900. 66. American, 704. Airdome seats 650. 67. Family, 653. 68. New Family, 537. 69. Peerless, 697. All owned by Rex Amusement Co. Airdome seats 682.

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Capacity Per Capita Held Double New York City's

Total of 87 Motion Picture Houses Can Seat 90,737, While Three Combination Houses Add 8,264 More

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

ST. LOUIS, Jan. 10.—“St. Louis was making motion pictures when Hollywood was a vacant lot!” This was a favorite expression of the late Eddie Dustin, one of the pioneers of production, distribution and exhibition in the Middlewest. And while this city no longer holds a dominant position in the production of film thrillers it maintains a commanding place in the exhibition of the cinema, and today supports probably more motion picture theatre seats in proportion to population than any other large city in America—almost twice as many seats per capital as New York City.

97 Picture Theatres, 90,373 Seats

Today there are operating in St. Louis 97 motion picture houses with a total capacity of 90,373 seats, while three vaudeville houses with 8,264 seats also show feature motion pictures. In St. Louis County, in Universal City, Maplewood, Wellston, Webster, Kirkwood and Florissant there are eleven picture theatres with a total of 10,450 seats.

During the summer St. Louis supports 40 airdomes with a total of 52,527 seats, while there are three airdomes in St. Louis county with 3,500 seats.

There are at present 16 motion picture houses closed, with a total of 13,989 seats, while within recent years nine houses with 5,013 seats and 11 airdomes seating 10,843 have been closed permanently.

Exhibition here has undergone a vast transformation in the 21 years since 1906, when John Karzin opened the World's Dream theatre at 1314 Market street, the first house devoted exclusively to motion pictures. Prior to that time pictures had been shown in conjunction with penny arcades and shooting galleries, while the old Columbia at Sixth and St. Charles streets had included a reel or so of scenics.

About the time Karzin opened the World's Dream, the Dreamland theatre was started on South Broadway on the site of the present Family theatre. During the World's Fair in 1904 motion pictures were shown by the Westinghouse Electric Company. The same year, French pictures were displayed at Delmar Garden on Delmar boulevard and the Kirkwood-Ferguson street car tracks.

Bed Sheet Was Screen

The World's Fair year a man named Goldgrabber opened a penny arcade and picture house on Franklin avenue. He had 94 camp chairs, a large bed sheet for a screen, and paid Harry Miller, his operator, \$25 a week for his services and the use of one of the original Edison picture projectors. Later Miller opened a penny arcade and picture show at 1528 Market street,

known as Miller Brothers' Nickel Odeon. It had 120 seats and patrons were admitted through a single store door. It even had some real electric lights in front. Karzin at that time was operating a restaurant next door and when Harry Miller sought to expand via Karzin's restaurant, he sold Karzin a half interest in the theatre and arcade for \$750.

Miller was a circus man and in the spring he left Karzin to run a show. John did all the work and Harry got half the profits. This led to a disagreement and the birth of St. Louis' first exclusive picture house.

World's Dream Opened in 1906

The World's Dream blazed forth Oct. 17, 1906. It had 140 folding chairs and standing room for 200 additional. Karzin rented his film in Chicago for \$25 a week and occasionally paid \$35 for a headliner. Today the big first run houses here pay \$5,000 to \$6,000 a week for some pictures.

Karzin's first operator was paid \$12 a week, while his “barker” was given \$15 a week. Later a piano player or a mechanical piano provided music and next the illustrated singing of cigaret tenors and ambitious sopranos was featured.

Ten Shows Finally Barred

Following closely came the tent shows. Karzin, Mike Nash, Harry Koplar, William Goldman, Joe Mogler and Fred Wehrenberg were the pioneers. Nash had opened an odeon at Sixteenth and Franklin avenue soon after the World's Dream was started. These tent shows seated up to 3,000 and were heated by large cannon coal stoves. Boards were laid in the aisles to keep the patrons' feet dry until they reached their

(Continued on page 49)

Kansas City Firm Acquires Half Interest in 24 Universal Houses for \$1,000,000

(Special to Exhibitors Herald and Moving Picture World)

KANSAS CITY, Jan. 10.—A \$1,000,000 deal, in which the Midland Theatre and Realty company of Kansas City acquired one-half interest in 24 theatres in Missouri and Kansas from the Universal Chain Theatrical Enterprises, Inc., was completed here last week. The Midland company is interested in the Loew's Midland theatre, Kansas City's \$4,000,000 house.

The 24 theatres, five of which are in Kansas City, are to go immediately under the Midland management. According to M. B. Shanberg, managing director of Loew's Midland, the theatres will be operated from Kansas City in conjunction with the Midland's present circuit of theatres. Universal desired Midland management, which would afford local management of the theatres involved, said Shanberg.

Press in South Lends a Hand on National Circuit of Independent Houses

Bonafide Theatre Projects Planned by Sam Sax

It's a Paradise for the House Representative Who "Plays the Game" and Observes Rules of Southern Hospitality

(Special to Exhibitors Herald and Moving Picture World)

[By Special Correspondent of Exhibitors Herald and Moving Picture World]
SAN ANTONIO, Jan. 10.—"A Press Representative's Paradise"—This might be the expression of anyone new to the ways of the South upon investigating the condition existing between Southern papers and theatrical advertising men—but there is a reason for everything, and the reason for the liberality of Southern papers in cooperating with theatres is easily explained.

IN three cities of Texas, with the right kind of approach, the press representative can get almost anything within reason that he asks for, and the newspaper seems to feel honored that it is being taken into confidence—but the press representative is the thing. He must observe all the rules of Southern hospitality. He must be, above all, courteous, without a trace of ego, bluster, or he will suffer the consequences. He must be sociable—willing to fraternize with the boys on the paper, and he must back up what he says with proof—or look out the next time he tries to pull a stunt!

The three cities with newspapers that are especially willing to work for the good of the theatre with "free space" are Dallas, Houston, and San Antonio. Press representatives in these cities, if they are real men, not afraid to work, and openhanded at all times, need not worry about the co-operation from the local papers—they will get it.

Specific incidents of remarkable co-operation might be cited to show that Texas is an open field for newspaper exploitation. In one instance, the *San Antonio Light* co-operated with the Texas theatre there in putting over the "Young America" Opportunity contest to such an extent that the popular verdict was that the publicity derived by the Texas from this national stunt was greater than that obtained by any other theatre on the entire Publix circuit.

Five Months of Exploitation

Double trucks, half page layouts, myriads of cuts and stories, and special features were run in the paper, starting three weeks in advance of the contest, until the stage show had played at the Texas, almost five months later. During the time that the company was on the road, the *Light* published a story each week on the incidents of interest that befell Miss San Antonio, keeping the Texas in the limelight at all times.

And at the present writing, the "Light" is co-operating with the Majestic and Texas theatres in San Antonio, in putting on a child comic characterization contest, to select the San Antonio child who can imitate best one of the "Light's" comic characters. Four weeks of big publicity stories were given the contest in advance, and the contest proper will

run for two weeks, awarding the two winners four weeks on Interstate and Publix circuits in Texas.

Space is cheap in the South—the newspapers necessarily must make their rates low—and they understand that the theatres could get the same results, by agreement with each other—if they all used small spaces—hence the hearty co-operation in return for ample space buying.

The *Houston Chronicle*, *Press* and *Post Dispatch* stand almost on a par when it comes to working with the theatres in that city. A daily column for theatrical news is carried by each paper, and any special stunt that warrants it readily crashes a good story and cut. Bud Burmaster, publicity director for Publix in Houston, and other press agents there, find the papers ready to co-operate with them in contests, stunts, and exploitation campaigns at almost any time.

The *News* and *Express* in San Antonio, when a stunt is presented to them, go over its worthiness with the press representative, and if a real good can be derived from it by either the theatre or the paper—it goes. In Dallas, the *Morning News*, reputed to be the most representative morning paper in the entire South; the *Times Herald* and the *Dallas Dispatch* all cooperate to a great extent with the theatres.

Papers Don't Play Favorites

As a general rule, the papers do not play favorites with the theatres. They attempt to hand out a fair dealing to them all, and one instance in San Antonio recently shows the spirit in which the papers and the show-houses work. The *Light*, which, by the way, originated the comic contest mentioned in the foregoing, wanted a theatre to go in on it. The three leading theatres' press men were notified, and a meeting was held with the editor-in-chief. He explained his proposition, and put it up to the theatres to offer the way to stage the contest. The theatre that offered the best suggestions was to be awarded the right to stage it. The *Texas* and *Majestic* entered into such hearty competition that a plan was formulated whereby the contest would be held in both houses. Which shows the fairness and square dealing of the papers in San Antonio.

\$200,000 Fire Destroys Theatre Building in Hamilton, O., Following an Explosion

(Special to Exhibitors Herald and Moving Picture World)

HAMILTON, O., Jan. 10.—Fire, following a terrific explosion, completely destroyed the Jefferson theatre and the office and store building included in the block, last Wednesday, causing a loss of \$200,000. The theatre, which was owned by the Jewel Photoplay Company and D. A. Loeb, will be rebuilt, according to John A. Schwalm, president of the former company. Work will be started at once, according to Mr. Schwalm. In the meantime performances will be transferred to the Regent a short distance away and owned by the Jewel company.

The Jefferson, which was named after Joseph Jefferson, the noted actor, was erected in 1903 as a community theatre. Tickets for the premier were sold at \$10 each.

Negative Exports Grow To 18,815,776 Feet in October; Value \$461,535

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 10.—Steadily increasing exports of positive motion pictures are shown by statistics just compiled by the department of commerce showing shipments in October of 18,815,776 feet, valued at \$461,535, as compared with 18,152,033 feet, valued at \$446,440, in September, and 15,407,639 feet, valued at \$452,484, in October, 1926.

October shipments of negatives also showed an increase, being 737,293 feet, valued at \$83,277, compared with 718,019 feet, valued at \$81,427, in September, and 331,605 feet, valued at \$112,607, in the preceding October. Raw stock exports for the month were 4,741,655 feet, valued at \$110,510, compared with 4,552,204 feet, valued at \$122,681, in September, and 3,703,296 feet, valued at \$82,554, in October, 1926.

There were also exports to non-contiguous territories amounting to 1,291,893 feet, valued at \$15,354, in October, against 1,798,864 feet, valued at \$20,386, in September, and 974,465 feet, valued at \$12,573, in October of the preceding year.

Total exports of films were: October, 1927, 25,586,617 feet, valued at \$670,676; September, 1927, 25,221,120 feet, valued at \$670,934; and October, 1926, 20,417,005 feet, valued at \$660,218.

Lankford Bluenose Bill "Un-Christian", Declares Washington Clergyman

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 10.—"If the Lankford blue law bill, pending before Congress, is passed, the church will become a stench in the nostrils of good people, and the citizens of Washington will turn in disgust from the pulpits," Rev. Henry M. Lawson declared in a meeting of the National Association Opposed to Blue Laws here recently.

"Must we have a condition that allows the church people, right or wrong, to dictate to the lawmakers of the nation?" asked Rev. Lawson.

Theatre Bandit Suspects Slug Guards in Jailbreak

Five Chicago bandits en route Monday from a courtroom to their cells fell upon their guards and an elevator operator in an attempt to escape. One guard was slugged with a "billy" made of tin foil and string and the others were held at the point of a toy pistol. The men were captured in the elevator after being threatened with death by several deputy sheriffs who came to the rescue of the guards. All five of the bandits had been arraigned on charges of holding up Jesse V. Hogan, manager of the Stratford theatre in Chicago last April in which the bandits obtained \$4,319.



Film News
in Pictures

PICTORIAL SECTION

Stories Told
by the Camera

A Variety of Views



Frivolity commends this night costume of peach chiffon and lace, worn by Barbara Kent, Universal player. The negligee is double and has a border and inserts of lace.



The brutal side of Michael, suddenly disclosed, comes as a bitter surprise to Olna. Estelle Taylor and Antonio Moreno in a scene from their First National picture, "The Whip Woman."



Only a lad of five is Yurka Kuls, but already he's a skilled horseman. Yurka came from Russia with a group of Cossacks for M-G-M's "The Cossacks," John Gilbert vehicle.



Saluting Martha Sleeper as Miss February, to mark next month as the FBO Jubilee celebration in honor of Joseph P. Kennedy's second anniversary as president. From left to right: Harry Cohen, Los Angeles manager; Miss Sleeper, William Le Baron, vicepresident; and Bryant Washburn.



A curious example of what the Evolutionists call atavism—for this ape's a man. He went back to his "ancestral" ways for M-G-M's Karl Dane-George K. Arthur comedy, "Monkey Business." Director Edward Sedgwick holds his right arm, while Supervisor Harry Rapf holds the other.



Back to the days of the memorable "Miracle Man!" Betty Compson and Lon Chaney, who are together again in M-G-M's "The Big City," Chaney's new vehicle. Miss Compson has the feminine lead.



Taking a "truck shot" in the "Sahara" near Guadalupe, Cal. The camera is drawn on a runway, permitting the soldiers to be "shot" without passing out of the picture, as it were. The scene was for Universal's "The Foreign Legion," which co-stars Lewis Stone and Norman Kerry. The director is Edward Sloman, shown wearing a pith helmet.



The warm beauty of Jola Mendez is strikingly displayed in this new portrait. FBO is featuring her in "Chicago After Midnight."



Jack Holt, the urbane ranchman, has signed to make five Columbia pictures next season. His latest Columbia is "The Warning."



As easy to say as to look at is Betty Boyd, whose name urges one at once to prefix a certain adjective (see above)—and to add bathetic, for Educational features her in Mermaid Comedies.



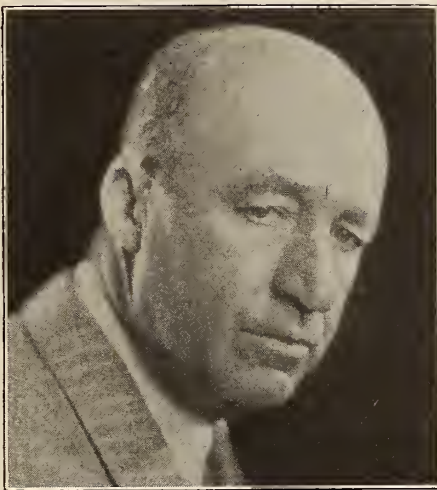
Egad, when it comes to urging folks to murder, Director Fred Niblo is not to be laughed off! And Noah Beery, too, wants to pass the—er—stiletto. "Zounds, she hesitates!" hisses Lon Poff, while Harry Schultz's "Curses!" ascend from the rear. Will Vilma Banky do it? See "Leatherface," a coming United Artists production.



Universal star and breakfast food baron—and a handsome Arabian steed, not to mention a curiously uncomfortable-looking buggy. W. K. Kellogg is shown greeting Laura La Plante at his Pomona estate, after she had taken an old-fashioned, but brief, trip behind a member of his famous stables. Miss La Plante's "Finders Keepers" will be released next month.



Mary Brian, 105 (pounds), commending the Five Step to Anna Magruder, 395, possibly because dancing vitally concerns space as well as time. Both play in Paramount's Field-Conklin comedy, "Two Flaming Youths."



Stardom impends for Farrell MacDonald, announces Fox. His initial picture will follow the completion of "Four Devils" by F. W. Murnau.



A new camera-study of the gifted Marceline Day, M-G-M player. Her latest featured role is in Lon Chaney's "The Big City."



Answering that troublesome question, "Do screen players have brothers and sisters?" Whatever your previous conclusions, above is proof that they do. Next to Mary Astor (left) is Isabel Hope, Gloria's sister; then come the brothers Hughes, Lloyd and Earl; and then Lois Wilson's sister, Constance. All recently gathered for a scene in First National's "Sailors' Wives."



Norma Shearer, M-G-M star, poised in the doorway of her dressing room, which, being new and portable, might be called by one facetious, her latest vehicle. More seriously, her l. v. is "Pullman Partners."

Veterans and Youngsters Sharing Honors as Albany Showmen

It's Hard to Decide Exhibitor's Worth by His Age with Such Cases as "Pop" Linton and Tony Veiller, 23

(This is one of a series of articles from correspondents on young and old exhibitors.)

AL BANY, Jan. 10.—Who makes the better exhibitor, the middleaged or old man with his years of experience in buying and showmanship, or the young man perhaps in his twenties, imbued with the enthusiasm of youth and ever alert for new ideas in showmanship.

THIS is a matter of argument. Naturally the veteran will not concede for a moment that the youngster in the game is the better man. And as for the youngster, even though he may lack the years of experience, his self-confidence and enthusiasm will not permit him to concede for an instant that he is at a disadvantage because of his years.

There are probably two outstanding figures in central New York, when one wishes to make a comparison along these lines. One of these men is that veteran, "Pop" Linton, hale and hearty despite the fact that he is probably close to 70, a man who has built himself a theatre in Utica that stands as a monument to pluck and perseverance. Linton entered the business so many years ago that he hesitates to tell just exactly when he invested his little pile in his first projection machine.

Only two or three years ago Linton built a magnificent theatre in Utica, one which he hoped would represent his life's best efforts. Eleven days later, a fire starting in a neighboring store, worked its way into the theatre and two hours later Linton's house was a mass of smoldering ruins. Tears streamed down his cheeks as he stood on the curb and watched the firemen.

He determined to rebuild. After months of toil, of interviews, and of travel, he managed to get together sufficient in the way of money with which to erect the present Olympic in Utica. Today, "Pop" Linton is the outstanding exhibitor in New York state in point of years, and as for ability along buying lines and in showmanship he has few equals, if any, in New York state.

Tony Veiller Barely 23

One of the youngest exhibitors in the state is Tony Veiller, of the Mark Ritz, in Albany. Barely 23 years of age, Mr. Veiller is handling the theatre like a veteran. Perhaps this is due in a measure to the fact that he comes from parents who have made their name in the show business.

His father is Bayard Veiller, a former newspaperman, author of "The Thirteenth Chair" and "Within the Law," who has written many of the best scenarios, and whose show, "The Trial of Mary Dugan," is today one of the outstanding hits in the legitimate field on Broadway. His mother is a well known actress and, as for Tony, he entered the show business with a newspaper training that has added much to his success.

Tony Veiller is said to be one of the cleverest buyers of pictures in central New York, and his newspaper advertisements are widely copied and contribute much to the patronage of the theatre.

Among the oldtimers, we have such successes as William Smalley, of Cooperstown, N. Y., who was at one time the proprietor of a milk factory but started in the motion picture business as far back as when he was obliged to generate his power through an attachment to an old automobile, as he toured the country. Today Smalley has a chain of fifteen houses, all located in fair sized villages, and as for showmanship, he takes off his hat to no one. The ranks of the oldtimers also include Louis Buettner, of Cohoes; Lew Fischer, of Fort Edward, who has made and dropped two or three fortunes in the busi-

ness but today is on easy street.

Uly S. Hill, now managing director of the Stanley houses in Albany and Troy and at one time advance man over the entire United States, is in his fifties, and holds his position because of the sound judgment that has come to him through his years of experience. When the Strand company, which later on became a part of the Stanley Company of America, opened its first theatre in Albany, it selected Hill as its manager.

It was tough going for many months. But Hill planned a deliberate campaign in his endeavors to get the best people at Albany to attend and become acquainted with the theatre and the entertainment that was being given. It was a long hard fight. For many weeks the theatre lost money. Finally the turning point came, largely through Hill's perseverance and the confidence that had been reposed in him by not only the owners of the theatre but also by the residents of the city.

Perhaps this confidence dates back to the time when Hill was connected with another house, where roadshows were featured. There was one occasion when a mother telephoned Hill asking if the show then holding the boards was all right for her children to see.

"No," replied Hill, "do not bring them."

It so happened that the treasurer of the show company was standing beside him at the moment.

"You're one h— of a manager," remarked the treasurer, visibly nettled at Hill's answer.

Public Confidence First

Hill then explained that he desired the confidence of his friends more than he did any business that might come to him through misrepresenting the show.

And so it goes. The veterans in the business, perhaps not so clever in devising their newspaper advertisements as some of the younger ones, can justly lay claim to being better exhibitors by reason of their experience. The young men unhesitatingly speak for themselves. Take your choice.

Theatre Construction To Total \$161,938,000 In 1928, Survey Shows

Expenditures for theatre construction in the United States will reach a total of \$161,938,000 during 1928, according to a survey just completed by the ARCHITECTURAL FORUM magazine. A complete story on the forecast with illustrations will be carried in next week's BETTER THEATRES.

Patty DuPont Weds

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 10.—Sylvanus Stokes, Jr., scion of a wealthy Pennsylvania family, and Patty DuPont, film actress, were married here Saturday. Eric von Stroheim, director, was best man, while Mrs. Stroheim stood with the bride.

INCORPORATIONS

ALBANY.—Only four companies incorporated in New York the past week. They are: Okun Theatrical Enterprises, Inc., \$4,500; Veils, Inc., \$50,000; Film Center, Inc., and Artex Studio, Inc.

Short Feature Releases

WEEK OF JANUARY 22

"Jungle Ronnd Up," Metro-Goldwyn-Mayer, one; "Felix the Cat in Draggin' the Dragon," Felix the Cat, Educational, one; "Wildecot Valley," Tuxedo, Educational, two; "The Man Without A Face," No. 2, Pathe, two; "The Boy Friend," Fables, Pathe, two-thirds; "The Beach Club," Sennett, Pathe, two; "Family Frolics," Rice, Pathe, one; "Pathe Review," No. 4, Pathe, one; "Topics of the Day," No. 4, Timely, Pathe, one-third.

WEEK OF JANUARY 29

"Dog Days—The Sun and the Rain," Outdoor Sketches, Educational, one; "High Strung," Mermaid, Educational, two; "All Set," Cameo, Educational, one; "The Man Without A Face," No. 3, Pathe, two; "The Wandering Minstrel," Fables, Pathe, two-thirds; "Love at First Flight," Sennett, Pathe, two; "Pathe Review," No. 5, Pathe, one; "Topics of the Day," No. 5, Timely, Pathe, one-third.

WEEK OF FEBRUARY 5

"The Man Without A Face," No. 4, Pathe, two; "The Good Ship Nellie," Fables, Pathe, two-thirds; "Smiths Army Life," Sennett, Pathe, two; "Versatility," Rice, Pathe, one; "Pathe Review," No. 6, Pathe, one; "Topics of the Day," No. 6, Timely, Pathe, one-third.

WEEK OF FEBRUARY 12

"Mistakes Will Happen," Snappy, Universal, one; "The Vanishing Rider," No. 5, Adventure, Universal, two; "The Prince and the Papa," Special, Universal, two; "Man of Letters," Stern Bros., Universal, two; "Buckskin Days," Western, Universal, two; "The Man Without A Face," No. 5, Pathe, two; "Everybody's Flying," Fables, Pathe, two-thirds; "Flying Elephants," Roach, Pathe, two-thirds; "Life Savers," Record, Pathe, two-thirds; "Over the Bounding Blue With Will Rogers," C. S. Clancy, Pathe, one; "Pathe Review," No. 7, Pathe, one; "Topics of the Day," No. 7, Timely, Pathe, one-third.

10 and 15 Cent Houses in California Wait 90 Days After Downtown Showing

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 10.—All 10 and 15 cent admission theatres hereabouts will have to wait 90 days after the downtown run of a picture before they can play it, according to a new ruling of the zoning committee of the M. P. T. O. of Southern California. For theatres charging a general admission of 20 cents it will be held back 30 days after the city opening. The new ruling becomes effective February 1 and new contracts are now being made on this basis.

At a meeting of the Board of Trade of the Film Exchanges, at which Ben Berenstein, president of the M. P. T. O. of Southern California, and J. H. Goldberg, booking manager of West Coast Theatres, Inc., were present, resolutions recommending certain modifications in the zoning system were read and adopted last week.

All contracts will hereafter stipulate that they were taken based upon the new zoning and clearance plan of the Film Board of Trade, effective as of January 1, and applicable February 1, 1928. Each branch manager has been given copies of the resolutions.

Albany Couple Get Repaid

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, Jan. 10.—Mr. and Mrs. Crest, of Watertown, who had charges of grand larceny preferred against S. Fennimore Hoffman, motion picture promoter of New York, have received \$750 from him, in payment of alleged debts.

Ray Griffith to Wed

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 10.—Raymond Griffith and Bertha Mann, Paramount players, have taken out a marriage license here. Their romance began nine years ago when both were on the stage.



THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Soft Light Exhibit to Be Held in Early April; Plan Tests

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 9.—One hundred directors, cameramen and other studio workers gathered at the Roosevelt hotel last week to make plans for an exhibition of incandescent lighting which will be held at one of the studios early in April. The exhibition is for the purpose of acquainting motion picture people with the new method of lighting and also to make tests and comparisons with bulbs and cameras which will show the advantages of soft lights.

Among the attendants at the meeting were the following:

Irvin Willat, A. Geo. Volck, Arthur Miller, William Siström, George Barnes, R. B. McIntyre, W. O. Meller, Arthur Edeson, Lee Garmes, W. T. Strohm, Fred Pelton, J. T. Reed, Karl Struss, Chas. Rosher, M. C. Levee, Hal Mohr, Fred Jackman, Frank Murphy, Roy J. Pomeroy, Victor Milner, Roger Nauman, J. H. Davis, Henry Sharp, Louis Kolb, J. M. Nickolaus, William Perry, Gustavus Peterson, Dwight Warren, Geo. Mitchell, H. A. McDonell, J. A. Ball, Gilbert Warrenton, Joseph A. Dubray, Percy Hilburn, John Seitz, Geo. Meehan, Ned Van Buren, Nathan Levinson, Fred Beeton and Maitland Rice.

Arrest Film School Head for Fraud; Charge \$1,800 Given Him for Lessons

(Special to Exhibitors Herald and
Moving Picture World)

LOS ANGELES, Jan. 10.—Harry Keaton, operator of Chicago motion picture school, was arrested here last week on charges of fraudulently obtaining \$1,800 from Chicagoans desirous of learning screen acting. Keaton's first question, the complainants said, was an inquiry about how much money they could obtain.

Sam E. Rork Becomes Supervisor at F.N. on Billie Dove Production

(Special to Exhibitors Herald and
Moving Picture World)

LOS ANGELES, Jan. 10.—Sam E. Rork, producer of "A Texas Steer," yesterday signed a contract with the Burbank studio officials to supervise Billie Dove's next starring vehicle.

Tyler Begins Second of New Series for Kennedy

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 9.—Tom Tyler began actual filming of his second production of the new series for F B O today. The title is "The Western Star."

5 Comedies and 3 Westerns Among 42 Pictures in Work

Murnau Begins on "Four Devils" for Fox Films; Tiffany-Stahl Signs Belle Bennett for Big Role in "Devil's Skipper;"

Leni Film Near Completion

By DOUGLAS HODGES

LOS ANGELES, Jan. 10.—Of the 42 pictures in production in local studios this week five are comedies and three are Westerns.

The comedies are "Speedy," a Harold Lloyd special; "Partners in Crime," a Raymond Hatton-Paramount vehicle; "Chinatown Charley," starring Johnny Hines; "Be Yourself," starring Reginald Denny, and an untitled picture Eddie Cline is making with Louise Fazenda and Charles Murray.

Tom Tyler heads the trio of Westerns with "The Western Star" for F B O, while the others are "Valley Beyond the Law" with Leo Maloney, and "Phantom of the Turf," a Duke Worne production, with Helene Costello and Rex Lease.

Directors to start work during the next few days include Alfred E. Green, director of "Honor Bound," which stars Estelle Taylor. It will be a Fox release.

DeMille Shoots Prevost Film

Cecil B. DeMille began production yesterday on "The Godless Girl" with Marie Prevost in the leading role after DeMille had tested two or three other young women for the part.

F. W. Murnau got under way with "Four Devils" on the Fox lot. It stars Janet Gaynor and Barry Norton.

Tiffany-Stahl Signs Belle Bennett

Tiffany-Stahl began work on a picture this week and one last week. Al Raboch is director of the Dorothy Sebastian picture titled "Their Hour," which started January 3. John Adolfi is director of "The Devil's Skipper" in which appears Belle Bennett. The Tiffany company is obtaining the biggest stars in Hollywood and is

believed by inhabitants of the film company to be on the "up and up" so far as prestige goes.

Wid Gunning hopes to complete "Burning Daylight" within a few days. It has been in production since December 12 and is planned as one of First National's most important releases of the year.

A number of other films that are due for the cutting room soon are "So This Is Love" (Columbia), "His Country" (Pathe), "Lady Be Good" (First National), and "The Man Who Laughs." The latter is a Universal picture which has been in the shooting since October 1.

Frank Lloyd Signs to Direct Corinne's First Film for First National

(Special to Exhibitors Herald and
Moving Picture World)

LOS ANGELES, Jan. 10.—Frank Lloyd has been signed by First National to direct a series of pictures first of which will be "The Divine Lady" which will star Corinne Griffith in her first film under her new contract.

Miss Griffith has left United Artists to star in a series of eight pictures for First National. Her latest work is "The Garden of Eden," a half million dollar production completed last month.

Woman Wants \$29,000, Empey Named in Suit

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 10.—Arthur Guy Empey, World War veteran, writer and screen player, has been named in a suit for \$29,000 filed in superior court by Florence Evelyn Martin Rice, who asserts she loaned Empey sums totaling \$36,000 on September 1, 1919, and April 30, 1920. According to the complaint Empey has repaid only \$6,000 of the amount.

Tim McCoy Given Saddle by Mayer

HOLLYWOOD.—One of the most expensive and elaborate saddles ever made has just been presented to Tim McCoy by Louis B. Mayer. The saddle is embossed with silver and gold.

Sit Still Folks, You're Not Jumping Into Space

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 10.—A new "traveling telephoto lens" has been perfected whereby the camera appears to follow directly behind moving objects, although in reality the camera remains stationary, according to announcements from M-G-M.

Whew! When those high divers toss themselves off 300-foot precipices into the water, and the camera keeps the closeup focus, what are some of our motion picture fans going to do if they can't swim?

The invention was made by Percy Hilburn, cameraman for "The Cosacks," being directed by George Hill.



Bebe Daniels

*My Appreciation and All
Good Wishes*

Marie Prevost in Lead of De Mille's "The Godless Girl"

(Special to Exhibitors Herald and
Moving Picture World)

LOS ANGELES, Jan. 10.—Marie Prevost, star of many spicy comedies, has been assigned to a more dignified field of drama by Cecil B. DeMille, where she will star in "The Godless Girl" for Pathe. It is one of the biggest roles she has ever received and she will have the support of a very strong cast, among which is Lina Basquette.

DeMille will personally direct the picture.

"Loyalty and Optimism Needed, Not 'Knockers'," Thalberg Advises Press

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 10.—"What the films need today, more than they ever did, is a spirit of loyalty," said Irving G. Thalberg, M-G-M executive, in a recent interview with Edwin Schallert of the *Los Angeles Times*.

"Today we are facing an attitude of skepticism. This is very dangerous. . . . It has a tendency to discourage the producer from serious effort, and leads him to resort to that type of 'hokum' which he knows from experience is sure-fire, which doesn't cost him as much, and which brings as a rule, good returns to the box office," concluded Thalberg.

Gotham Units Return to Universal City Lot

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 10.—When the latest Gotham production "Bare Knees," scheduled to be released February 1, is completed at the Tec-Art Studios, where the organization has temporarily been located, the entire Gotham production units will return to Universal City.

Equipment is now being moved, and the entire resources of Universal City will be available in the Gotham special, "United States Smith," which will go into production soon, for 1928 release.

Catholic Guild Plans Hollywood Activities

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 10.—The Catholic Motion Picture Guild of America, with headquarters here, has announced the program for the present year.

The Guild was organized by the Rev. Michael J. Mullens, of the Church of Good Shepherd, Beverly Hills, to promote the religious, social and material welfare of its members. It is affiliated with the Catholic Actors Guild of New York.

No Kliegs for \$2.20 Top at Hollywood "Wings"

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 10.—There will be no Klieg lights or traffic jams at the Hollywood road show of "Wings" at the Biltmore theatre January 15.

"There will be none of the customary ballyhoo," says A. Griffith Grey, of the Paramount road show department, "and no invitations will be given to celebrities. The top price will be \$2.20."

THE STUDIO PREVIEW

INSPIRATION'S latest picture before its merger with United Artists was "Ramona" which will be released through that distributing company. It is the story from the pen of Helen Hunt Jackson and stars Dolores Del Rio, whose performance in "What Price Glory" and "Resurrection" have already endeared her to American patrons.

There is much to analyze in "Ramona" and much to love of the story. It is an example of the result of a group of expert technicians in the studio. True art is everywhere manifest, no less in the style of parchment titles than in the rhythmic revelation of the plot.

The titles are simple, yet well written and colorful. The beginning of the picture consists of 500 feet of illustrated paragraphs that acquaint us with the setting of the story. In that atmosphere appears Dolores Del Rio and Roland Drew, brother and sister, in the early days of California when Spanish dons graced the ranches where grazed thousands of cattle and sheep.

The first half of the picture is a beautiful love story of Alessandro and Ramona. The last half is a tale of suspense in which the child of Ramona dies, the bandits burn the Indian village, massacre the men, women and children and steal the cattle. The death of Alessandro brings about the climax of the thrilling story and there follows Felipe's search and finding of Ramona and her return to the home of her childhood.

It is a great story well adapted and directed for the screen. Its scenarist and title writer is Finis Fox, its director is Edwin Carewe, both of whom worked with Dolores Del Rio on "Resurrection."

If there is any criticism with the picture it is a minor suggestion as to its warmth. Most of its scenes are luxurious and spectacular. And yet Miss Del Rio's work when her child passes on is so human that the audience waits for more of just such emotion. But there is no desire of its producer to flood the picture with tears although the temptation was probably great.

—HODGES.

* * *

"Her Wild Oat" is now into the first and second run houses and everybody concedes it is Colleen's best performance and is among the best pieces Micky Neilan ever directed.

* * *

First National held a private showing of "The Whip Woman" the other day with a second set of titles that will probably come out. If they come out and good ones are substituted I believe the picture will be improved 100 per cent. There is no doubt as to Estelle Taylor's work being excellent and there is an equal amount of assurance that the director, Joseph C. Boyle, has shot from his cuff most of the way through. His work lacks sincerity and appears to be hastily done.

—HODGES.

D. W. Griffith Entrains for U. A. Premiere in East

Gossipers Call "Crimson Flower" Real Griffith Production Following Previews—Lupe Valez Loses Her Discoverer—May Murray Sued

By RAY MURRAY

HOLLYWOOD, Jan. 10.—D. W. Griffith leaves today for New York where he will attend the world premiere of his newest United Artists production, "The Crimson Flower." It opens at the Liberty theatre.

This picture has had three titles up to the moment of going to press. First it was called "Drums of Love," then "The Dance of Life," and now is being shipped East as "The Crimson Flower."

D. W. plans to produce a new version of "The Battle of the Sexes" which he filmed several years ago, with the much discussed companionate marriage twist to it.

* * *

It's Sam's Move Again

Gotham Productions, Inc., has moved back to its former home at Universal studios, according to an announcement made by Sam Sax, president. Gotham occupied quarters at Universal City for several years, then moved to the Fine Arts Studio on Sunset Boulevard. When Tiffany-Stahl took over Fine Arts studios Sax rented space at the Tec-Art studios but has occupied the offices but a month.

* * *

Mack Sennett studios on Glendale boulevard reopened yesterday after a three weeks' mid-winter vacation. Three companies started shooting this week on next season's product. Building operations are progressing at Studio City, North Hollywood, and Sennett expects to move into his new quarters some time in February.

Lupe Valez's troubles are over for the present at least. A settlement out of court for \$50,000 was reached last week in the suit of Frank A. Woodyard against the actress, who appeared opposite Douglas Fairbanks in "The Gaucho." The trial was set for Wednesday, January 4. The actress sought to have her contract with Woodyard rescinded on the ground that she was under 18 years of age when she signed it. Woodyard obtained evidence, however, that she was born October 17, 1908. Woodyard, who discovered her in Mexico, entered into a contract with Miss Valez guaranteeing her \$6,000 minimum a year, she to receive 75 per cent of her earnings over that amount. She is said to be receiving \$2,500 a week at present.

* * *

Culminating a romance which dates back nine years, Raymond Griffith, comedian, and Bertha Mann, actress, were married Sunday. Superior Judge Hanby performed the ceremony. The couple left immediately after the wedding for

a honeymoon trip. Griffith gave his age as 32 years and Miss Mann is 31 years old. The couple first met while playing in a company at the Morosco theatre here.

* * *

Another wedding which surprised Hollywood was the marriage of Iris Stuart, a Wampas star of 1927, to Bert A. McKinnon, magazine publisher of New York. They were married secretly at Las Vegas, Nev., January 2. The couple are at the Ambassador hotel. Miss Stuart was in films only six months when elected a Wampas star. Ill health prevented her appearing under a Paramount contract and she retired from pictures.

* * *

Richard Wallace began filming the first scenes of the successful stage play "Lady Be Good" at First National studios last week. Jack Mulhall and Dorothy Mackaill are playing the leading roles, with Dot Farley, John Miljan and others in prominent roles. Jimmie O'Shea is Wallace's assistant.

* * *

Tay Garnett, who with Garrett, Fort adapted "White Gold" and wrote "Skyscraper," William Boyd's present vehicle for Cecile B. DeMille, has signed a new contract with the Pathe-DeMille studios.

* * *

Paul Leni will direct the final scenes of "The Man Who Laughs" at Universal studios this week. This will be one of Universal's big specials for this season, starring Mary Philbin and Conrad Veidt. It was adapted from Victor Hugo's classic and is said to have cost well over a million and a half dollars.

* * *

Mae Murray Sued

Mae Murray, former M-G-M star, has been named defendant in a suit for \$1,776 by a Los Angeles costume company. The complaint alleges the film star contracted for theatrical apparel valued at \$2,526 in the past four years and that she paid only \$750 of this amount.

Remember "McFADDEN'S FLATS?"

Richard WALLACE

SCORES AGAIN

with His Recent Directorial Effort
Starring Will Rogers
in

"A Texas Steer"

Produced by Sam Rork for First National

A Gag or Two the Press Agent Missed

Johnny Hines has a yen to visit dear ole Lunnon. He has checked up on the sales department and found that his film, "Home Made" has been booked in 200 more houses in London than in New York. (We could have easily put reverse English on this one.)

* * *

Still on foreign subjects, here's a paragraph Harry Carr wrote after talking to Director Paul Stein upon his return from his home in Vienna.

"Nobody there has any money, but nobody seems to care. Under a law passed after the Armistice, it is impossible for a landlord to eject a tenant for failing to pay rent; so nobody pays any rent. Landlords are the hardest up of anybody in Vienna."

* * *

Following various but consistent reports from Universal executives that Reginald Denny is "out" at that lot at the expiration of his contract within a few weeks Mr. Denny announces that this picture, in production, will positively be his last unless the film company meets "his terms."

Denny's terms are said to be better stories and better pictures.

Columbia Gets Compson and Other Stars for Number of New Films

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 10.—Columbia has just signed a number of stars and feature players for roles in new pictures to be made by the company. Betty Compson has been signed to star in a picture to be made from Izola Forrester's short story, "Love of Liane." Roland Drew and Lilyan Tashman have been signed to support Estelle Taylor in "Lady Raffles," which is now in its third week of production.

Shirley Mason and William Collier, Jr., will be co-featured in "So This Is Love," and Frank Cappa has been signed to direct. The picture is to be based on the story by Norman Springer. Gaston Glass and Armand Kaliz support Shirley Mason in "The Wife's Relations," a George B. Seitz production. It is a January release.

Sidney in Big Role of "We Americans" at U

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 9.—The complete cast for "We Americans" has just been announced by Edward Sloman, Universal director. It includes George Sidney, George Lewis, Albert Gran, Daisy Belmore, Michael Visaroff, Rosita Marstini, Eddie Phillips, Andy Devine and John Boles. The adaptation is by Al Cohn.

Rapf in East on Early "Spring" Vacation Trip

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 9.—Harry Rapf, associate producer at M-G-M, left last week for New York where he will spend three weeks on the first vacation he has taken in two years.



Harry has a good line and you'll recognize it in "The Chaser." His backfield, however, is something of the male order variety. Langdon finished the last scene on the last day of the old year and it goes to First National for distribution at once.



Harry Langdon says "golf is a Scotch game because its a gift." He chases golf balls and whatnot in "The Chaser," a First National film, released next month.



To what depths men may sink, chides Gladys McConnell, Harry Langdon's leading woman in "The Chaser." Helen Hayward, left, has a good role in the film.



"Five future Wampas stars" and Harry Langdon in a scene from "The Chaser" which First National will release.

Exhibitors Herald and Moving Picture World Production Directory

[Number immediately following title denotes production number]

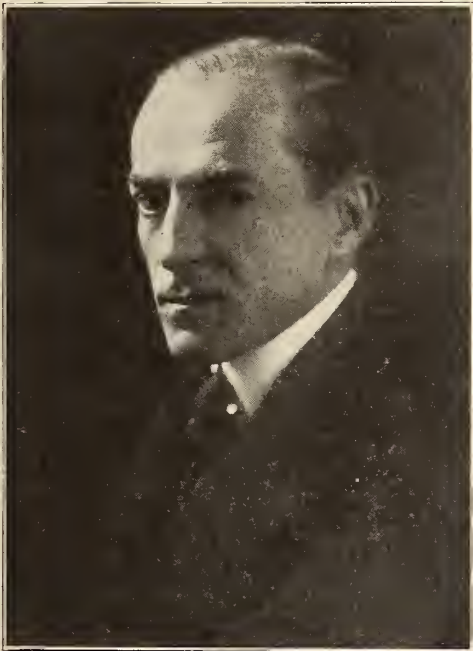
STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE	STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Associated Studios					Metropolitan Studio				
NO PRODUCTION					"The Yellow Cameo"	Spencer Bennett	Allene Ray	Patheserial	Dec. 8
California Studio					"Speedy"	Ted Wilde	Harold Lloyd Ben Lyon	Paramount	July 30
Untitled	Percy Pembroke	Gaston Glass	Trem Carr Prod.	Jan. 5	"Hell's Angels"	Luther Reed	Greta Nissen James Hall	Caddo Production	Nov. 7
Chadwick Studio					Metro-Goldwyn-Mayer Studio				
"Phantom of the Duke Turf"	Worne	Helene Costello Rex Lease	Duke Worne Prod.	Jan. 4	"China Bound" (354)	Wm. Nigh	Ramon Nevarro		Dec. 27
Columbia Studio					"The Actress" (336)	Sidney Franklin	Norma Shearer		Dec. 24
"So This Is Love" (15)	Frank Capra	Shirley Mason Buster Collier Johnny Walker	Perfect 30	Dec. 2	"Laugh, Clown Laugh" (352)	Herbert Brenon	Lon Chaney		Dec. 29
"Lady Raffles" (16)	R. Wm. Neill	Estelle Taylor Roland Drew Lilyan Tashman	Perfect 30	Dec. 24	Paramount-Famous-Lasky Corporation				
DeMille Studio					"Red Hair" (686)	Clarece Badger	Clara Bow	Paramount	Dec. 12
"His Country" (3-25)	Wm. K. Howard	Rudolph Schildkraut		Dec. 5	"Partners in Crime" (689)	Frank Strayer	Ray Hatton	Paramount	Dec. 19
"Skyscraper" (3-24)	Howard Higgin	William Boyd		Nov. 28	"The Patriot" (690)	Ernst Lubitsch	Emil Jannings	Paramount	Jan. 3
"Hold 'Em Yale" (11)	E. H. Griffith	Rod LaRocque		Dec. 27	Untitled (692)	Lothar Mendez	Adolph Menjou	Paramount	Jan. 5
"The Godless Girl" (30)	C. B. DeMille	Marie Prevost		Jan. 3	Tec-Art Studio				
F B O Studio					"Chinatown Charley"	Chas. Hines	Johnny Hines		Dec. 27
"The Western Star" (2)	Louis King	Tom Tyler	Western	Jan. 3	Tiffany-Stahl Studio				
First National Studio					"Their Hour"	Al Raboch	Johnny Harron Dorothy Sebastian June Marlowe Huntley Gordon Holmes Herbert	Tiffany-Stahl	Jan. 8
"Lilac Time"	George Fitzmaurice	Colleen Moore		Dec. 19	"The Devil's Skipper" Victor	John Adolfi	Belle Bennett Malcolm McGregor	Tiffany-Stahl	Jan. 6
"Little Shepherd of Kingdom Come"	Al Santall	Richard Barthelmess		Dec. 14	United Artists Studio				
"Burning Daylight"	Chas. Brabin	Milton Sills		Dec. 18	"Tempest"	Sam Taylor	John Barrymore	John Barrymore Production	Oct. 15
"Lady Be Good"	Richard Wallace	Dorothy Mackaill Jack Mulhall		Dec. 5	Universal Studio				
"The Headliner"	Alan Dwan	Chester Conklin Alice White	Robt. Kane Prod.	Dec. 20	"We Americans" (4681)	Edw. Sloman	All Star	Jewel	Dec. 19
"Heart of a Follis Girl"	J. F. Dillon	Billie Dove Larry Kent		Dec. 27	"Fallen Angels" (4337)	Ed. Laemmle	Pauline Stark Norman Kerry Mary Philbin	Jewel	Dec. 7
Untitled	Eddie Cline	Chas. Murray Louise Fazenda		Dec. 27	"The Man Who Laughs" (4535)	Paul Leni	Conrad Veidt	Jewel	Oct. 1
Fox Studio					"Be Yourself" (4722)	Wm. Seiter	Reginald Denny	Jewel	Jan. 3
"The Four Devils" (2)	F. W. Murnau	Janet Gaynor Chas. Norton Nancy Drexel Barry Norton		Jan. 3	Warner Brothers				
"Honor Bound" (6)	Alfred E. Green	Geo. O'Brien Leila Hyams Estelle Taylor		Jan. 6	NO PRODUCTION THIS WEEK.				
"Square Crooks" (28)	Lou Seiler	Robt. Armstrong Dorothy Dwan		Dec. 27					
"The Escape" (2)	Richard Rosson	Wm. Russell Virginia Valli Nancy Drexel		Dec. 22					
"Dressed to Kill" (6)	Irving Cummings	Edmund Lowe Mary Astor		Dec. 22					
"Red Dancer of Moscow" (21)	Raoul Walsh	Dolores Del Rio Charles Farrell		Dec. 21					
"Love Hungry" (2)	Victor Heerman	Lois Moran Lawrence Gray		Dec. 13					



THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Business Manager



HERBERT S. HANCOCK

BUSINESS manager of Kinograms as well as associate editor of the news-reel distributed by Educational, is now the title of Herbert S. Hancock, by virtue of his appointment by Captain George McL. Baynes, president of Kinograms Publishing Corporation.

European Exhibitors Still Slow to Realize Short Feature's Value

European theatres, with the exception of the better class German houses, have yet to learn the value of the short feature on the program, according to the motion picture section of the Department of Commerce at Washington.

Factors cited by the department are the prevalence of double feature shows and the distributors' consequently feeble attempts to popularize the short product, which brings no profit under the circumstances. Many of the short features are added gratis by the distributors to the program. Another reason is the low comedy type of short feature made overseas.

About 90 per cent of all the short films shown in Europe are of American origin, according to the bulletin.

"What I Did for Short Feature" Is New Service for Exhibitors

How Have You Put Over Your Short Product? Your Fellow Theatre Owner Wants to Know—Write This Department

A new service—"What I Did for the Short Feature"—is the latest departure to be made by this department in the interest of the exhibitor.

Two Parts to Exhibition

There are two definite parts to short feature exhibition—definite in both application and result, and the one is essential to the other. In the motion picture business as in all other businesses—except digging post holes—one gets out of it just what one puts into it, or, in other words, the receipts increase in direct proportion to the increase of energy and effort expended toward making the show a success.

In the next issue of EXHIBITORS HERALD AND MOVING PICTURE WORLD, reports on short features from the "What the Picture Did for Me" department will be repeated in "The Short Feature" department. "What the Picture Did for Me" has proved indispensable to hundreds of exhibitors, as their letters have testified. Transferring reports on short product to this department under a heading such as "What the Short Feature Did for Me" will tie such reports logically into the department.

Must Know What Others Do

What is most important however is this. The exhibitor, in booking his short feature, wants to know how he can best sell the picture to the public. To do that he must have details from his fellow exhibitors explaining how they concentrated their efforts to put over the production.

Parallel to "What the Short Feature Did for Me" will be a column of "What I Did for the Short Feature." The one column will tell an exhibitor what the picture has done for other theatre owners at the cashier's window. The other column will tell the same exhibitor what his colleagues did to help bring in the maximum attendance for the showing of that picture. Thus a complete service will be given, combining the majority decision on the pulling value of a picture with a black-and-white description of how the picture was put over. And each exhibitor will render a two-fold service to the others.

"Filler" Idea Is Passe

There is no assistance to be obtained in this service from the exhibitor who still considers the short feature a filler. Happily, there are few of this species still extant. However, there is an opportunity to help him to see the light, for while there can be no help from him, there can be much help for him. And usually the exhibitor who applies exploitation ideas of another is the successful exhibitor.

Complete cooperation from all you exhibitors is essential to make such a service of the value it should have. All classes of short feature product are eligible for treatment in this service—the comedy, the scenic, the newsreel,

the cartoon, the serial, and any other type.

Enlightening Fellow-Exhibitors

From the survey in the field being made by J. C. Jenkins, field representative of EXHIBITORS HERALD AND MOVING PICTURE WORLD, all readers of this department know what the majority of exhibitors in the states visited have considered the value of the short feature to the program as far as boosting it in newspaper advertisements is concerned. To the exhibitor who has felt that the short feature in itself has not merited a considerable share of the newspaper space, there is the opportunity presented to his fellow-showman to prove the fact that the short feature is a vital factor in box office returns provided showmanship is applied.

The field is open and there is no handicap system. Address your letters to The Short Feature, EXHIBITORS HERALD AND MOVING PICTURE WORLD, 407 So. Dearborn street, Chicago.

Newspictures

KINOGRAMS NO. 5359—Devildogs off from New York to Nicaragua—Navy's inquiry into S-4 disaster begins—Japan opens school to revive teaching of ancient art of self-defense.

M-G-M NEWS NO. 41—White House welcomes thousands in record New Year reception—U. S. sends help to Marines in Nicaragua—College ski jumpers out for new records at Lake Placid Club, N. Y.

PARAMOUNT NEWS NO. 46—American almanac seek endurance record held by Germany (at Daytona Beach, Fla.)—Crowds turn out for derby day in Shanghai, China—Begin tests of snn, at Potsdam, Germany.

PARAMOUNT NEWS NO. 47—To fix blame for S-4 disaster, at Boston, Mass.—Big pines must go, at Stnpart, Ontario—West shows 'em how to play football at Pasadena, Cal.

INTERNATIONAL NEWSREEL NO. 2—Middies show vim and dash in indoor athletic sports at Annapolis, Md.—Hikers fight fierce gale in climb up Pikes Peak, Col.—Gorgeons floats parade in annual Rose Festival, at Pasadena.

FOX NEWS NO. 29—New Year's callers throng White House—College boys stage lively "girl" show at University of Wisconsin—Mummers turn out in freezing weather at Philadelphia, for annual parade. FOX NEWS NO. 30—Navy begins inquiry into S-4 disaster—Winter horse racing is on at New Orleans track—Army aviation corps buys huge bombers, at Bristol, Pa.



LIVE NEWS FROM COAST TO COAST

Portland

PORTLAND.—Ray A. Grombacher, of Spokane, presented the remodeled Liberty in a gala premiere of Al Jolson in "The Jazz Singer," recently. . . . *Washington Theatre Enterprises* has signed a contract with *Tiffany Productions*, for all third dimension pictures, which will be shown at their new Mayflower theatre in Seattle, scheduled to be opened early in February. . . . The "Seattle," Seattle's new 4,000 seat theatre, located at Ninth Avenue and Pine street, in the new nine story theatre building, will be opened early in February. It is understood to represent a total investment of \$3,000,000.

Ottawa

OTTAWA.—James R. Muir, manager of the Capitol, has been promoted to district manager of Famous Players Canadian Corp. . . . *Walter P. Wilson*, manager of the Capitol, at Edmonton, Alberta, has been appointed manager of the Vancouver, Capitol. . . . Montreal's municipal censor, *Martin Singer*, inspected almost 100,000 theatrical posters during 1927, and of this number 2,500 were condemned as unfit for public gaze. . . . The civic administration of Montreal received revenue amounting to \$814,000 from the civic amusement tax in 1927, this total being an increase of \$33,700 over the previous year. . . . In Toronto last year, six suburban theatres were erected at a combined cost of \$271,000, exclusive of land purchases. Extensive alterations were made in ten other theatres in Toronto at a cost of \$21,325, and one large house was closed. . . . *Harold Bishop*, assistant manager of the Calgary Capitol, is now manager of the Capitol at Edmonton. . . . *Sam Binder*, assistant manager of the Empress at Edmonton, has been transferred to the Capitol at Calgary.

Dayton

DAYTON.—Loew's Dayton Theatre Company has been chartered by papers filed with the secretary of state at Columbus, with a capital of 1,000 shares. . . . The *Duchess Theatre Inc.*, with offices at 5718 Euclid avenue, Cleveland, has been incorporated with a capital of \$10,000 to acquire either by lease or purchase, and to operate or construct theatres. The incorporators are *Joseph Zell*, *Hyman Mott* and *Melle Stelle*.

Atlanta

ATLANTA.—F. J. Turner, of Charlotte, N. C., general manager of the recently completed reorganization of the *Carolina Theatres, Inc.*, made the announcement Wednesday of a proposed increase of the company's capital from \$300,000 to \$500,000 at an early date. . . . Ground is being cleared at Lincoln for the construction of a new \$100,000 theatre, the next project in the organization program of expansion. . . . Following a cordial house warming presided over by *Manager C. B. Ellis* on last Saturday night, F B O's Jacksonville, Fla., exchange opened new offices at 1262 West Adams street, in a building especially constructed for them.

Des Moines

DES MOINES.—A temporary injunction was issued in district court at Red Oak, against the city of Villisca, prohibiting interference by city officials with the operation of the motion picture theatre in that place on Sunday. The suit was filed by *Dr. F. J. Liken*, owner of the theatre. . . . The Villisca fight dates from November, when *Brooks Tillworth*, operator, was fined for violation of an ordinance which prevents Sunday shows. . . . After Tillworth became tired of the weekly fine, he was succeeded by *Dan Bogue*, who was fined five times as much, or \$25 for operating the house on Sunday. Dr. Liken then retaliated by serving notice on business houses open for sales on Sunday that he would prosecute under the state blue laws. . . . Seven merchants were haled into court. A restaurant keeper was charged with selling a cigar to Dr. Liken. The jury in this case, brought in this remarkable verdict, "Defendant not guilty—smoking is essential."

Kansas City

KANSAS CITY.—For three years *George Armstrong*, messenger for the Shubert, had been making daily trips to a nearby bank to get change for the box office. While returning with \$300 change for the theatre, two bandits held him up and robbed him of the money. . . . Kansas City's new \$1,500,000 Uptown theatre, operated by *Universal Chain Theatrical Enterprises Corp.*, opened last Friday.



"Evangelism Through the Eye," with the use of both issues of *International Newsreel*, is the topic of special services by *Rev. Dr. Jason Noble Pierce*, pastor of the *First Congregational Church at Washington*, which *President Coolidge attends*. He is shown receiving the first issue under his contract from *Nate Sauer*, *Universal exchange manager*.

Pittsburgh

PITTSBURGH.—The *Gayety* theatre, burlesque house, has announced that it will close for the season, on January 14th. . . . *Hyman Wheeler*, booker, was held up by two armed negroes while walking in the Hill district, and had taken from him \$2.00 as well as a Christmas gift from his best girl, a scarf. . . . The following day he fell and sprained his ankle. . . . The right hand and forearm of *Joseph Richman*, of the *Keystone* theatre, was badly scalded by escaping steam from the heating plant. . . . Joe won't be able to use his arm for a number of days.

Columbus

COLUMBUS.—The third round in the bout waged by motion picture exhibitors to secure legal authority to exhibit the *Tunney-Dempsey* fight films in Ohio, was waged in the Ohio Supreme Court, January 5, with no decision as usual. . . . In fact, the court was considerably muddled in the controversy, and it indicated that members might want to view the films in order to gain knowledge of the dispute. . . . The case came up on mandamus proceedings brought by *Frank Mantell* of Dayton, and the *Midwestern Film Exchange* of Akron, the latter represented by attorney *Stuart R. Bolin*. The mandamus seeks to compel *John F. Clifton*, Ohio film censor, to admit the films to censorship, which he has steadily refused to do.

Albany

ALBANY.—First run theatres in this city are planning to seek protection from subsequent run houses, and will carry their complaint to the Albany Film Board of Trade. . . . *Jack Krause*, manager for *Tiffany*, narrowly escaped death in an automobile accident last week. Krause's car skidded, jumped onto the tracks of an electric line, and overturned. . . . *John Faust*, doorman at the *Mark Ritz* theatre, will spend the next two years at the Albany County Jail. But it is not as bad as it sounds, for he was appointed last week as jailer by the new sheriff.

San Antonio

SAN ANTONIO.—*Publix* is making a big scoop in the publicity game by their recent signing of the *Berkova Production Company* to make a local motion picture in each of the *Publix de luxe* houses in the Central and South United States. . . . Sunday shows in Temple are being patronized by the majority of Temple inhabitants and business people who have made it clear that they are not in accord with paid advertisements which have been run in the local paper, denouncing the movement as a desecration of Sunday and a flaunting of the laws of God and the State.

Milwaukee

MILWAUKEE.—*Eddie Kueppers* has been signed as assistant advertising and publicity manager to *M. P. Kelly*, at *Saxe's Wisconsin* theatre. . . . The latest result of the bowling tournament among the film exchanges and exhibitors shows the *Scenics* to be in first place, the *Features* and *Serials* tied for second, the *Comedies* and *Newsreels* tied for fourth and the *Cartoons* in fifth place.



BETTER PROJECTION

Projection Is Essential, and "Better Projection Pays"

By F. H. RICHARDSON

Bluebook School Answers Nos. 603 and 604

Bluebook School Questions Nos. 622 and 623

QUESTION NO. 622—If it be found necessary to replace one member of an intermittent movement, would you or would you not replace both members—star and cam?

QUESTION NO. 623—While the replacement of intermittent movement parts should always be done either at the factory or at one of its service stations, still emergencies will arise and the projectionist should know how to replace a star or an intermittent sprocket. Describe the correct method, step by step, of removing an intermittent sprocket from the shaft and replacing it with a new one.

drop across the three rheostats is 60 volts.

"The relative conductances of the three rheostats is stated. Conductance is the inverse of resistance. The voltage drop is in direct proportion to the resistance. Therefore, the voltage drop will be in inverse proportion to the conductance.

"The conductance is given in the ratio of 20 to 30 to 60 or 2 to 3 to 6.

"Since the voltage drop is in inverse proportion it will be in the rate of 1/2 to 1/3 to 1/6 of the total drop of 60 volts.

"Drop across 20 A. rheostat is 1/2 of 60 volts, or 30 volts.

"Drop across 30 A. rheostat is 1/3 of 60 volts, or 20 volts.

"Drop across 60 A. rheostat is 1/6 of 60 volts, or 10 volts.

"Kindly note that calculation of the ohmic resistance of each unit is omitted, as well as any attempt to calculate the resistance of the arc. I have tried to work the problem on the rule that conductance is the inverse of resistance."

However, I also will set before you the reply of Brother Curle, which is essentially the same as that of the others whose names have been given. He says:

"Since the line voltage is 110 volts and the arc voltage is 50, 110—50 or 60 volts must be consumed by the rheostats. The resistance of the 20 ampere rheostat would be $60 \div 20 = 3$ ohms. The resistance of the 30 ampere rheostat would be $60 \div 30 = 2$ ohms, and the resistance of the 60 ampere rheostat is $60 \div 60 = 1$ ohm, 3 plus 2 plus 1 equals 6, the ohmic resistance of the three rheostats connected in series. If 60 volts is to be consumed by the rheostats, the voltage across their terminals must be proportional to their resistance, then the voltage across the terminals of the 20 ampere rheostat would be 3/6 of 60, or 30 volts; the terminal voltage of the 30 ampere rheostat 2/6 of 60, or 20 volts; and the terminal voltage, or the voltage across the terminals of the 60 ampere rheostat, would be 1/6 of 60, or 10 volts."

QUESTION No. 606—Is there any difference between a series multiple and a multiple series connection?

The cuts of Brothers Dudiak and Curle serve to answer this question very well indeed.

QUESTION No. 605—This question was proposed by Brother E. B. Marshall, Vancouver, B. C. It is: "What is the voltage across the terminal of each rheostat in the series connection herewith illustrated, assuming them all to be 110 volt instruments, and the amperage capacity of each, when working alone, to be as indicated?"

There was a varied assortment of replies, numbering, in all, 136. Those entitled to credit are as follows:

Chas. E. Curle, Chattanooga, Tenn., C. H. Hanover, Burlington, Ia., Frank Dudiak, Fairmont, W. Va., John Griffiths, Ansonia, Conn., T. R. Guimond, Mobile, Ala., G. L. Doe, John Doe and "Bill" Doe, Chicago, Ill., Thomas McNamara, Waltham, Mass., W. R. Gwynn, Estes Park, Col., Thos. Lithrom, Trinidad, Col., T. D. Alexander, Decatur, Ill., T. R. Roand and F. T. Bolter, both of St. Louis, Mo., John Christensen, Galveston, Tex., H. L. Baker, Johnstown, Pa., W. C. Burke, Topeka, Kan., W. J. Lathrop and Frank T. Spencer, Little Rock, Ark., A. D. Henley, Seattle, Wash., Thomas Billings, London, England, A. Hancock, Dallas, Texas, F. T. Johnson, Moline, Ill., G. Atkinson, Cleveland, O., Allan Gengenbeck, New Orleans, La., N. R. Quigley, Oklahoma City, Okla., W. Turner, Pontiac, Mich., and D. G. Henderson, Quincy, Ill.

On the whole I think I will publish the answer of Brother Gwynn, because he arrives at the result by what I believe to be the best way. He says:

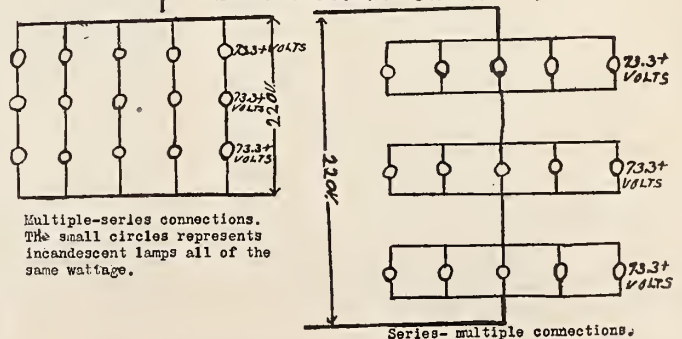
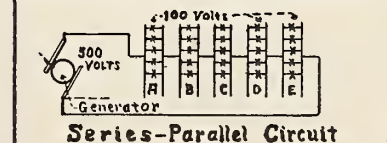
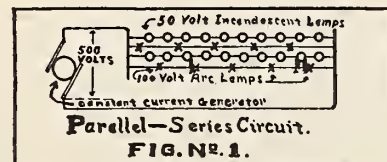
"Assume that a voltmeter actually reads 50 volts across the arc, as stated in the problem. Applying Kirchoff's Law, which states that the voltage drop across a resistance is always equal to the voltage which causes the current to flow through the resistance, the voltage drop across the arc is 50 volts. Subtracting this from the total applied pressure (110 volts), the voltage

Exhibitor Wants Blue Prints

Wildfred D. Jackson, Bala, Muskoka, Ontario, says he is an ex-soldier who helped in the late argument with Germany. He says he is a licensed motion picture projectionist, and has derived great help from the Bluebook of Projection. In fact, he says that being 120 miles from the nearest place where repairs for projectors might be made it has been invaluable to him. He then continues: "What I am now trying to do is build a small theatre of my own. It is to be hollow tile construction, about 250 seating capacity and have my own residence above it. I am wondering if some one who has built a small theatre somewhat along the same lines would not lend a helping hand by loaning me his blueprints or plans. You must see what I think of you, friend Richardson, when I believe you can pull off a stunt like that for me."

I don't think I can, Friend Jackson, for the very simple reason that few small theatres such as you propose to erect have scale plans drawn, or so I believe. You propose what is distinctly a village theatre, and usually when such a theatre is contemplated the one who proposes to build it just makes a few rough drawings, calls in the local carpenter, and without further ado the theatre is built.

However, if anyone does have such plans, won't they please lend the helping hand, as asked, and loan them to Friend Jackson. Just send them to him as per above address. "Exhibitors Herald and Moving Picture World" is always ready to do what it can to try to render assistance, but frankly in this case I've my doubts. Hope I am agreeably surprised.





PRESENTATION ACTS

Incorporated in this department of Exhibitors Herald is the Moving Picture World Department, "Stage and Pit."

Fanchon & Marco Expanding Units

Latest Music Guide Issued Gets Approval

Borodkin's Music Guide Has 150 Classifications, and 6,000 Published Compositions—Musical Directors and Experts Recommend and Endorse the New System

A complete and authentic guide to motion picture music is now available to every musical director and organist in the motion picture theatre. This new guide which was written and compiled by Maurice Borodkin, one of America's best authority on the subject, is an indexed book practical in every way and entirely devoted to the selection and musical scores for the accompaniment of motion pictures in the theatres.

This guide has taken the author nearly ten years to compile, in which he utilizes over 6,000 numbers from the catalogues of nearly every leading publisher of this country and Europe. These numbers are indexed under 150 different classifications which give different effects, depending upon the scene or atmosphere of the description. One of the important features of this catalogue is a notation on each number which describes the character of each classification which aids in the scoring of the production.

New Guide Is Complete

Mr. Borodkin has been associated with motion picture theatre music for the past fifteen years, of which eight of them he has spent as librarian of the Rialto, Rivoli, and Capitol theatres of New York, in which at that time he was associated with Erno Rapee. For the past five years, Mr. Borodkin has been chief librarian for Balaban and Katz and the Chicago Publix theatres. The system which these houses now have in the way of a complete and up-to-date music library can be credited to this man's creation and expert knowledge of the field.

This book which is issued and published by the author, under his own name, is now on the market and available to every picture theatre and attache of music. A number of the leading theatres in this country are now already using the system and find it very effective.

(Continued on page 31)

Chicago's Newest!



ROY DEITRICH, that golden voiced singer, who for the past few years in presentation and musical shows has created a large following for his ballads, made his debut this week as a stageband leader at the Avalon theatre, Chicago's newest and most beautiful deluxe picture house. A royal reception was given to Roy on his opening night, one that will go down in theatrical history for a new comer in the bandshow field.

Parisian Red Heads Girl Band to Record

What is probably the greatest record ever attained by a traveling band is that which is held by the "Parisian Redheads," an all-girl aggregation of musicians with each and every one of them being a red-head. The band which is led by Bobby Grice, it's female Master of Ceremonies and Claudia Peck, the musical director, is the culmination of an idea which Charles E. Green and Ace Berry, a well known showman, had for a long time. Mr. Green, who is both producer and manager of this attraction, reports that they have broken box-office records wherever the band played and is the only girl band accredited to playing two or more weeks in one theatre. Recently the band was contracted to record for the Brunswick records which is another honor that is a privilege to hold as up to date there is no other girl-band in the country that has ever recorded for any major company. One of the novel features about this attraction is the fact that in each town they appear, the theatre through a newspaper tie-up carries on a contest during the period of their engagement in which every contestant of a redhead nature is admitted free at the theatre by presenting a coupon presented by the paper sponsoring the contest.

New Company Formed with West Coast

Fanchon & Marco Will Stage Prologues and Presentations for All West Coast Theatres—Stanley Chain May Be Included Later

By A. RAYMOND GALLO

With the formation of the new Fanchon and Marco production company in Los Angeles, the West Coast will probably become one of the centers of stage presentation for motion picture houses. The new enterprise which was formed last week is a subsidiary of West Coast Theatres, Inc., with an equal amount of shares held by each one. Inasmuch as Los Angeles is really the center of all motion picture production which also has a number of long run deluxe picture houses it is logical to assume that the production of stage prologues should be carried on there.

According to plans now formulating the operation of these new productions will be extended immediately into every theatre on the West Coast chain as well as other circuits affiliated with this organization. All shows including the present Fanchon and Marco unit will have their premier at the Metropolitan theatre, Los Angeles, where Rube Wolf is still creating a huge success as a master of ceremonies. After opening at the above theatre the productions will be augmented or elaborated in some way so that they may fit into the program of the key houses operated by the West Coast circuit, before going on tour.

F. & M. May Book Stanley Chain

If the present plans mature Fanchon and Marco presentations will be shown in all Stanley houses in the East as well as other affiliated circuits. A move to effect this new arrangement is now on and in the course of another week or two the exact plans of this new organization will be made known.

Since stage presentation has become a large factor in picture houses, Fanchon and Marco have been the chief factors on the West

Coast in which they have affiliated their efforts exclusively with the West Coast Theatres, Inc. Now that the motion picture producers have realized the value of stage presentations to accompany photoplays a serious move is on to stage prologues for these new motion pictures which will come up to the standard of the film productions but in no way rob the films of any box-office or entertainment value.

If this purported arrangement is effected it will mean that Fanchon and Marco will employ hundreds of artists for the period of one or two years' engagement to tour their theatres exclusively. In addition to this, they will require hundreds of girls for their ballets, and many name bands wherever a stage band policy may be installed. This change and expansion of presentations means work for every class of entertainers from opera singers to dispensers of blues.

Deal Means More Bookings

As stated before in these columns with the recent merger of Public and Loew stage units now touring over each other's theatres, and this new move of Fanchon and Marco, it will now be possible for presentation artists to work consecutively in picture houses from a period of 40 to 170 weeks without any open time. Of course this may mean that they may be expected to negotiate bookings through various offices, and work through affiliated circuits, but it is taken for granted that if a specialty act of any caliber makes good in one theatre or on one circuit, that they will be recommended for the other.

New Music Guide

(Continued from page 30)

Experts Endorse System

Among the most prominent men in charge of the musical destinies of the deluxe picture theatres of America who highly endorse and recommend the use of this system are as follows: Nathaniel Finston, general musical director, Publix theatres; Louis R. Lipstone, general musical director of Balaban and Katz; H. Leopold Spitalny, musical director of Chicago theatre; Joseph Engelhardt, musical director, McVicker's theatre, and Adolph Dumont, prominent New York musical director.

In the next issue of "Better Theatres" a more complete and illustrated story of the cause and effects of this new system will be published.

Al Short Returns

Al Short, well known musical director now conducting band shows for Publix in Houston, Texas, returns to the Capitol theatre, Chicago, on January 23.

DAVID GOULD
LUBLINER & TRINZ
BALABAN & KATZ

Production Dept.
Chicago

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Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: Noting that you are responsible for the song reviews in Exhibitors Herald I am going to ask you for a little information.

This theatre is just starting using the stage band idea with the band on stage and we are anxious of securing the latest hits and would therefore appreciate any information you could give me relative to the various music publishers and their addresses.

Thanking you for compliance with this request, I am—A. B. McCollum, Lorraine theatre, Hoopeston, Ill.

PRESENTATION ACTS—To the Editor: Just a line to let you know how I'm getting along. I am very happy in my new position, the theatre is beautiful, the organ likewise and a prince of a manager in the person of Sidney Dannerberg from New York.

The town has some very pretty spots and I think I'll like it very much.

Ralph Pollack from the Saenger in New Orleans is the band leader here, and he is one regular fellow.

Birmingham audiences have been marvelous to me so far, here's hoping it keeps up, I sure am working hard enough. Am busy night and day, the organ needs a good deal of attention and I have to spend quite a bit of time with that for a while. Drope me a line.—Joe Alexander, Organist, New Alabama theatre, Birmingham, Ala.

PRESENTATION ACTS—To the Editor: I am now playing Loew picture houses and have just played Capitol theatre in New York. Will Morris is handling me. Can you possibly send me a copy

of Dec. 10th Exhibitors Herald. I would also appreciate if you would rush me my cut and diagram of my "ad." I am having a circular made and need this. I will return same in a few days. Please send me this. Thanks for past favors, you can always reach me through Ez Keough.—Charlie Gregory, Touring Loew's Circuit.

PRESENTATION ACTS—To the Editor: Would you kindly submit your rate's for ads by the inch, and also if there is an additional charge for cuts, etc.—Koehler & Edith, Touring Publix Circuit.

Man Shoots at Couple in Chicago Oriental

Patrons at the Chicago Oriental theatre were thrown into a panic last week when a man opened fire on his wife and his rival in the theatre. Women shrieked and men fled when they saw the gun and heard the woman's cry. The assailant was captured by a policeman in the house.

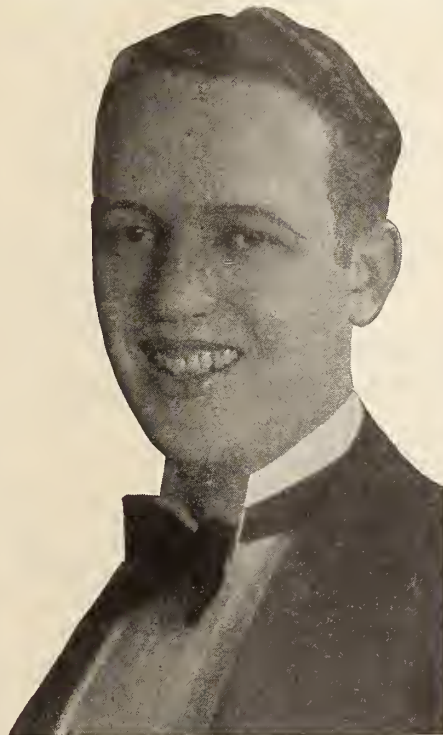
The Stratford theatre, another Chicago house, was thrown into a similar state of excitement when a man attacked another man alleged to have broken up his home. The man, severely beaten with an iron club, was taken to a hospital and is said to be near death.

Push Canadian Film

(Special to Exhibitors Herald and Moving Picture World)

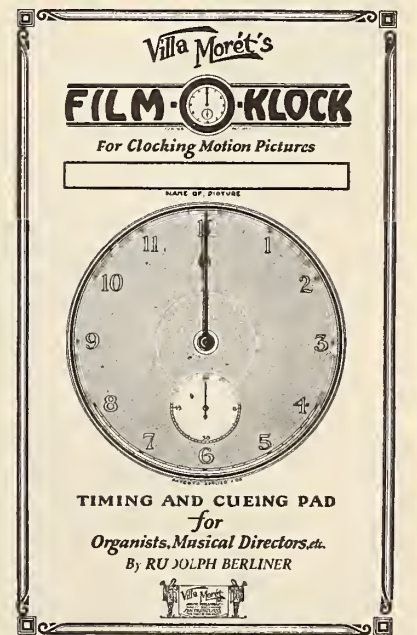
TORONTO, Jan. 10.—Canadian International Films, Ltd., with head office at Toronto and studios at Trenton, Ont., is making rapid strides in the production of the all-Canadian picture, "Carry On Sergeant," by Captain Bruce Bairnsfather. The little town of Trenton has become quite a mecca for sightseers.

MARK FISHER



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(PUBLIX CIRCUIT)

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STAGE SHOWS

Chicago Avalon

Week Ending January 8

Roy Deitrich, a very popular presentation singer in this town, made his debut this week as stage band leader at this house. Although Roy has only been a leader a short time, he is by far more talented in this direction than Buddy Fisher whom he replaced. The opening show although not of an expensive setting was very pleasing and everything took place in a smooth manner. Clyde Hood the producer should be complimented for the many novel ideas that he injects into his shows. The opening ran as follows:

Opening: band playing behind scrim as the house ballet consisting of 15 girls did a simple routine, later all going into a vocal to the tune of "Who" using special lyrics to introduce the new leader. After which the band struck up a tune of "Blue Heaven" as the same girls made their reappearance on the decorated stairs each holding a large feathered fan and as Roy sang the last few lines of the chorus back-stage, he made his entrance through the back-drop center to a fine reception, as the girls exited on either side.

The next band number was a very clever arrangement of "Moonlit Waters" in which the boys put all they had into their instruments with several of them doing specialties. Deitrich the new leader proved from the beginning that he had good qualities as a conductor and his appearance and personality made an instant hit with this audience.

LaVare Brothers and Pingree were the first specialty artists to start out the program with the boys opening in hokum tuxedos to a few eccentric taps later going into a burlesque Apache routine with one of the boys doing the female. The girl in this instance was only used for a foil. The first part of their routine was for laugh purposes only, and the only outstanding feature was the back-bend on the chair which turned out to be a very difficult hand-balancing feature. They won a very hearty reception.

This was followed by the ballet again dancing a routine to the band's arrangement of "Just Imagine." One noticeable thing about this ballet was that they needed more coaching or lacked the interest to work

in line. Probably eight girls given a better routine would have accomplished the same effect.

This was followed by another band arrangement called "Brotherly Love" which turned out to be a very good hot tune and which again proved the capabilities of these men as musicians, in which a number of specialties were intermingled.

Next Roy introduced a brother and sister act under the name of Jack and May Fay but from all indications the reporter believes that they are a standard team seen in other picture houses before now working under an assumed name. The routine rendered was mostly on the toes and we must say that in this line they are finished artists.

Roy Deitrich next stepped up to the footlights and sang "Baby Feet," in his appealing and well-rounded voice. There is one thing about Roy, his enunciation is perfect and no matter what song he may sing, he puts the character and feeling in both the lyrics and melody. His appreciation was shown by the tremendous applause and an encore which he was compelled to give.

The next artist on the bill was Lamberti, a xylophone artist who manages to mingle good musicianship with clever comedy antics. Lamberti possesses a very smart line of chatter that he disperses throughout his routine of playing which makes him almost as good a comedian as a musician. He played "Stars and Stripes," "Humoresque" and "The Prison Scene from Il Trovatore," syncoating some of the tunes which removed all doubts from the minds of those that were under the impression that he was just a comedian but not a musician. It can be easily said that Lamberti was the hit of the show for he stopped it in two different places and deserved all the applause for he is without a doubt a very clever showman. He should find a great future in this type of work.

Finale: A novel finish with the band playing an arrangement of "Lucky Day" as the house ballet posed on staircase gradually descended each carrying a large horseshoe hoisted up over their heads in arch form as a huge horseshoe appeared in the center background with the title "Hello 1928" as Roy sang the two last lines as the inscription "Good Luck to You" was illuminated on the smaller horseshoes worn by the girls.

Observation: This reporter remembers when Deitrich made his first appearance as a band leader out of town some few weeks ago and must say that with the co-operation of the new management he will in all probability turn out to be a very capable director who should make as large a following in this capacity as he has in the past with his splendid voice.

Boston Metropolitan

Week Ending January 6

"Musical Minatures" was the overture played by the Metropolitan grand orchestra under the direction of Arthur Geissler. It consisted of popular classics, "Then You'll Remember Me," with tenor solo; "Last Rose of Summer," soprano solo and orchestra; "Hungarian Rhapsody," piano solo; and "Liebestraume," with dancers and grand ensemble.

The Arthur Martel organ concert this time was composed of two "Favoriet Songs of Famous People," and these two included "Dancing Tambourines," and "Dance of the Toys."

Gene Rodemich and the famous stage band presented "Russian Revels," a Jack Partington production. The band boys were in picturesque Russian costumes, and likewise the actors were dressed in the colorful costumes of that country. The scene was supposed to represent a Russian folk festival.

The Berkoff Girls and the Don Vocal Four put on a song and dance to start things off. Then Stella Stepanoff and M. Vodnoy got a good laugh with their funny costumes and "dumb" dancing. The stage band then played a Russian Fantasy which had the familiar tune of "Volga Boatman" running through it, only jazzed this time.

The Ormond Sisters, a very clever and versatile trio, did a dance of the Wooden Soldiers next. Afterwards they danced some fast steps in contrast. We could hardly believe anyone who could be so stiff and wooden-soldier-like would be able to limber up so much.

The Berkoff Girls came on again, this time in a rope dance. Their feats with the jumprope, and their acrobatic stunts got a good hand. "I Love My Volga Boatman" was then played by the band. They had big grotesque masks over their instruments which looked as though they were their own faces, and made a funny appearance.

The versatile Ormond trio came back again for a vocal rendering of "My Blue Heaven," and an encore, "My Baby's in Love with Me." They were in cute farmerette costume.

The Berkoff Sisters with Frieda and Louis Berkoff did some fast acrobatic dancing for three encores, and the Don vocal quartette sang "Rose of the Volga."

Finale was a reappearance of the entire company in singing and dancing feature.

The film was "Beau Sabreur" with Garry Cooper and Evelyn Brent.

Des Moines Capitol

Week Ending January 6

Syncoating with a dash of more subdued music made "Dancing Brides" at the Capitol a popular and enticing bit of entertainment. This is a John Murray Anderson production, in itself, comment enough.

Melva Moore sang "Voices of Spring" charmingly. Jules and Josie Walton did an original bridge and groom number and other eccentric duos with their cleverly trained dancing feet. Two ensemble numbers with the Lenora steppers were commendable.

Milo, the bobo, whistled, chirped and did other interesting and fascinating stunts with his mouth as the instrument. Audiences were insistent in demanding returns and more of them.

Paul Spor, master of ceremonies, gave two specialties for good measure and directed his band through several new and classy musical offerings. Herbert Lee Koch made capital of the New Year spirit by playing an organ solo, "Sing Out the Old, Sing in the New." This was most effective.

Jacques Blumber, lead the orchestra through the Irish music which accompanied, "Rose of Killarney," a film romance in color.

"Her Wild Oat" was the feature.

(Continued on page 33)



JESSE CRAWFORD

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GALLO SAYS

Something about Everyone



Ge: it's great to know that a large family of more than 17,000... did I say family, why that's an army... and that's just what we have now as loyal readers every week... This amount grew from the recent merger of Exhibitors Herald and Moving Picture World... Well, let's go then boys! Lend me your ears if you're ready for some scandal... The first big news is that Fanchon & Marco, have just formed a new corporation with West Coast Theatres to supply stagershow in all their houses... The next big news is that our friend, Jesse Crawford, is back at the Chicago theatre, Chicago, as guest organist... Henry B. Murtagh, just finished 60 weeks there as featured organist... Mark Fisher had a bad cold last week and was compelled to stay out of the Senate, but this week he returns to the Harding theatre, Chicago... What a welcome he will get... I bet that "Hank" Lustgarten is glad to see him back... Oh, say fellers! Did you know that Al Belasco, who rotates with Mark Fisher was married recently? No, well he was and what a girl he got... Lucky boy... Just got a letter from Joe Alexander, who is now pushing the organ pedals at the new Publix house in Birmingham... Joe says everything's fine and to say Hello to Ramon Berry... Charlie Wilkinson, well known arranger is now doing all the arranging for Publix in Chicago... We understand that David Mendoza is making a big hit over the radio with his Sunday concert from the Capitol theatre, New York... Louis Calabrese and Lenora Cori are among the featured artists that contribute to the program... Wallace & Cappo are now playing deluxe picture houses in the East... Rick & Snyder are back into cafe work after a tour of Chicago picture theatres... Nat Kalchein, formerly booker of acts for the W. V. M. A., resigned last week... It may be the result of the recent Keith-Orpheum merger... Larry Spier, well known song writer and music publisher starts on his sales tour this week... Band leaders and organists beware!... Larry has a bunch of new songs he wants to wish on you... Speaking of music publishers our good pal, Al Bielin, just returned from a trip South... Nobody knows whether it was business or pleasure... Jack Knight, supervisor of all B. & K. and L. & T. Chicago theatres is back on the job after a major operation... Isham Jones, is now leading a band at Mann's Rainbo Gardens, Chicago, where that new Spanish game called Jai-Alai, but pronounced "Hi-li" is being played... You ought to try it sometime when you're in town... While on the subject of leaders we have word that Ralph Pollack has been transferred to the new Publix in Birmingham... Ralph was formerly at Saenger's in New Orleans... Don Miguel Galvan, is still drawing big crowds at the Texas in San Antonio, as the local stage band leader... Now that Roy Deitrich has taken Buddy Fisher's place at the Avalon theatre, Chicago, as stage band leader, the "Right Club" will continue to entertain "kiddies" every Saturday with Roy officiating... Word comes from Hollywood that Cousin Ralph Gallo will soon have a leading part in large film production... Ralph has been doing a lot of dancing for Fanchon & Marco... Speaking of dancers the Chester Hale Girls will be one of the features of the new Joe Stanley show coming to town here next week... If you think they're great look up Markert's American Rockets, they sure know their steps... Novelle Bros., have resumed their third tour of picture houses for Publix... A letter from Milton Slosser states that he can't get along without our book... I'm glad of that, now I'm sure to hold my job... Reports have it that Rube Scholz, featured organist for the Mojeska of Milwaukee, will soon leave that house for another... For the benefit of those who don't know it, let me say right here that Jack Lavin, Chicago manager for Villa Moret, has gone and married Martha Young, the president's secretary... Give him credit for good taste, boys... Well, say Jack has nothing on Charlie Kaley, band leader for Marks Bros., he also went and got himself someone to support too... Looks like I'll have to grab myself somebody to love... Will some poor hard working girl send in her photo for first call... Alois Relsler has replaced Nathaniel Shillkret at the Mark Strand theatre in New York, as its musical director.

A. Raymond Gallo

STAGE SHOWS

(Continued from page 32)

Chicago Granada Weed Ending January 8

This reporter entered the auditorium of the Granada just as the Vitaphone presentation, with Bartram and Saxon, started. We've been in a theatre when an act was given the merry hah, hah, but this is the first occasion that this writer has been present when a Vitaphone act was treated similarly. Bartram and Saxon are the two who walked off a stage recently in Chicago, thereby gaining few if any friends.

For the stagershow, Charles Kaley gave a good performance. The show opened in front of a drop representing a huge flower pot. It was attractive and good background for the bevy of dancers who were dressed in pastel colored gowns.

The act opened with a feminine soloist, followed by the entrance of the dancers through four circular holes. Following their routine dance, the drop lifted, revealing the orchestra.

First by the orchestra was an harmonious arrangement of the two selections, "Following the Sun Around" and "Rio Rita." It made a good introductory number and was appreciated by the paaees.

Joe, Evelyn & Harry, song and dance artists, amuse, although Evelyn did not win the response that was accorded Joe and Harry, who are two clever steppers. Their duet dance brought a good hand. Evelyn's solo dance failed to click.

Thelma Edwards won approval with her classical and muscle dance. She held the spot billing under Kaley for the week.

The orchestra's next was "Singapore," with the drop overhead rising. The eight dancers entered in a dimly lighted stage, dressed as coolies. These costumes then were converted into beautiful long-trained gowns merely by dropping the cape affect.

Charles Kaley sang the theme piece of the motion picture, "Seventh Heaven," which is "My Diane." This brought a big hand, showing Kaley's popularity at the North Side house.

The finale was effective with the eight dancing girls working behind a varied colored transparent drop which was moved up and down.

Milwaukee Wisconsin Week Ending January 6

"Hello, 1928" is this week's offering on the Wisconsin stage. The curtains part on a night club scene, all the boys in tuxes with the leader and the Eight Abbott Dancers seated about a banquet table. As the noise of the merry-makers subsides the dancers do their stuff after which they seat themselves in front of the table, while the band master engages in "Speech" joined at various times during the selection by members of his band.

As the Eight Abbott girls danced their way off the stage, a very versatile young miss, Auriole Craven, played on a violin "Charmaine," accompanying herself to a snatch of dance. She received a big hand and came back to sing, "Just Say O. K.," and although the audience asked for more she refused to oblige.

That popular number, "Among My Souvenirs" was then played by the band with another young man, unnamed, singing the chorus in the absence of Billy Meyers. The song was well sung and played and went over big.

Horton Spurr, a dancer of no small note, next obliged with some very clever soft shoe dancing followed by a slow motion exhibition of a golf player.

(Continued on page 34)

Baby Dorothy Johnson World's Youngest Saxophonist Playing Deluxe Theatres



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"THAT MELODY OF LOVE"
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"WHAT'LL YOU DO?"
by NED MILLER and CHESTER COHN

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STAGE SHOWS

(Continued from page 33)

Spurr's dance was followed by a piano solo by the stageband leader, which received big applause. He gets as big an applause for his classical selections as many other players get for popular numbers.

The Eight Abbott Dancers next obliged with a clever dance in which they were all attired in full dress suits including the silk top hats. The number was well done and went over big.

Eva Mandell helped to jolly up the crowd with fun and peppy songs. She sang among her numbers, "It's a Happy Old World After All," "Nobody Loves a Fat Girl," "Ho, Ho, Hay, Hay." She went over as big as she is fat, which is saying a lot.

Two clownish dancing violinists, the Novelle Brothers, tickled the audience with their acrobatic stunts while playing the violin. They ended up their act with their well known imitation of two love birds which went over big.

The grande finale brought back the Eight Abbott Dancers in a hot dance number, while confetti was dropped from above the stage, and a galaxy of lights were lit inside the hanquet table adding much to the color of the scene.

The photoplay is Clara Bow in "Get Your Man."

Atlanta Howard

Week Ending January 6

Al Short and his Melody Boys presented "Banjo-mania," a public unit, at the Howard this week, gaining considerable recognition and approval from both critics and good audiences.

The Thompson Sisters appeared first, introduced in a clever and snappy hanjo number. Especially pretty were the stage arrangements and settings, carrying out the hanjo idea and permeated by a contagious jazz atmosphere.

Morgan and Stone, also banjo performers, came next, drawing applause with their act.

Margaret Ball proved an appreciated danseuse in a colorful aesthetic dance. Limber Legs Edward, eccentric dancer, brought so loud a hand that he stopped the show.

The Byron Sisters, billed and known as "The Sunshine Girls," were well liked songsters and offered several popular numbers.

Eddie Hill, singing comedian, went over well and brought the show to a stand still for an encore.

A chorus of eight well trained girls gave several unique formations as banjo girls.

Al Short and his Melody Boys were at their posts drawing the usual applause. George Lee Hamrick rendered "Moon Melodies" as added attraction on the organ.

"Banjo-mania" clicked and received a good hand, all told.

Chicago Sheridan

Week Ending January 8

This week's program at the Sheridan, called Revels of 1928, went over big.

The first number, "There Must Be Somebody Else," was played by the orchestra under the leadership of Verne Buck, and received a fine hand.

Douglas and Claire, in "Dances from 1630 to 1930," got over some unusual steps. They performed first, while dressed in Puritan clothes, and locked together hands and feet in stocks, to the "Blue Law Blues," and then did a hlackbottom to "Bye, Bye, Black-hird." After a fast solo by Douglas, they came on again in an oversized clown suit, that they were both able to get into at the same time. This also brought a good hand.

Libby Coren, attired in a stunning white silk winter outfit, was next singing "Here Comes My Sugar," and "O, Look at That Bahy" to Verne Buck, that tickled the audience. Buck answered her as an encore singing the same song. She then did musical comedy high kicking, and was called for another encore.

The orchestra next played a medley of 1927 songs, which included "Just Another Day," "A Shady Tree," "Annabelle Lee" and "My Blue Heaven." During these numbers Buck played at different times on the saxophone, clarinet, and violin. Buck sang "O Kay," with the orchestra, singing alternately, with him, Frank Wilson sang "My Blue Heaven," while Buck played the violin, and this went over so big they had to give three encores.

Pisano and Landauer, two big butter and egg men, came out to "The Wearing of the Green," and after slinging a little halogna that brought a hearty laugh, Landauer sang "Just a Memory" seriously, and the audience liked it very much. For an encore he "gargled" the same number. These boys were required to appear again and again, and they seemed to enjoy the fun as much as the audience did.

Against a background representing a scene in "7th Heaven," the Fox motion picture which was being presented as the feature, Sylvia Peterson, dressed as "Diane," sang the selection which was used as the theme for the film. Just before she finished the scrim was lowered, and the motion picture began. This received good applause.

Pittsburgh Penn

Week Ending January 7

The stage presentation was called "New Year's Follies," an appropriate title for a show this time of the year. The Penn Rockets opened with a dance stepped to the tune of "Baltimore."

Overture was "Tannhauser" with pit orchestra playing number straight. Then scrim on stage lights up and Harman and Band play dance arrangement of number with both hands together at finish, one playing it "hot" and the other symphonic. Very good stunt not a new idea, but got and deserved all the applause.

The feature, "Sorrell and Son," made the show a little longer than usual.

Dave Harman and Band in their third week did "Tiger Rag," giving all the men a chance to show their talents with Harry Peru, the drummer, getting the edge on applause.

Fred Martin in a sailor suit gave some rubber leg dancing and managed to stop the show.

Bell and Coates next with little piano do harmony songs but do not come up to the grade of teams heard here lately. Their best number was "The Song Is Ended." The main trouble with the team is poor enunciation.

Van Tyson and Van doing fast acrobatic and tap dancing followed and they also fell short of the mark of quality which is quite high here. Band next playing a medley including "Mississippi Mud," a vocal solo by Dave, and then the final with all on hoard a good finish that received good applause.

Chicago Norshore

Week Ending January 8

There is one motion picture neighborhood house in Chicago where the audience surely does have a lot of fun, and that place is the Norshore, where Al Kvale and His Jazz Collegians cavort around. This week's show was called "Hello 1928," and was just one big hit.

Two goofs, dressed in "hindu" garb, were bending over a gold-fish bowl placed on a small table, when the curtain went up. One was telling the other what the new year would bring, and when the "magician" said that there would be a return bout, (he didn't say "fight") between Tunney and Dempsey, and that Rickard was holding a school to teach referees to count, there was loud applause.

The Eight pretty Gould Girls came out on a specially constructed runway in front of the orchestra pit, and sang "We Ought to Be Happy (because we've made you happy)," and then went into a routine in front of a scrim on which was printed the calendar of 1928.

For the first number the orchestra played "What'll You Do?" with a clarinet solo by Kvale.

Pauline Gaskins came out smiling and sang "Didn't I Tell You That You'd Come Back?" to Kvale. Her dancing was hot, and she left amid loud applause.

Mario and Lazarin, two troubadours, were next with "Just a Memory," and some comedy medley of operatic arias. They were called for two encores for "When Day Is Done," which they gave very well.

The Gould Girls, in high silk hats and capes, next did a routine to a number of operatic medleys.

Jay Mack, foot and harmonica artist, did his stuff to "Is She My Girl Friend?" and was called for an encore.

"Did You Mean It?" was then played by the orchestra.

The house lights were extinguished, and when the spot finally "found" the center of the stage, there were two funny looking comedians, Burns and Kissen, whose "Dank Yous" convulsed the audience. Their first song was to the tune of "America I Love You"; then after doing a Chinese characterization, they gave their interpretation of "In a Little Spanish Town." For an encore they sang "Broken Hreated," and were called again. They pleased all right.

"Shaken the Blues Away" was the Finale played by Al Kvale and his hoys.

Omaha Riviera

Week Ending January 5

In view of the sub-zero weather prevailing, a trip with Jimmy Ellard to "Dixieland" was most opportune the first week of this year. Jimmy presented this New York Stage show by Jack Parrington at the Riviera.

Joe Penner, comedian of "Greenwich Follies," was the principal part of the show. His ludicrous grimaces and comic contortions made a big hit. Edith Griffith was back with a group of new songs and the Jubilee Four sang some effective songs amid attractive settings.

In the dancing line Charles Henry did a "Lucky Lindy" Charleston which was a little bit of everything, Luella Lee danced acrobatically and Rapp and Morris did some difficult and clever dancing.

Of the standing attractions, Jimmy Ellard sang "The Big Tin Pan Parade," a kiddie number; Frederick Schmitt and the pit orchestra put on "Auld Lang Syne," and George Johnson at the organ played old and new songs. "The Private Life of Helen or Troy" was the feature film.

These performers also participated in the New Year's Eve Show put on by Manager A. G. Stolte. They had much competition from members of the audience who broke into the program with strains of "Sweet Adaline." Despite the fact that it was the coldest New Year's Eve in 43 years, the house was filled and the party successful.

As the New Year arrived, 1928 personified broke through a big egg and stepped out upon an elevated stage. Stolte's distribution of string confetti and balloons was particularly effective.



FRED KINSLEY

Featured Organist

KEITH'S HIPPODROME, NEW YORK

Featuring Original Solos

BILLY POND

SOLO ORGANIST

STATE THEATRE
DETROIT, MICHIGAN

Walter Flandorf

SOLO ORGANIST

for theatres
and
recitals

CHICAGO



Chicago Oriental

Week Ending January 6

Paul Ash calls his show this week, "Pickings from Paris," and the picking is good. The show opens with the soft strains of the "Marseilles." The curtain parts to reveal the interior of a woman's hat shop. Paul Small and two girls come on. The girls do a short dance and then Paul Small sings a short song in keeping with the stage setting. Ned Miller also comes on to sing a short song.

Then Paul Ash enters as if to buy a hat. The Oriental Girls enter to do a short routine, and receive a good hand. Ash then announces that he has brought home a new number called, "Paree." It is a snappy number with good time and arrangement. It gets a fine hand.

Paul Small and Ned Miller enter to sing, "What Are You Waiting for, Mary," and get a good applause. Then a young girl who Paul announces as Little Alice Kennedy comes on to sing and the way she does and the way the audience applauds her, it looks as if Paul has found another Peggy Bernier. She sings, "A Darn Good Man to Have Hanging Around," two comedy songs and then, "Just Look at That Baby." She stops the show and the audience beg for more.

The Oriental Girls next do an Apache dance. Each has a large rag doll which appears to be a dancing partner. The number is great and gets that kind of an applause.

Dan Hubbard is next with his banjo and songs such as "My Blue Heaven" and "I Can't Believe You're in Love With Me." His songs are good but his dancing is better and he is rewarded for both with a wonderful applause.

The "Slavish Rhapsody" as played by Ash and his band gets a thunderous applause, and the hand should be given credit for doing as well as it did with this difficult number, which was never intended for any jazz band to play.

Earl LeVere is next with his accordion playing, jokes and wisecracks. Of course he had to play "Sam" and then he plays, "Sundown" and "Side by Side," all of which is intermingled with a lot of horseplay with Ash. He goes over in great style.

Then the two Pauls render, "It All Belongs to Me," "Since Henry Made a Lady Out of Lizzie" and "What Do You Say." Ash mans the piano and Small his vocal organs. The songs get a fine reception.

Then comes the finale with all the band and the dance team marching down a fine flight of stairs and the band playing, "Everywhere You Go." The finale makes quite a flash.

Pittsburgh Grand

Week Ending January 7

The overture as played by David Broudy and the Grand Symphony Orchestra is always one of the high spots of the bill if not at times the outstanding unit. This week he played selections from "Naughty Marietta" interpolating "Blue Heaven," featuring a violin solo "Mystery of Life." Elias Breeskin, violinist, is one of the best in the city and the entire combination makes the overture meritorious, and as a straight musical number at that.

After the news came Frank Loforese, basso, with a fine voice, singing two numbers, "Roses of Picardy" and the aria from "The Barber of Seville."

Next the Clarion Trumpeters, four girls who are way above the average on the cornet. The four play "Faust" to open and next do a solo of "My Wild Irish Rose," a duet of "Blue Heaven" and a trio with piano of "Mighty Lak a Rose." Both scored big. A medley of operatic airs closed the act.

Feature, Clara Bow in "Get Your Man" and comedy completed the show.

Chicago Uptown

Week Ending January 8

Frankie Masters calls his Uptown presentation this week, "Moonlit Waters." The stage setting is an exterior scene in Venice, and is quite beautiful. The first number is the Boris Petroff dancers featuring Rose Marino. The ballet is wonderfully costumed and does a fine tamberine dance in which Rose Marino gives a remarkable toe dance.

Then Masters and his band do an original number called, "So Tired." As Masters sings the song the entire hand goes to sleep with loud snores echoing across the footlights. It is a novel and amusing number well done and well received.

Helen Yorke then gives a fine rendition of "Carnival of Venice." The applause she received did not do her good singing justice. Then comes little Sammy Lewis with his toponch booh dancing. He can wiggle a mean pair of legs and rhythm is his middle name. As an encore he does a good imitation of an ice skater. He gets a fine hand for his novelty also.

This is followed with a hand number, and un-

Well, Well, Haven't We Heard All This Before?

(Special to Exhibitors Herald and Moving Picture World)

HOUSTON, Jan. 4.—Popular motion pictures, written and directed as a thrust at the pocketbooks of 85 per cent of the population with minds of a child, are one of the greatest factors in the world today, Dr. Louis K. Anspacher, noted Jewish playwright, declared at a luncheon of the Council of Jewish Women here last week.

While he scathingly assailed the industry, he declared the cinema is an expression of art and must work its way upward. "What the mob wants in pictures, which are fast replacing the legitimate stage, are corned beef, cabbage, tripe and onions," the Doctor said.

usual and extremely pretty arrangement of "Among My Souvenirs," during which Frankie and three of the hand sing it. The number goes over in great style and should.

Then comes the Dancing Trio, two men and one girl. Their fine interpretive classic dance is novel and well staged. It is danced to "Rhapsody in Blue." The audience gives thunderous applause for this really beautiful number.

Then come the two boohs from Oklahoma, Fauntleroy and Van. They first play on a couple of broomsticks, then French harps, bellows, and one musical saw, one doing the hitting and the other the manipulation of the saw. Their old time song for an encore is just about the best yet. The act gets a wonderful hand, and the pair leave with the audience asking for more.

The finale is a beautiful spec with lots of pep and beauty. It was a corking good show.

As a feature for the pit orchestra, Uldrico Marcelli presented another one of his entertaining musical overtures this week. The selections were titled, "Songs of France," aided by a motion picture with colored process depicting the originality of the Apache in which the crippled violinist loved the Apache mate in vain. Throughout this offering a man's voice sang off-stage variations from this overture mainly featuring, "By the Light of the Moon."

New York Capitol

Week Ending January 6

David Mendoza opened the Capitol program this week directing his orchestra in Tchaikovsky's "Capriccio Italian."

The stage presentation was entitled the "Legend

of the Pearl." The curtain rises on a dell of ferns through which a river is flowing. In the center is a huge pearl shell. The Capitol Ballet represents the fairies and sprites who dance in and out among the ferns.

Suddenly two mortals appear as the pearl opens and a fairy steps out. Rita and Teske Narsoroff offer a dance number assisted by the ballet.

The mortals disobeying the gods by dancing with the fairy are punished. They are struck down in a storm and lie dead at the feet of the pearl fairy who returns to her shell. The curtain falls on the fairies, spreading flowers over the mortals. The lighting deserves praise in this scene as it is most effective. The act seemed to arouse the sympathy of the entire audience.

Walt Roesner, directing The Capitols in "Pepper Pot Revue," is the next presentation. The Chester Hale Girls render a dance representing pepper pots in black and white costumes. Fain and Dunn sing several comical and serious songs which meet with great applause. Wallace and Cappel do some fancy steps to the tune of the stage orchestra. The orchestra, as its contribution, plays "She Don't Wanna" and "Dream Kisses."

As their special act the Capitol presents Bobby Clark and Paul McCullough, those two inimitable comedians from "The Ramblers" and "Music Box Revue." These funny fellows offer their ever-funny act of interviewing a reporter outside the Capital in Washington. They pull their same old gags and sing their same old songs which never fail to send the audience into convulsions. After many encores they managed to stagger off the stage.

As the closing number the Chester Hale Girls offered a ballet number assisted by the entire company.

New York Roxy

Week Ending January 6

As the opening number the Roxy Symphony Orchestra played "Orpheus," directed by Erno Rapee. The first presentation act was Marie Gambarelli in a dance number called "La Libellule," in which she represented a moonbeam and rendered a moonbeam dance.

"Twilight," a potpourri of Russian folk songs, was sung by the Russian Cathedral Choir. Far from a Cathedral they were in a hirsch forest. The voices were very good and well liked. Following the Sixteen Roxettes gave a specialty dance.

Sevillana was the next offering. A Spanish market filled with peasants, represented by the ensemble, was the background for this scene. This was assisted by the Ballet Corps which served as an introduction to Addison Fowler and Florenz Tamara, those two incomparable dancers who have just returned from an European tour. There is no one more graceful than Florenz Tamara.

The closing act was a Lyric Pageant, "Joan of Arc," in six scenes. Garda Maire as Joan of Arc and Douglas Stanbury as the Archbishop were the leading roles. This was a pageant of the life of

J. VIRGIL HUFFMAN

Featured Organist

LOEW'S PALACE, WASHINGTON, D. C.

(Leading De Luxe Theatre in Town)

W. REMINGTON WELCH

SOLO ORGANIST

TIFFIN THEATRE CHICAGO

(Solos and Community Sings)

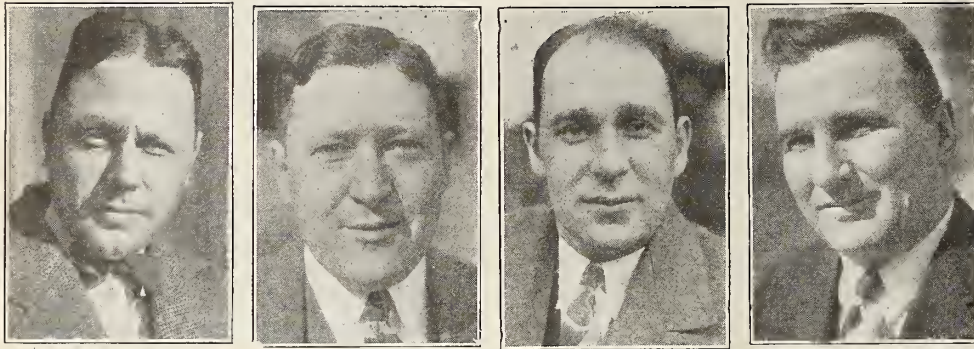
SHANNON'S PLAYTIME FROLICS

Acrobatic and Dancing Novelty Surprise

Now Touring KEITH-ALBEE-ORPHEUM Circuit

Direction—EZ KEOUGH—Woods Theatre Bldg., Chicago

Some Massachusetts Showmen



Among the Bay State's leading purveyors of film fare are these exhibitors. They are (from left to right) M. Melincoff of the Rialto, Lowell; Victor M. Lewis of the Provincetown, Provincetown; W. L. Bigley of the Lincoln, Quincey Point; and George Hammond of the Victory, Lowell.

Joan of Arc. The scenes represented Joan's House, the Vision, the Departure, a Dungeon, the Procession, and the Market Place. The scenes and lighting effects were beautiful and the costumes perfect, but the play was so sad and dreary that it left the people's spirits dampened.

New York Paramount Week Ending January 6

The program opens with "The Bohemian Girl" played by the Paramount Orchestra under the direction of Irvin Talbot.

Following Mrs. Jesse Crawford played on the organ "Up in the Clouds," "Wonderful," "My Heart Stood Still," and "Varsity Drag." She never fails to please her attentive listeners.

The presentation was "Blue Plate." The curtain rises on the stage orchestra behind which is a huge blue plate. The entire presentation is offered in nothing but blue and white.

"Little Wooden Shoes," sung by Lorraine Trumler and danced by the Foster Girls, was the first number. Following this was "A Dutch Treat" by Gordon and King. This was a comical skit of dancing and singing to the tune of a saw. Tom Long and Sally Small did some dancing followed by Koehler and Edith, two very good roller skaters.

The finale, entitled "Windmill," was sung by Lorraine Trumler. The inside of the plate went up, showing a windmill in the background with the Ballet Girls climbing over it and hanging from the vanes in very perilous positions while the windmill goes around. The scene was beautifully done and pleased the entire house.

Lupe Velez Wins Suit

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 10.—Lupe Velez, a featured player in "Douglas Fairbanks as the Gaucho," has agreed to pay Frank A. Woodyard \$50,000. Woodyard brought suit as her "discoverer." The case was settled out of court.

Sweetest Girl Manager? Miss Helen B. Morley Is First Nominated

WE HAVE had a look into the careers of the youngest managers, have congratulated the oldest managers of a number of houses, and now we have with us in Miss Helen B. Morley of the Rialto theatre at Tacoma, Wash., a candidate for the title of sweetest woman-manager. By her winsome personality, unfaltering loyalty, and universal popularity among the younger generation, she has succeeded in materially increasing the attendance at this theatre.



Miss Helen B. Morley

Miss Morley is a graduate of the Stadium high school there, and after completing her course with high honors four years ago, she was appointed chief usherette at the Rialto, in charge of a crew of 12 girls.

Several months ago, due to the local disturbance among the musicians and various other changes, she was appointed manager of the Rialto by E. C. Jeffress, West Coast Theatres representative here. This house has a seating capacity of 1400, and the fair manager reports that business is "away better than last year."

Harris Amusement Co. Fetes 30th Anniversary

(Special to Exhibitors Herald and Moving Picture World)

PITTSBURGH, Jan. 10.—The Harris Amusement Company has made arrangements to celebrate the 30th anniversary of the founding of the firm, by the late Senator John P. Harris, throughout the rest of the month of January. Each week will introduce de luxe programs of Keith-Albee vaudeville and feature photoplays at all their theatres.

Every theatre in the circuit is to be ornately decorated. The inevitable birthday cake, with its 30 lighted candles, will be in evidence, and the whole character of the theatre and its performances will be in celebration of the natal anniversary.

Eighty-five Prints of U. S. Farm Film Prove In Use

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 10.—The Department of Agriculture motion picture called "The Corn Borer and What to Do About It," has proved so valuable that there are now 85 prints in circulation. During the last fiscal year 8,266 shipments of films have been made by the department.

Two Theatres Too Many

(Special to Exhibitors Herald and Moving Picture World)

PARDEVILLE, WIS., Jan. 10.—B. H. Lovell, owner of the Lovell theatre here, has bought the equipment of the Liberty theatre and will remodel the Lovell.

Clarence Brown Recovers

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 10.—Clarence Brown, director, recovered from an attack of influenza and has now returned to the studios after an absence of two weeks.

Initiation Shocking— Members Lose Heart

(Special to Exhibitors Herald and Moving Picture World)

ST. LOUIS, Jan. 10.—The Sons and Daughters of I Will Arise, St. Louis Chapter, has temporarily passed out of the theatrical picture in St. Louis. Orders from up front were for the high chieftains to quit their initiations of willing and unwilling prospects.

The officers are the backstage men of the Ambassador theatre and the members included certain actors and other artists who have appeared at the theatre since it was opened in August, 1926. Each had survived the rigorous initiation without serious consequences. But a blonde neophyte stated in emphatic terms she regarded the whole procedure as positively shocking. It is not denied that the initiation was somewhat shocking—electrically so. Watt?

Sunday Shows Fought by Church in Amarillo, Texas

(Special to Exhibitors Herald and Moving Picture World)

AMARILLO, TEXAS, Jan. 10.—When the Dent Theatres tested the law here by running Sunday shows, their manager, W. R. Dinch, of the Mission theatre, was arrested. The Baptist church is fighting the move for Sunday motion pictures and is threatening to oust all members who attend such presentations.

Low White Chief Organist



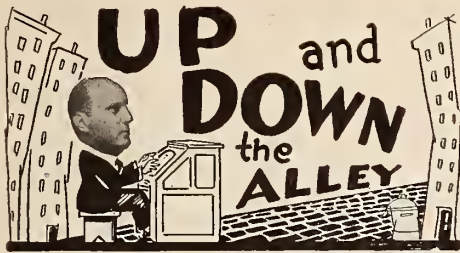
Exclusive Brunswick Artist

JOE KAYSER

That
Personality
Director
and
Master
of
Ceremonies

Diversey
Theatre
Chicago





Talk about modern day salesmanship! Montgomery Ward, Chicago's big mail-order house, wanted representation on the air one hour every week over a net work of radio stations. . . . In submitting different kinds of entertainment to Montgomery Ward, the National Broadcasting Company, here in New York, relayed a direct wire to Chicago, where the committee in charge of Montgomery Ward's advertising, listened in for them to approve or dis-approve. . . . In all of these auditions, the different programs were just as if they were being sent to the country at large, while in reality, the direct wire permitted only the committee in Chicago to hear it. . . . That in my opinion, is doing things in a big way. . . . From latest reports it looks like Nathaniel Shilkret landed the job. . . . For the interest of music men, the hour will consist of popular music.

Mal Hallet, as an orchestra leader, doesn't mean very much to the average Westerner, but to any one from New England, he's the daddy of all orchestra leaders. . . . The following that Hallet has in those North Eastern states surpasses that of even White-man's. . . . For a short period every winter, Hallet has made it a practice to hit the "alley," usually playing at the Arcadia Ballroom. For some reason or other this winter will find him at the Arcadia's rival, Roseland. . . . He opens there January 16.

Can anyone estimate what Al Jolson's plug on the Dodge Brother's radio hour last week meant to a music publisher? . . . Did you know that the firm of Irving Berlin sent a piano player to New Orleans to accompany Jolson! Ponder over this for a minute; A piano player was sent almost two thousand miles to play only seven minutes on the radio. . . . Well it certainly must have been worth while, because I know twenty publishers who would have sent a whole orchestra to New Orleans, if Jolson would have sung one of their songs. . . . Berlin claims that as a result of Jolson singing "Four Walls" they have sold more than thirty thousand copies.

Never in the history of Broadway, have the night-clubs been faring so badly. . . . Outside of the Richmond Club, where George Olson and his orchestra predominate, the only other club that was doing business was the Helen Morgan Club; having since been demolished by prohibition agents the Richmond reigns supreme. . . . One of the big reasons for the night-club "flop" is the Chop Suey joints. . . . Just like the automat, they're always crowded.

The Casa Lopez has also been complaining in regard to business, and from reliable sources, I understand that Lopez is desirous of quitting the night-club racket for the easier and more refined Hotel game. . . . Therefore any first class hotel, looking for a "crack" band with a big reputation, I feel confident, can secure the services of Lopez.

It is said, that more than a quarter of a million dollars was given away by the music publishers to their employees for Christmas, bonuses, presents, etc. . . . And yet, when a publisher goes after a plug somewhere, he's always crying the blues.

For some unknown reason, "Just A Memory" faded out of the picture here in New York quicker than any hit tune I can possibly remember. Riding for a sensational song, it wasn't over six weeks that you didn't hear the song any more. . . . Perhaps this can be attributed to the tremendous radio plug the song received the first two weeks that it was out. . . . at that time, there wasn't a night, when you couldn't hear "Just A Memory" on the ether at least fifteen times. . . . It is most-likely for this reason, that the tune faded out as quickly as it did.

Gonna take a two weeks trip around the country and see some of my friends, so while I'm gone, my partner, Sam Coslow is going to "Pinch-hit" this column for me. . . . Just let me warn you, that he's a very funny fellow so don't be surprised at anything he may write.

Larry Spier

ORGAN SOLOS

Milton Charles (Chicago Oriental) calls his slide organ presentation this week, "The Cartoon Contest" and both the slides and words are clever, they being about the favorite newspaper cartoon characters. He plays for the tonsil exercise of his audience "Under the Moon," "A Night in June," "There's a Cradle in Caroline," and "Just a Memory." The audience showed their approval of Charles' work with their singing and applause. Charles seems to be making himself quite a favorite at the Oriental.

Arthur Richter (Milwaukee, Wisconsin) offers for his selection at the organ, "Tomorrow," with the words flashed upon the screen, and the "World Is Waiting for the Sunrise." His selections as usual are well received.

Chauncey Haines (Chicago Northshore) called his number "Happy New Year" this week, and after a few slides telling about the success of Balaban and Katz in the last year, and promising to make 1928 even a bigger and better year, the following selections were sung by the audience, "My Blue Heaven," "Just Once Again," "Just Like a Butterfly That's Caught in the Rain," "Highway Are Happy Ways," and "Me and My Shadow."

Leonard M. Salvo (Chicago Highland) offered this week as a community singing stunt songs that had a happy trend. They were as follows: "Highways Are Happy Ways," "Are You Happy?" and "It's A Happy Old World After All." They were illustrated by slides and used especially for the holiday program. Since coming here Salvo has been creating a nice following for his selections.

Verne Forde (Des Moines, Des Moines) used two miniature aerals, erected on the organ and bearing the conspicuous red and green lights, respectively, represented in clever style station WHY in a clever radio organ number playing the music incident to the stunt and the audience sang. Telegrams from a mythical radio audience were flashed on the screen and served to amuse.

W. Remington Welch (Chicago Tiffin) offered "Radio Ravings" in which the raving took place as follows: "The Minuet," "The Toreador Song," "At Dawning," "Together We Two," "Marble Walls Aria from The Bohemian Girl," "Rigoletto," "Ces't Vous," "It's You," "Are You Lonesome Tonight?" closing with "Miss Annabelle Lee." This was all done in the form of community singing with special lyrics with the various arias and tunes which made the solo a novelty from the standpoint of popular and classic music.

Dick Leibert (Pittsburgh Penn) offered "The Beggar" this week as a solo, using a presentation idea with slides projected on a scrim. The slides explained about a princess being very rich who gave money to beggars providing they deserved it, then the prince came along and begged the girl to go into a chorus of "The Beggar." Scrim lights go up in back showing the prince and princess while the prince sang. An Oriental set was used with black out at finish.

Eddie Hanson (Chicago Uptown) calls his organ presentation this week, "New Year Resolutions" and the entire presentation in slides and songs is tied up with this name. He plays "Hallelujah," "This Is My Lucky Day," "Are You Really Happy" and "Give Me a Night in June." This was one of the best slide presentations seen in some time. The audience gives Eddie a good hand as the organ sinks into the pit.

Bill Bennett (Chicago Belpark) presented as a community stunt a solo called "Here's Your Chance to Broadcast," in which he used the following songs with lyric slides: "Blue Heaven," "I Told Them All About You," "Blue River," "Among My Souvenirs," "What'll You Do," "A Night in June" and for an encore "Are You Happy." Since Bennett has taken over the organ duties at this house, community singing has become quite a popular thing.

Doc Webb (Chicago Marshall Square) presented "Request Night," in which he told the audience through slides how his wife attended different theatres and was very blue from hearing so many blue songs that he decided to offer the following: "Blue River," "Keep the Home Fires Burning," "There's A Long Long Trail" and suggested for a winter night, "A Night in June." This was all done in the form of community singing with comedy slides.



FINALLY ON TOP!

Looks Sensational
"Among My Souvenirs" (DeSylva-Brown & Henderson).

Still Very Big!
"My Blue Heaven" (Leo Feist).

NEXT BEST SELLERS
"The Song Is Ended" (Irving Berlin).
"Just a Memory" (Harms).
"Charmaine" (Sherman Clay).

JUST LOVE ME (That's All)—Irving Berlin, Inc.—Three Chicago writers including the well known band leader, Charles Kaley, have turned out a very cute song.

REGIMENTAL SONG—(Waterson, Berlin & Snyder)—This song is from the new show "White Eagle," which just opened in New York. This song is plugged in the show in the same manner that "Song of the Vagabond" was done last year. By Rudolf Friml.

WHEN LOVE COMES STEALING—(Robbins Music Corp.)—This number has been revised into a popular song. The writers of this song have just given us two hits, "Charmaine" and "Diane," Erno Rapee, Lew Pollack and Walter Hirsch. This song will certainly add to the writers prestige.

KEEP SWEEPING THE COBWEBS OFF THE MOON—(J. H. Remick & Co.)—An optimistic song that lends cheer and is well written up by those well know writers, Lewis and Young and Oscar Levant.

SWEET ELAINE—(John E. Hayes, Inc.)—Twenty-five years ago these two writers, Richard H. Gerard and Harry Armstrong, wrote a song that will live forever called, "Sweet Adeline." As this is the first song since that time by these writers, it will no doubt get the attention of all lovers of popular music.

PERSIAN RUG—(Villa Moret, Inc.)—An Oriental number and one look at the title page and you know it must be about a rug. These two writers, Gus Kahn and Neil Moret, always turn out a good song and this is no exception.

MY HEART IS IN THE ROSES—(Leo Feist, Inc.)—By Alfred Bryan and Fred Fisher who were at one time the leading song writers in the business. They have turned out in this song a beautiful waltz ballad.

AS LONG AS I LIVE (I'll Love You)—(Lewis-Marks Pub. Co.)—Al Lewis, who heads this firm and is also one of the writers, knows what the public wants, so this song will no doubt get the attention of the publishers for a quick turn over. Written by Al Lewis, Howard Simon, Gerald Marks and Emerson Gill.

TOGETHER—(DeSylva-Brown & Henderson)—Another masterpiece by this battery of song writers, (who are also the publishers). It should take its place among the biggest hits.

JUST BEFORE YOU BROKE MY HEART—(F. B. Haviland Music Co.)—An old fashioned song. This publisher has been very successful in the past with this type of song. Is well written as to lyrics and melody. By Seger Ellis, Art Gillham and George Lipschulz.

JOY BELLS—(J. H. Remick & Co.)—As the title denotes, these bells later become wedding bells. As a rule, we always think of weddings in June so this song is away ahead of the time. By Cliff Friend and Jos. H. Santly.

WHILE THE OTHERS ARE DANCING (I Sit in the Corner Alone)—(Henry Waterson)—A story about a wall flower who was forgotten in the crowd. Well written as a fox trot ballad. By Irving Kahal, Francis Wheeler and Sammy Fain.

Sid Bernann



SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

"THE SLAVE MART"

NOW and then—not very often—theatre billing states a fact. The Chicago theatre billing for "The Slave Mart" began with the three words—Beautiful Billie Dove. To which I, and apparently innumerable other thousands in these parts, utter a pleased Amen. If the picture, "The Slave Mart," were no more than a reason for photographing Billie Dove again and again, it would be an adequate attraction. Happily, it is much more than that.

"The Slave Mart" is a story of old New Orleans, the New Orleans of 100 years ago, the slave-smuggling, picturesque New Orleans of which Americans have been permitted to learn all too little. This is a tremendous chapter in the past of the nation, a chapter apparently uninteresting to prosaic writers of history and a chapter apparently unfamiliar to the rank and file of fictionists. It is a great locale for picture makers and I hope the use of it in this instance will be followed by the usual landslide of quasi-duplications.

Billie Dove is the belle of New Orleans as the picture opens. She would be as attractive, no doubt, as the belle of any other place, including Hollywood, but in this setting she has the grand manner in her behalf, the delicacy of attire, the contrasting highlight of alternate splendor and squalor. Above it all she seems to float rather than walk through the scenes.

By the story, Miss Dove is discovered to be an octoroon. Her legal owner, portrayed by Noah Beery, forces disclosure of this condition and offers the slave for sale upon the block. The spirited bidding is a tremendous episode, Gilbert Roland buying the woman in an abiding faith that the colored taint is a fiction, a fact established by means and methods which ought not be told anyone who plans to see the picture. Since each of you should plan to see it, I shall not tell the rest.

This Mr. Roland, by the way, hits his stride in this picture. I cared little for him in his first two starts, for no definite reason and possibly because his assignments were not all they should have been, but in this he's a forthright young fellow with a deadly sword eye and a firm wrist. If there were no danger of attaching one of those "second" tags to his career, I should say that he is the actor that the public thought Valentino was. I hasten to add that he has none of the wrong aspects which were Valentino's and that I believe this paragraph, with its danger of getting into the hands of the lay press and setting the newspaper hounds on

By T. O. SERVICE

his trail as "The New So-and-So," is a dumb crack. It is no less sincere.

The third important person in the picture is Noah Beery and I take occasion to state that he is as good in this as he was bad in "The Dove." This makes me wonder if the director of "The Dove" is responsible for all that clinical display of the gentleman's anatomy. If this be the case, I apologize to Beery for giving him the blame and shift it herewith to the director, whose name I have not at hand, reserving for the sturdy swashbuckler no more than a question as to why he permitted it.

Yes, you're right, I do consider "The Slave Mart" a splendid picture. It is, primarily, good entertainment, as every picture should be. It is, in addition, a pictorial recreation of a highly interesting and little known era of American history. Still further, and I count this of tremendous importance, it is another lens record of the beauty that is Billie Dove's, a beauty so overwhelming that I always forget to say she's a great actress, too.

"FRENCH DRESSING"

I LIKE Lois Wilson, Clive Brook and H. B. Warner about as well as any trio of players ever assembled in a single cast. And I do not dislike Lilyan Tashman, particularly in the picture at hand. It is with considerable regret, therefore, that I register other than pleasure with respect to their "French Dressing." I hasten to add that I believe a good man with a scissors could make it a mighty good picture.

"French Dressing" is one of those semi-farce domestic things that used to be called "society pictures" before producers learned to set them in Paris and trick them out with light captions. There is no better type of entertainment in picturedom than this—no better eye-fare on stage or screen—and although "French Dressing" has its limitations within its class it is still, to me, a better evening's entertainment than at least the conventional nine out of ten contemporary offerings.

The four players mentioned in the opening paragraphs are the four important people in the picture. Lois Wilson is the too domestic wife of H. B. Warner, Lilyan Tashman the too undomestic divorcee girl friend of the wife, Clive Brook the obliging Parisian gentleman who does what he can do, which is plenty, to

restore to the married people a proper appreciation of each other. Sounds simple enough, and very much like dozens of other stories that are in common use, but it isn't handled that way. It is done with commendable restraint, with intriguing variations and with excellent tone. The only fault that I find with it, and a fault which seemed to stack up that way also to a good many of those present, is that the thing runs about 20 minutes longer than is good for it.

Toward the close of the picture the loose ends are gathered with care rather than grace, the sequences are protracted, the captions are not strong enough to pull them over, if indeed any captions could be, and the close arrives a bit tardily. I heartily advise the unprecedented procedure of taking the print into the cutting room and scissoring it down to sprightly length. That done, I think it would be a great picture, as great in its kind as any save the Menjou and the Vidor classics.

"THE MOJAVE KID"

BOB STEELE, latest of the seemingly inexhaustible supply of FBO Westerners, takes another step toward the goal which none of these players seems to miss in "The Mojave Kid." I wonder where, and how, this concern obtains all these cowboys.

Without looking into the matter, I have gained the idea that somewhere in that great state surrounding Hollywood FBO must maintain a training school for horsemen, riflemen, actormen, for the concern seems eminently equipped to stick in its thumb and pull out a Western star at any given moment.

Of "The Mojave Kid" there is to say no more than the conventional things that are said of every good Western and have been said of them since who remembers when. It clicks, as it is intended to click, and it entertains as Westerns entertain. It is that most staple of studio products, "a good Western."

"TUMBLING RIVER"

EXHIBITORS are saying that Mix is making better pictures this year than last, which sounds exactly like the statement they've made in this connection in all save one of the many previous years during which this perpetually youthful cowboy has been busying himself before the camera. Without seeing all of the Mix pictures of this year, or even of last, I

take "Tumbling River" as proof of the general statement. For that matter, and to be wholly honest, I should accept almost any picture, that doesn't put Mix in petticoats, as that proof.

Tom Mix has, in his pictures as at his playful typewriter, that asset which is obtained by living. I refer to experience. When he rides a horse he rides it in the manner that he knows, through countless previous efforts in kind, the people who pay to see him ride a horse like to see him ride a horse. When he saves the gal, captures the villain, enacts a gag, he saves the gal, captures the villain or enacts the gag in the way that time has demonstrated to be, for him, exactly the proper way.

This is the quality to which I think experts refer when they say such things as camera-wise, knowing, aware, consummate, clever, gifted—in fact all the good words commonly used to describe actors. I think it is also the quality which sometimes goes by the name of genius, inspiration, inner vision. It is, in my unimportant estimate, the one thing that makes an actor a dependable, permanent fixture of the show business. Unfortunately, it is a thing which can be obtained only by dint of hard work, which is not so bad, and by living and acting for several years, which is not so good.

At the end of which reasoning—if indeed this be reasoning—I discover at last the reason why (1) the majority of male stars are middle-aged (2) the feminine stars of several seasons are the best and (3) the only new stars who really click are the gals with Mme. Glyn's most press-agented possession. (No extra charge; of course, for all this.)

"HOME SWEET HOME"

NO, "Home Sweet Home" is not the name of a picture, although I believe there was a picture by that title once upon a time. It is, in this instance, the caption for Chicago, which is "Home Sweet Home" to me and about as well equipped with desirable and undesirable aspects as any other home or any other place. It is of the latter that I beg leave to speak at this time.

Particularly, I beg leave to speak of the mysterious manner in which Chicago theatre-owners select the pictures which they exhibit to those several of us who must attend these theatres more or less regularly if rents are to be paid and light bills met. As one who has attended them rather more than less for the past several years, I wish to enter sundry complaints.

To begin with, I object to the apparent plan

of saving up all the Spanish pictures for a year and then shooting them at us in succession. I mean this objection, of course, to apply also to the practice of doing likewise with the French farces, the Wild Westerns, with the college comics, the slapstick features, the mystery thrillers, the spectacular specials—and you can distend the list at your leisure. I use the word "apparent" in describing plan for it is inconceivable that the theatre men think all this out and do the thing purposefully. It seems inconceivable that anyone, much less the theatremen of the town that has built the greatest theatres in the world, should consider this a good policy.

The way this works out is somewhat as follows. It has become impossible to attend more than three or four theatres a week without seeing practically duplicate pictures. I consider this more than a personal calamity. To wit:

If it is possible to attend three theatres weekly without running into boredom, and that's about as much as can be done at this time, the average attendance of the individual is limited to three times weekly. (As a matter of fact it dwindles to less than that, of course.) But—and here's my story—if it were possible to attend the theatre seven times a week without being bored, the average attendance *might* be brought up from the present once to three or four times. And if that wouldn't mean more money, what would?

I speak, of course, of Chicago. But I think the same condition obtains wherever there are enough theatres to sustain it. I think, even, that exhibitors in the lesser cities give too little thought to this variation of successive attractions. I think, lastly, that here lies a more profitable field for thought than in any of the dozens of other places where people in the trade are accustomed to looking for profit.

FREEDOM OF SPEECH

IT was with a surging emotion, if I may speak strongly, that I perused the columns of "What the Picture Did for Me" in last week's issue. Here, alongside the wholehearted reports of all the old regulars, were equally wholehearted reports from the new members of the family. The great cause of free speech had gained new supporters. The great work of "What the Picture Did for Me" had gained, overnight, a new reserve strength, a new power in the field.

The testimony of one who has beheld the influence of the original reports department at

work over a substantial period of years may be interesting. I have had, by reason of my efforts along a parallel line, an extremely advantageous viewpoint from which to witness the effect of these reports upon pictures.

I have seen, for instance, pictures shrink from extreme lengths to comfortable footage. The reports of exhibitors, more plainly than anything else, told Hollywood that this change had to come.

I have seen the dirt go out of pictures. This change had been preached from the eminences of official filmdom, without avail. It has been talked of by trick writers, special writers, experts of all kinds. It was made only when the exhibitors, each and every one repeating the comment of his neighbor, convinced Hollywood that it had to be made.

I have seen Westerns come into favor, I have seen the long slapsticks dwindle in importance, I have seen nobodies brought into sudden stardom and stars reduced to immediate obscurity, all because the exhibitors agreed that these things should come to pass. Exhibitor will is law, inexorable, and it is expressed through "What the Picture Did for Me." There is no more vital influence in all picturedom, and no saner one.

"BUTTONS"

YOUNG Mr. (nec Master) Coogan is aided by Ralph Spence's captions and a trans-Atlantic liner in his efforts to make "Buttons" an intriguing picture, and the thing does get interesting along toward the end. In the early footage, however, it drags quite drearily, and it doesn't amount to a whole lot altogether. Rather too bad, too, for it looked as though Jackie were going to weather the adolescent period nicely.

In this venture Jackie's a page (the captions add "boy") aboard a liner that, you're sure before the picture's really got going, is to be wrecked at a suitable juncture. He idolizes the captain, and a pug who is aboard as trainer, and resents the captain's fiancée's intrigue with another member of the cast. Lots of comedy is mixed up with this somewhat serious central thread of the yarn, but the wreck (it's an iceberg off Southampton—where a probably sea-wise friend of mine says they don't thrive) brings everything to what old-fashioned fictionists referred to as "a pretty pass," and so to the merry closeup and all that.

Not Jackie's best picture, by several, but not his worst either. He looks quite shipshape in the buttons he wears, however, and after all, he's Jackie.

TO WORLD READERS

Service departments of MOVING PICTURE WORLD and EXHIBITORS HERALD will be found on the following pages of this issue of EXHIBITORS HERALD AND MOVING PICTURE WORLD:

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"Through the Box Office Window".....	38	"Service Talks"
"Quick Reference Picture Chart".....	45	"Available Attractions"
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THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the Picture to the Public," which was established September 23, 1911, by Epes Winthrop Sargent, and "Better Business Builders."

A. D. Baker, Lockhart, Tex., M. B. I. No. 1

Hats off to M. B. I. No. 1, A. D. Baker of the Baker theatre, Lockhart, Texas.. Baker's "My Best Idea" was the first to reach "The Theatre" after last week's announcement of the formation of the M. B. I. club. For this reason he is entitled to the honor of being M. B. I. No. 1, but "The Theatre believes that after you have read Baker's "My Best Idea" you will all agree that he deserves this distinction also from the standpoint of the excellence of his "My Best Idea." It boosted business for him. It will for you also.

The next "My Best Idea" will appear in a coming issue. Watch for M. B. I. No. 2. Will it be yours?

"My Best Idea" No. 1

By A. D. Baker

SOME months ago patrons of my theatre at Lockhart, Texas, were astonished to see a full sized skeleton hanging to one side of the screen on the stage of my theatre. A spotlight played on this gruesome exhibit. When asked what it was for I replied, "That's the great mystery." Nothing could induce me to give out more information.



A. D. Baker
M. B. I. No. 1

For several nights this skeleton hung in full view of the audience. Then one night a slide announced "Baker's Nerve Night—Your Opportunity to Show How Much Nerve You Possess."

Several nights after this slide was first exhibited, I made a talk from the stage, announcing that I had decided to see how much nerve my patrons had. "You have often heard it said that such and such a person has a lot of 'nerve'. Now we are going to see who has nerve enough to come up and open this Mystery Box." As I said mystery box, it was the cue for the curtains to part, and reveal a large black box on which had been painted a skull and crossbones.

I explained that this Mystery Box was to be opened by a patron of my theatre on a certain night. What was in it I refused to reveal, but something would be in it for the person with nerve enough to open it.

On the advertised night the house was packed. The orchestra played a funeral march, and the curtains parted, revealing the Mystery Box, skull and crossbones, and the skeleton dangling from a cord nearby. The stage was dressed in black curtains, and all in all the view presented was anything but reassuring. It was almost ghastly! Sighs and shudders could be heard from all parts of the audience.

"Who has nerve enough to pull the rope and see what is inside?"

"Let no one come forward unless he has



When the Albee theatre, Booklyn, played the Pathe picture, "Dress Parade," starring William Boyd, a fine tieup was made with the U. S. Army, and this special display of army equipment was used near the theatre to attract passersby. (See story on page 41.)

plenty of N-E-R-V-E, and can take a joke with a smile," I announced from the stage.

No one came. I talked some more. Still no one came. I stressed the need for nerve and good nature, asking no one to come up unless he or she could take a joke gracefully.

Finally the audience began daring a certain young man to show his nerve. He gingerly approached the stage. When he finally reached center stage I handed him a huge revolver and said, "Here's your protection, pull the string and when the box falls open, if it is something to Eat, EAT IT, if it is something to KISS, KISS it, if it is SOMETHING TO SHOOT, WHY SHOOT IT."

He pulled the string. The box fell open. On the end of the rope or string was a note addressed to "The Nerviest Person in Town." The note said, "Please accept this \$10 bill with compliments of The Baker Theatre." He was persuaded to read the note in a loud voice to the audience.

When he had finished reading the note the audience howled with delight. Everybody was tickled to death, and I had pulled in at least a week of capacity business. The stunt worked so well that I announced

another "Nerve Night," promising something different in the box this time.

On the second "Nerve Night" there was a packed house and when I called for volunteers a great crowd rushed to the stage. One woman, a good natured sort of person, who didn't mind a joke, reached the stage first. I went through all the hocus pocus of warning her, handed her the revolver and told her to "Pull." On the end of the string was one old, tattered woman's stocking. The audience screamed and howled again with even more delight than on the first night. The woman took the joke gracefully, and I had packed 'em in again.

In order to keep from hurting anyone's feelings I had planted a man behind the curtains to substitute a valuable gift in place of the old stocking, in the event some prominent or dignified woman reached the stage first. But as it happened the woman who did reach the stage didn't mind the burlesque at her expense, and everything went off happily. This was one of the most talked of stunts, the cheapest and perhaps the best box office draw I ever used, and I have used many of them.

Albee Theatre Ties Up With Army for "Dress Parade" Run

Pathe's picture, "Dress Parade," starring William Boyd, offers many good exploitation angles, and fine advantage was made of them by the Albee theatre, Brooklyn, when it ran the picture recently.

Trailers, heralds, 24-sheets, 3-sheets, and 1-sheets were used as advance advertising. Cutouts, art posters and special art panels were used in the lobby. The theatre lobby and marquee were attractively decorated in bunting and flags. Advance newspaper stories and illustrations were obtained.

But the outstanding feature of the exploitation campaign was a tieup effected with the recruiting section of the Army's Second Corps Area located at Governors Island. Permission was obtained from the Transit commission, the Highway Commissioner of Brooklyn and the Interborough Rapid Transit company for the erection of a wooden platform, 40 feet long, 18 feet wide, and 50 inches high, over a subway ventilator in Albee Square. This location is in the heart of downtown Brooklyn and lies between the Albee theatre and the largest department store.

Through the commandants of Forts Totten and Hamilton, the largest searchlights the Army has, and the largest device for detecting the approach of enemy aeroplanes were obtained and these were placed on the platform mentioned above. The Army furnished two crews of soldiers to man the equipment.

Banners 40 feet long were placed on two sides of the platform, extending to the ground, and two others, 18 feet long, were placed on the other two sides. These read, "See William Boyd in 'Dress Parade' at the Albee."

The ray of the searchlight could be seen at a distance of 30 miles, and thousands of persons on their way home from business were attracted to the display. Just as daylight disappeared the crews went into action and entertained the crowds by manning the equipment and explaining the workings of the light, the listening device and the generator trucks which fed the equipment with power.

Thousands of people who passed by overhead in the elevated trains, and persons on their way to various subway stations and department stores in the vicinity were attracted to this display which proved to be an excellent medium of exploiting the picture.

Of course such an exploitation is impossible in small towns, but there are few towns that do not have some sort of military organization with which a tieup can be made on "Dress Parade." The Legion, the National Guard company and Boy Scouts are a few of the organizations that can help you put over the picture. If there is a graduate of West Point in your town get a story from him for the papers, and send him a special invitation to see the picture. You can get an advance story from him about his experience at West Point, and then another about what he thought of the picture.

When the picture played at the Palace-Orpheum theatre in Milwaukee, the attendance of General Charles King, said to be the oldest living graduate of West Point, was the highlight of the engagement. At every show the U. S. Army had two sentries stationed in front of the theatre and gave further cooperation through the posting of 50 recruiting "Dress Parade" one-sheets.

Rarely does one run across such beautiful hand lettering as in these three, two-column ads from the Brooklyn Mark-Strand theatre. Every letter in each of the ads is hand lettered and together they make a pleasing whole, and demonstrate how much more effective hand lettering is than type in such ads, but in spite of the fine lettering and layout, each ad carries too much information. Notice how the theatre name is varied in layout. Here the gray "S" proves more effective than the black one for the emphasis is thrown on the name of the picture rather than the design as is the case of the ad with the black "S."

Have You Sent in Your "My Best Idea;" M. B. I. Club Scores

Already "The Theatre's" M. B. I. club has won the approval of exhibitors. A number of letters have come in praising the new club and containing "My Best Ideas."

If you failed to see last week's announcement of the M. B. I. club, get your last week's EXHIBITORS HERALD AND MOVING PICTURE WORLD and acquaint yourself with this new feature of "The Theatre."

The M. B. I. club has been started to give exhibitors new and money-making exploitation plans. It can be successful only if you send in your "My Best Ideas," so get out your lead pencil and a piece of paper and jot down your "My Best Idea," and send it in. Just relate it like you would if you were talking to another exhibitor when you are talking over the stunts you have pulled.

Check Your Advertising

At about this time the wise theatre manager is dopping out his advertising and exploitation campaigns for the coming season. He knows that the next few months are wonderful business months. He knows that his theatre is booked with a wonderful array of attractions. And he's determined to get all the business possible out of his community. Big campaigns are about to pop, no doubt.

But first let us each do a bit of careful checking of advertising media and expenditures.

CHECK YOUR NEWSPAPER ADVERTISING. Perhaps, with a bit more care in laying out copy, or better understanding between yourself and the display compositor, you may be able to put across a better sales argument in smaller space than you are now buying.

CHECK YOUR BILL POSTING. Maybe you're not getting the class distribution you think you are. Maybe some of your locations have deteriorated in value and can be cut out without hurting business. That would make for a definite saving in purchasing accessories as well as in the cost of posting.

CHECK YOUR SCREEN ANNOUNCEMENTS. Are trailers always received on time for proper showing? If not, why not? Do you use slides on special productions and events? Do you make them up with care? And do you attach sufficient importance to them when laying out your show schedule?

CHECK YOUR LOBBY DISPLAY. Are you using the sort of posters, stills, lithos, inserts or art panels most appropriate to your theatre and patronage? Are you buying this stuff as economically as you can?

CHECK YOUR PRINTED PROGRAM. Are you getting as much as possible for ad space in programs? Have you as many advertisers as you can get? Can't you improve the program typographically? If you did, it would be a better general advertising messenger for your theatre, and would become a more attractive medium for the prospective advertiser to purchase space in.

CHECK YOUR BALLYHOO, STUNT AND THROWAWAY ADVERTISEMENTS. In each case be sure before you go ahead that the possible box office results will justify the necessary expenditure.

(Reprinted from "The Live Wire," Schine Enterprises, Inc.)

Contest to Determine Origin of "7th Heaven" Phrase Fills House

An exploitation stunt that reached far beyond expectations and which interested practically the entire population of Ames, Ia., was recently brought to a triumphant conclusion during the showing of "Seventh Heaven" at the Capitol theatre in that town. The stunt can easily be used by any theatre in the country with similar results.

Joe Gebracht, manager of the Capitol, launched the contest in order to interest patrons in the name of the picture and, as a natural follow, in the film itself. Results were perfectly satisfactory and capacity houses witnessed the showings.

The question put to the public was, "Where did the phrase, 'Seventh Heaven' originate and what does it mean?" A prize of \$5 was offered by the management for the most comprehensive answer and the Ames Tribune, through which the contest was sponsored, gave a pair of season tickets.

The stunt involved, not only the submerged third, intellectually speaking, who were purely curious about it all, but also the high-brow element who didn't want to be weighed in the balance and found wanting should some inquisitive person appeal to their literary and

story, made an instant appeal. The library was besieged. Teachers, club women and church groups vied with each other in verifying the origin of the high sounding title.

Some had a vague idea that the words were quoted from Shakespeare and other were certain that the Bible held the secret. Some accused Sherwood Anderson, and even Mohammed was brought into the discussion as a possible source. Literature of all sorts was examined for a clue.

The elusive phrase set hundreds of brainwaves in motion until there was a veritable typhoon of research enthusiasm sweeping the mid-west college town.

Several club women, in talking with Gebracht, declared that, although they had not entered the contest, they were having a pretty good time chasing the intriguing title to its lair. Literature classes argued and history classes thumbed their texts but it was students of the Bible who finally walked off with the honors.

Too many times excellent pictures with vague or apparently meaningless titles have taken heavy toll from the box office receipts in the small towns. A good deal of explanation has been necessary oftentimes to put over splendid examples of cinema art because there was nothing in the experience of the average patron which reacted to the words of the titles. Take for instance, "If Winter Comes," "Beau Geste" and "Mare Nostrum." It is safe to wager that less than 40 per cent of regular patrons were familiar with the sources of such titles. The rest of the 60 per cent had to be educated up to the titles if the runs spelled dollars.

In this case however, the management had, not only the advantage of an excellent picture with which to satisfy the appetites of the patrons after sufficiently whetting them in the unique contest, but, in addition, it had the attention of the better class of patrons whose confidence in the theatre was augmented after they had seen the noted film. And again, the church element had a hand in solving the problem set up in the contest, and any manager knows how valuable an asset that can be, especially in certain localities.

A. D. Baker, who becomes M. B. I. No. 1, opened the first moving picture theatre in Lockhart, Texas, years ago, and has operated the Baker theatre there ever since. By such good exploitations as the one printed here, which he regards as his "My Best Idea," he has kept all competition out of his town and has made his theatre a paying proposition year in and year out. The story of another of Baker's stunts was printed in the August 13, 1927, issue of the former "Exhibitors Herald."

Clergy Sees "Ben Hur"

When C. W. Miller, manager of the Hippodrome theatre, Youngstown, Ohio, played "Ben Hur," the Metro-Goldwyn-Mayer special, he held a special Saturday morning matinee for clergymen, officials and teachers of the public schools and newspapermen. Also sisters from a local nunnery saw the picture at this time. The matinee was a big success and one preacher delivered a sermon on the picture, declaring that the picture "is one of the best sermons ever delivered."

BOYS! GIRLS!
JOIN "OUR GANG" CLUB
 Free Membership Buttons Given at First Meeting
SATURDAY, JANUARY 7th, 2:30 P. M.
Free Candy to the Kids! **Lots Of Fun** *Free Candy to the Kids!*
 Bring Your Friends-Maywood Theatre-Admission 10c

Herald used by the Maywood theatre, Maywood, a suburb of Chicago, to announce the beginning of its "Our Gang" club. These clubs are proving very successful in increasing the patronage of children and many theatres are now organizing them. The idea was originated by Charles Ryan of the Buckingham theatre, Chicago, and a full story on this club was carried in the Nov. 12 issue of the former "Exhibitors Herald."

historical backgrounds to help solve the mystery. The idea, made public by a front page.

Lyric Theatre
 PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE
1927 SHOWS 7:30-9:00 DECEMBER 1927 ATKINSON NEBRASKA 1927

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
"The American Nation" as a play to people everywhere, "The American Nation" as a play to people everywhere, "The American Nation" as a play to people everywhere.	"The American Nation" as a play to people everywhere, "The American Nation" as a play to people everywhere, "The American Nation" as a play to people everywhere.	"The American Nation" as a play to people everywhere, "The American Nation" as a play to people everywhere, "The American Nation" as a play to people everywhere.	"The American Nation" as a play to people everywhere, "The American Nation" as a play to people everywhere, "The American Nation" as a play to people everywhere.	"The American Nation" as a play to people everywhere, "The American Nation" as a play to people everywhere, "The American Nation" as a play to people everywhere.	"The American Nation" as a play to people everywhere, "The American Nation" as a play to people everywhere, "The American Nation" as a play to people everywhere.	"The American Nation" as a play to people everywhere, "The American Nation" as a play to people everywhere, "The American Nation" as a play to people everywhere.

"I find this monthly calendar a good way to advertise," says A. G. Miller of the Lyric theatre, Atkinson, Neb. "I use my own copy and get 1,000 printed in two color work for \$9. By putting prices under each picture my patrons know how much the show is going to cost before hand."



All this advertising costs the city of Chicago not one penny, since it is used by Pathe to tell Broadwayites that "Chicago," the Pathe special, starring Phyllis Haver and Victor Varconi, is running at the Gaity theatre. Pathe's "Chicago" is the film interpretation of the stage play by the same name that had such a successful run in New York and other cities.



NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD and MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaigns.

ADVENTURER, THE: Metro-Goldwyn-Mayer drama, with Tim McCoy, Dorothy Sebastian, Charles Delaney, George Cowl, Michael Visaroff, Gayne Whitman, Alex Melesh, and Katherine Block. Directed by Viachetslav Tourjansky. Released December 10. Length 4,709.

TYPE AND THEME: An adventure story of a South American revolution. McCoy manages an American-owned mine in Costa Ora. When a revolution headed by Rafael threatens de Silva's government, McCoy rescues his daughter, Dolores, and takes her to his mine headquarters. His feigned friendliness toward the rebels deceives Dolores, and hearing that her father's life depends on her presence at the palace, she runs away. At the palace she finds Rafael in power. McCoy follows and succeeds in replacing the rebel troops with federal soldiers. As the federal troops are to begin an attack, he sees Rafael escaping with Dolores. A strenuous and perilous chase through the mountains results in Rafael's death and Dolores' rescue.

ADVENTURE MAD: Paramount-UFA drama, with Eric Barclay, Lillian Hall-Davis, Nils Asther, Nina Vanna, Albert Steinruck, Paul Graetz. Directed by Lothar Mendes. Released..... Length.....

TYPE AND THEME: The cast, with the exception of Asther, is not known in this country, but Director Mendes has made two American pictures. The tale concerns a wealthy Englishman who wants adventure. A collector of clocks, he mysteriously receives one with a message telling him to listen to the number of times the cuckoo cries and he will thus be led to a buried treasure in Cairo, Egypt. He acts accordingly and after following the cuckoo cries through a number of adventures, he locates the treasure, which turns out to be alligators. He is cured of his adventure madness.

DESERT OF THE LOST, THE: Pathe Western, with Wally Wales, Peggy Montgomery, William J. Dyer, Edward Cecil, Richard Neill, Kelly Gafford, Ray Murro, George Magrill, and Charles Whitaker. Directed by Richard Thorpe. Released December 18. Length 4,933.

TYPE AND THEME: Wales is a Montana cowboy in this one, but has to leave the state because of being unable to prove that in killing a man, he did so in self-defense. He lands in Mexico, where he is befriended by Dolores, daughter of a renegade American, who is trying to marry her to a Chinese bandit because of his secret gold mine. Jim defends the girl and in escaping from a trap set for him by her father, captures the bandit gang and finds the gold mine. A man following him whom he had thought a detective proves to be a friend trying to tell him that the charges against him in Montana have been lifted.

FASHION MADNESS: Columbia drama, with Claire Windsor, Reed Howes, Laska Winter, Donald McNamee, and William E. Tooker. Directed by Louis J. Gasnier. Released..... Length.....

TYPE AND THEME: In which a young man goes to a lot of trouble to make a woman out of the frivolous girl he loves. Aroused by her insinuations regarding Tanaka, daughter of his guide at his hunting lodge, he refuses to let Gloria off his yacht and takes her to the lodge. There the two women are contrasted. One day Vic returns to rescue them from a threatening forest fire, and Gloria, fearing his steps are Tanaka's, shoots through the window, wounding Vic. The women start with Vic on a sled to the settlement. Tanaka falls over a cliff, and to save Vic, cuts herself loose and falls to her death. Gloria carries on successfully, coming out of the ordeal a serious woman.

HERO FOR A NIGHT, A: Universal comedy-drama, with Glenn Tryon, Patsy Ruth Miller, Lloyd Whitlock, Burr McIntosh, Bob Milash, Ruth Dwyer, and Bobby. Directed by William J. Craft. Released December 12. Length, 5,711.

TYPE AND THEME: This one's almost slapstick, so the drama part of the classification is only formal. Hiram, resident of an Eastern summer resort, builds a plane and takes a correspondence course in flying, in order to enter an air race in Europe. Sloan, head of a shaving cream company, his daughter Mary, and Sloan's secretary and nurse arrive. The latter two are after Sloan's money. Hiram falls for Mary but receives no encouragement. He, however, is undaunted and forces himself into Sloan's party for a French aviator. Then Mary learns of the intrigue against her father. She tells Hiram and they get Sloan into the plane and start for New York. They end up in Russia, which is a great aid to the happiness of everybody.

LAND OF THE LAWLESS: Pathe Western, with Jack Padjan, Tom Santschi, Joseph W. Rickson, Charles Clary, Vivian Winston, Frank Clark, Duke R. Lee, and Otto Fries. Directed by Thomas Buckingham. Released December 25. Length 4,131.

TYPE AND THEME: Padjan's first Western as a star, made under the direction of Thomas Buckingham, former Tom Mix director. Padjan wins a job with Kelter, gang leader, by a cut of the cards and soon thereafter falls in love with Polly, whom Kelter also loves. Nettled by Padjan's interference, Kelter has him made captive, then starts terrorizing Polly's household. Padjan escapes and rescues Polly for himself.

LITTLE BUCKAROO, THE: FBO Western, with Buzz Barton, Melbourn Morante, Kenneth McDonald, Peggy Shaw, Al Ferguson, Walter Maley, Robert Burns, Florence D. Lee, and James Welch. Directed by Louis King. Released..... Length.....

TYPE AND THEME: Barton, the hard-riding juvenile, aids in the capture of bandits in this one. As Red Hepner, he and his friend Toby find Crawford, a prospector, dead in the desert, with a note asking the finders to care for his daughter, who is in school in the East. Going to an inn to meet their friend Pemberton, they save Ann Crawford on the way during a stage holdup. Pemberton marries the girl to save her from ruffians. Then Red and Toby ride the stage coach to confirm their suspicions that the owner is responsible for the robberies. After perilous procedure they capture the gang and bring them to town just

as Pemberton is about to be lynched as the bandit leader. The captives name the stage owner as the culprit, whereupon Ann holds Pemberton to his marriage contract.

ON YOUR TOES: Universal comedy-drama, with Reginald Denny, Barbara Worth, Hayden Stevenson, Frank Hagney, Mary Carr, Gertrude Howard, and George West. Directed by Fred Newmeyer. Released November 27. Length 5,918.

TYPE AND THEME: Denny has the type of role he likes in this one, being, at least eventually, a fighter. And there's a ring battle for a finish thrill. Sullivan, fight manager, is insulted by the champion and vows to get a man to defeat him. Going with his daughter, Mary, to the home of former champion Evans, he finds Evans' son a sissy. But Mary falls for him and Young Evans goes to New York with them and opens a dancing school. Mary gets him to be a taxi driver, and getting into a fight with a pugilist, Evans knocks him out. He turns fighter and ultimately makes everyone happy by licking the champion.

SALLY IN OUR ALLEY: Columbia drama, with Shirley Mason, Richard Arlen, Alec B. Francis, Paul Panzer, William H. Strauss, Kathlyn Williams, Florence Turner, and Harry Crocker. Directed by Walter Lang. Released September 3. Length 5,892.

TYPE AND THEME: A poor girl goes to live with her rich aunt—and a title made famous by the song. Sally is the daughter of a woman who had been cut off by her parents for marrying a poor man. They live in a New York tenement, taking in washing. One day Sally returns home to find her mother dead. But her mother had written to a rich sister, who takes Sally to her home. Sally's lover, Jimmie, is told to stay away, which increases Sally's hate for the snobbish rich. Leaving her aunt, she learns that Jimmie is sailing for China and rushes to the pier, arriving just as the boat pulls out. Jimmie, however, had decided to stay near Sally, stepping from concealment to take Sally in his arms.

SERENADE: Paramount drama, with Adolphe Menjou, Kathryn Carver, Lawrence Grant, Lina Basquette, Martha Franklin. Directed by Harry D'Abbadie D'Arrast. Released December 24. Length 5,209.

TYPE AND THEME: Their dying love is reanimated by the sound of his love song, which she had inspired. Rossi, Viennese musician, has not composed a single hit until he meets Gretchen. With her as inspiration, he soon becomes famous and they marry. Then he tires of her, being enamoured of a ballerina at the opera where he conducts. Gretchen is heartbroken and leaves him, throwing Rossi into a fit of remorse, for he realizes that he still loves her. Tracing her to a room in a cafe one night, he implores her to return to him, but she is adamant. The sound of the song she inspired, however, wins her assent.

THAT'S MY DADDY: Universal comedy-drama, with Reginald Denny, Barbara Kent, Lillian Rich, Tom O'Brien, Armand Kaliz, Jane La Verne, Mathilde Brundage and others. Directed by Fred Newmeyer. Released..... Length.....

TYPE AND THEME: A typical Denny vehicle, exploiting the "regular guy" that is liked so well in our country. He is supposed to marry a society girl, whom he doesn't care for at all. But a motorcycle cop leads him to better things by believing his alibi that he was rushing to his daughter in a hospital. There Jimmy makes good his bluff by taking home an orphan girl, who just before the scheduled wedding, cries "Daddy" to him, thereby shooing off his fiancée. Jimmy celebrates his loss by marrying the little girl's nurse.

WIZARD, THE: Fox mystery-drama, with Edmund Lowe, Leila Hyams, Gustav von Seyffertitz, E. H. Galvert, Norman Trevor, Barry Norton, Oscar Smith, Perle Marshall, Richard Frazier, George Kotsenaros and Maude Turner Gordon. Directed by Richard Slosson. Released December 11. Length 5,629.

TYPE AND THEME: Adapted from Gaston Leroux's "Baloo," this one develops sinister proceedings with the aid of an actor in ape's clothing. A scientist, Coriolis, had suffered the death of his son in the electric chair, and to avenge him upon the judge and former district attorney, has trained an ape to work his will. At a birthday party given by Judge Webster for his daughter, Anne, to which his friends, the attorney and the scientist are invited, the mysterious business commences. A newspaper reporter, Gordon, after both judge and attorney have strangely disappeared, goes to Anne's room and discovers the ape. He kills the beast, and for that or some other reason, reaches a sentimental understanding with Anne.

Your Classified Ad Will Do the Work!

Exhibitors Herald has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 5c per word. See this week's classified page. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.



PRESS SHEETS

CALL OF THE HEART, THE (Universal: In parts of the country where dogs are used for pulling sleds in the winter, a mush race might be a novel way of exploiting this picture. If there is no snow, have the dogs pull coaster wagons. A good topic for a newspaper essay contest would be "Why the dog is man's best friend," calling attention to Balto, the Alaskan dog that won international fame a few years ago by leading the team that transported antitoxin serum. In many towns there are dogs that everyone knows of because of some special characteristic or deed of service. Sponsor a contest and award prizes for the best essays on local dog heroes. It should not be difficult to arouse interest in such a proposition.

COHENS AND KELLYS IN PARIS, THE (Universal): Free passes might be given away to those whose names are Cohen or Kelly. Print these in your daily advertisements with the announcement that if the parties so named will present the ad at the box office they will be admitted free. A stage presentation could be used in the form of an Apache dance. Newspaper contests on the following topics could be run: "Why I Would Like to Live in Paris," "What I Did When I Visited Paris with the A. E. F." or "The History of the Eiffel Tower." Teasers and throwaways with these titles may be printed: "A Wife and an Artist's Model," "Paris Secrets," "C'est La Vie," "When in Paris," etc. You might address a letter to "Mr. Kelly or Mr. Cohen," and if the post office catches on and delivers the envelope to you, the story should get a break in the papers.

FASHION MADNESS (Columbia): The always interesting fashion show, exhibit, review, or whatever you want to call it, should be used with a picture like this whenever possible. Merchants will be glad to co-operate on this, and it is sure to help the fashion shops and also the box office. Arrange with a fashion shop for a series of window displays on the methods used to obtain the material used in making women's clothes. A stage setting for the picture can represent a huge fashion hook from which couples dressed in different period styles, can emerge and do a dance that is characteristic of the time.

FOURFUSHER, THE (Universal): This title suggests some good ideas for newspaper contests. The following are examples: "The Greatest Fourfusher I Ever Knew," "Why It Doesn't Pay to Be a Fourfusher," and "The Time I Was a Fourfusher." Copy for throwaways can read "Only a fourfusher will fail to get a kick out of 'The Fourfusher.' That's why you are requested to attend the theatre, (dates)," "Don't be a fourfusher. Come to the theatre, (dates) and find out why," "It's a shame the way fourfushers get away with murder. The fourfusher at the theatre lands a girl, a bank roll and a Rolls-Royce." "An ounce of fourfushing may be worth a ton of hard work. If you don't believe this see 'The Fourfusher' at the theatre You'll be surprised!"

HAM AND EGGS AT THE FRONT (Warner Bros.): A new suggestion in this press sheet is this: Supply the largest laundry in town with laundry shirt cardboards, with your advertisement printed on them; or, get their permission to have the copy printed on the cardboard used regularly by them. Put a stretcher near the box office with this notice placed over it, "Placed here for the convenience of our patrons who laugh themselves sick at 'Ham and Eggs at the Front.'" Perhaps some restaurant would be glad to co-operate with you in exploiting this picture with the idea of "ham and eggs." A colored jazz band would make a good stage act. The local Armour Company office may donate a "ham what am" to patrons holding lucky numbers.

LEIONNAIRES IN PARIS (FBO): Get American Legion tieups on this "dough" boy of comedies. Actual shots of the American Legion Convention in Paris are used in the picture. Have a special Legion Night, and if you wish, work it as a benefit show. Try to pull off a special Parisian dance act before each performance, and if possible get a Legion man to act as master of ceremonies, having him tell of some of his experiences during his second trip to France. Tieup with a newspaper and a shoe store, running a contest to find out who has the highest feet in town, and then have the shoe store donate a

pair of shoes to the winner. If practical, get the town band to play at the evening performances; and whatever you do don't spoil the show by not having the proper type of music for it.

NO PLACE TO GO (First National): "Has Modern, Jazz-Mad Youth 'No Place to Go'?" and "Why the theatre is the BEST place to go anytime," are two ideas for newspaper contests. The following copy might be used in teasers, or in your regular ads: "Where you ain't, 'Romance is something which happens where you ain't,' Artemus Ward once opined, and it is this theme which is demonstrated in a very delightful fashion in 'No Place to Go,' a First National comedy-drama starring Mary Astor and Lloyd Hughes, that is now playing at the theatre." Tieup with sporting goods stores selling golf outfits, clubs, etc., prepare the following "See what happens to a golfer when he is marooned on a cannibal island with nothing to do but practice golf strokes."

OUTCAST SOULS (Sterling): Tieup with the Salvation Army, or with any aid society, in admitting free all those sanctioned by the society as being too poor to get entertainment. Run this fact in all your ads and in as many other ways as possible. Teasers can read, "Is Old Age Coming on? Don't Be an Outcast Soul. Wouldn't you enjoy seeing the show by that name?" "Do Children Forget?" etc. Tieup with the shoe repairers with the copy, "If you have any 'Outcast Soles' we will repair them better than anyone else." For tieups with other merchants use the copy, "Are Your Parents 'Outcast Souls?' Perhaps you are not thoughtful enough of them. Buy them a (article)..... and then take them to see OUTCAST SOULS which is now playing at the theatre." Get some of the youngsters who have "scooters" to hang signs advertising the film on their backs. This would be inexpensive and would attract attention in a different manner.

RAWHIDE KID, THE (Universal): "Because there's a laugh sequence of a Jewish peddler drawing a gun and forcing the cowboys to buy his entire stock

of clothing, pans, toilet articles, etc., in this picture, perhaps a local women's club would welcome the opportunity to hold a rummage sale in your lobby," says the press sheet. Or, arrange a special "Hoot Gibson Day"; or give away gilded horse shoes to the first one hundred boys in line, at a certain performance that has been advertised. Get the bank to display a cowboy hat full of pennies, announcing a guessing contest, the one guessing nearest the correct number of pennies, to be given so much to start an account with. Sponsor a horse race; or a contest to see who can make the most words from the letters in Hoot Gibson's name.

RED RIDERS OF CANADA (FBO): Put the famous slogan of the Northwest Mounted of Canada to work for you, for example: An amusing newspaper contest that should guarantee attention is an essay competition for men or women on "How Did Your Wife, 'Get Her Man'?" Tack cards can read: "Red Lips, Red Blood, Red Coats. See Patsy Ruth Miller in 'The Red Riders of Canada' now playing at the theatre." A window tieup for a railroad company can carry this copy: "Tour the Canadian Northwest. 'You'll want to, after seeing the magnificent scenery in 'Red Riders of Canada.'" A very appropriate and instructive feature story can be run in the local papers previous to the showing of the picture. This can be a short history of the Royal Northwest Mounted or some true stories of their ability and daring.

SAILORS' WIVES (First National): The best copy presented for advertising this film is the following: "SUSPECT YOU WERE GOING BLIND IN A MONTH? Suppose you were a wealthy girl,—member of the smart set—beautiful—clever. Suppose you were suddenly told that you had only one month left before your eyes were forever to be darkened by total blindness? WHAT WOULD YOU DO? Would you calmly resign yourself to your fate and watch the days slip through your fingers until you passed into eternal night—OR would you uproot yourself from everything that bound you to your old life, fling discretion to the winds and try to cram into your last hours a lifetime of frenzied gaiety? This is the powerful theme of SAILORS' WIVES, a First National picture, with Mary Astor and Lloyd Hughes, that is now playing at the theatre."

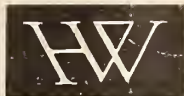
SAN FRANCISCO NIGHTS (Gotham): This press sheet has the following to say about exploitation: "Exploitation does not necessarily mean 'stunt' advertising. Sometimes in a particular community such methods have a reverse action. They keep the people away. It is up to the individual showman to know his patronage and how best to appeal to them in such a way that they will respond. Advance stories tied up with the proper amount of advertising, plus the adequate use of posters, photographs, heralds, etc., will often turn the trick of a box office sell out as well as some sensational stunt that merely brings a smile but that does not sell any tickets." A suggestion for a newspaper contest is the question, "How did a certain section of San Francisco get the title of 'Barbary Coast'?" This is the locale for the picture.

SIREN, THE (Columbia): Place over the marquee some rocks and the figure of a mermaid painted on canvas or compo-board with this inscription, "The sirens of old lured sailors to destruction on the rocks. See how the modern siren works, at this theatre " A mock trial might be staged before each performance, by debating clubs or high school students. Print "The Siren" on regular playing cards and distribute them with the announcement that the person bringing in five of them will be admitted free, and the person holding the highest hand will be given a prize.

WAGON SHOW (First National): Here is a little stunt that is worth a try. Put a peanut in an envelope marked in large letters "ONE PEANUT," and also inclose a small slip reading: "One peanut doesn't make a circus! If you want to see a real circus, come to the now and see 'The Wagon Show,' starring Ken Maynard." Tieup with an automobile sales agency and use this copy: "After you've seen 'The Wagon Show' come in and see our Auto Show at 15 Main St.," etc. For those who dress their ushers in different costumes according to the type of picture, domino or clown suits can be used. A lot of clever fake stuff for the lobby can be worked up as a "wild animal" exhibit.



Have you seen one of these before? It is a 12" x 18" "flash" used by Paramount to herald pictures that are in production. On the other side of the sheet the rest of the cast is described.



QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of picture:

- C—Comedy
- D—Drama
- R—Romance
- F—Farce
- M—Melodrama
- W—Western
- My—Mystery

Where the picture is a comedy-drama, comedy melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Review" column are those of the issues of Moving Picture World in which the pictures were reviewed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of EXHIBITORS HERALD in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which this information will be printed.

Title	Players	Length	Released	New Pictures	Reviews
Columbia					
1927					1927
Alias the Lone Wolf (D)	Lytell-Wilson	5831	Aug. 22	Jan. 7	Oct. 1
Blood Ship, The (M)	Bosworth-Logan	6843	Aug. 10	Dec. 3	July 23
By Whose Hand? (MyD)	Cortez-Gilbert	5432	Sept. 15	Dec. 31	
College Hero, The (CD)	Agnew-Garon	5628	Oct. 9		
Isle of Forgotten Women (D)	Tearle-D. Sebastian	5645	Sept. 27	Dec. 3	
Lone Wolf Returns (M)	Lytell-Wilson	5750			July 31
Opening Night, The (D)	Windsor-J. Bowers	5524	Nov. 14		
Pleasure Before Business (F)	Davidson	5569			May 14
Sally in Our Alley (M)	Mason-Allen	5392	Sept. 3		
Screen Snapshots		1000			Aug. 28
Stage Kisses (D)	Harlan-Chadwick	5435	Nov. 2	Jan. 7	
Stolen Pleasures (CD)	Revier	5054			
Sweet Rosie O'Grady (CD)	Mason	6108			Oct. 2
Tigress, The (M)	Holt-Revier	5357	Oct. 21		
Wandering Girls (CD)	Revier-Agnew	5426			
Warning, The (M)	Holt-Revier	5791	Nov. 26	Dec. 3	

Cranfield & Clarke, Inc.					
1927					1927
Real Charleston	Lesson Novelty	2000			Apr. 24
Angelus, The (D)		2000			May 15
Wooden Shoes	International				May 8

Emblem Films					
1927					1927
Husbands or Lovers	Jannings	6250			Dec. 3

Excellent					
1927					1927
Back to Liberty	Walsh-Breese	5980	Nov. 10		
Bowery Cinderella (M)	O'Malley-Hulette	6900	Nov. 1		Nov. 26
Broadway Madness	De La Motte-Keith	6300	Oct. 1		
Nest, The (D)	Frederick-Herbert	7393	Aug. 1		
Satan and the Woman	Windsor-C. Keefe	6900	Dec. 20		
Stronger Will, The	Percy Marmont				
Your Wife and Mine (F)	Phyllis Haver	5867	Sept. 1		

F B O					
1927					1927
Affame in the Sky (M)	Luden-Lynn		Dec. 18	Dec. 10	
Bandit's Son, The (W)	Bob Steele	4765	Nov. 20	Dec. 10	
Breed of Courage (D)	Ranger	4910	Aug. 7		
Boy Rider, The (W)	Buzz Barton	4358	Oct. 23	Dec. 3	Oct. 8
Cherokee Kid, The (W)	Tyler-Lynn	4837	Oct. 30	Nov. 26	
Clancy's Kosher Wedding (CD)	George Sidney	5701	Sept. 17		Sept. 10

Title	Players	Length	Released	New Pictures	Reviews
Coward, The (D)	Warner Baxter	5093	Aug. 21	Sept. 10	
Desert Pirate (W)	Tom Tyler	4754	Dec. 25	Dec. 24	
Don Mike (RD)	Fred Thomson	5723			Mar. 5
Flying U Ranch, The (W)	Tom Tyler	4913	Sept. 4		
Gambler's Game, The (W)	Tom Tyler		Oct. 30		
Gingham Girl, The (C)	Lois Wilson	6300	Oct. 2	Nov. 26	July 30
Great Mail Robbery, The (M)	Von Eltz-Nelson	6507	Aug. 15		July 2
Harvester, The (D)	Orville Caldwell	7014	Nov. 23	Nov. 19	Nov. 19
Hook and Ladder No. 9 (D)	Ed Hearne	5240	Nov. 13	Dec. 3	Nov. 26
In a Moment of Temptation (M)	Kit Guard	5665	Sept. 18		Dec. 10
Jake the Plumber (C)	Jesse De Vorka	5186	Oct. 16	Dec. 3	
Judgment of the Hills (D)	Darro-Valli	6481	Nov. 6	Nov. 12	Aug. 20
Legionnaires in Paris (C)	Cooke-Guard		Dec. 27	Dec. 10	
Lightning Lariats (W)	Tyler	4536			Jan. 22
Loves of Ricardo (D)	Beban			Dec. 31	
Magic Garden (D)		6807			Feb. 26
Mojave Kid, The (W)	Bob Steele	4924	Sept. 25		Aug. 6
Moon of Israel (D)	Maria Corda	6680			July 9
Mother (D)	Belle Bennett	6885			Mar. 19
Moulders of Men (M)	Frankie Darro	6412			Apr. 9
Naughty Nannette (CD)	Viola Dana	4949			May 9
Not for Publication (M)	Ralph Ince	6140	Aug. 31		July 23
Outlaw Dog (M)	Ranger	4721			Apr. 23
Racing Romeo (D)	Red Grange				Dec. 10
Ranger of the North (D)	Ranger	4941	Oct. 9	Dec. 3	
Shanghai'd (M)	Ralph Ince	6004	Oct. 19	Dec. 3	Aug. 20
Silver Comes Thru	Thomson	5476			May 28
Slingshot Kid, The (M)	Buzz Barton	4886	Dec. 4	Dec. 10	
Sonora Kid (W)	Tyler	4565			Mar. 5
South Sea Love (D)	Patsy Miller	6388	Dec. 10	Nov. 12	
Swift Shadow, The (D)	Ranger	4892	Dec. 11	Dec. 10	
Tarzan and the Golden Lion	A Jungle Fantasy	5807			Apr. 2
When the Law Rides (W)	Tyler-Darro				Dec. 24

First Division					
1928					1928
Chicago After Midnight (M)	Ince-Mendez		Mar. 4		
Coney Island (D)	Lois Wilson		Jan. 13	Dec. 17	
Dead Man's Curve (D)	Fairbanks, Jr.	5511	Jan. 15	Dec. 17	
Driftin' Sands (W)	Bob Steele	4770	Jan. 1	Dec. 17	
Little Mickey Grogan (D)	Frankie Darro	6515	Jan. 30	Dec. 17	
Wizard of the Saddle (W)	Buzz Barton		Jan. 22		Dec. 24

First National					
1927					1927
All Aboard (C)	J. Hines	6300			April 2
American Beauty (D)	Billie Dove	6333	Oct. 9	Nov. 19	Oct. 22
An Affair of the Follies (D)	All-Star	6422			Mar. 5
Breakfast at Sunrise (CD)	C. Talmadge	6042	Oct. 23	Nov. 12	Nov. 26
Broadway Nights (C)	L. Wilson	6765			May 21
Camille (D)	Norma Talmadge	3692	Sept. 4		May 2
Chaser, The (C)	Harry Langdon		Feb. 12		
Convoy (D)	Sherman-Mackaill	7724			May 21
Crystal Cup, The (D)	Mackaill-Mulhall	6380	Oct. 16	Nov. 12	Oct. 29
Dance Magic (M)	Lyon-Starke	6585			Aug. 13
Drop Kick, The (D)	Barthelemess	6802	Sept. 25		
Easy Pickings (MyM)	A. Q. Nilsson	5400			Feb. 26
Framed (M)	Sills	5232			July 9
Gorilla, The (My)	Murray-Kelsey	7133	Nov. 13	Nov. 26	Nov. 26
Gun Gospel (W)	Ken Maynard	6288	Nov. 6	Dec. 17	
High Hat (CD)	Lyon	6161			Mar. 19

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Suggests Big Theme for Film

AMASA, MICH.—To THE EDITOR: New Year's greeting to the staff. It's been quite a spell since I have contributed anything to the HERALD, which I am pleased to note has now been combined with the WORLD. Mr. Quigley is to be complimented on this merger and the trade as well.

Business has been quiet for the past year and so I have not been so busy that I couldn't sit back and review the march of the industry, reading much in the trade papers on the lines as well as between.

In my humble opinion (with apologies to William Randolph Hearst) the industry has produced no outstanding picture since "The Birth of a Nation," with the single exception of "The Ten Commandments," which has had that something in human appeal as either of these. Just why this is true, at least to me, I haven't been able to figure out unless it is because the producers have been too busy with mass production on a lot of program subjects, some of which were labelled specials and ballyhooed as \$2 toppers on Broadway.

What follows herewith is something that has been on my chest for some time and I am passing it on for what it is worth. Perchance it may give someone in the industry something that should prove to be the outstanding achievement of the industry for all time.

Produce a picture using the second coming of Christ as the theme. Scriptural references will show that the world (and by this is meant the planet Earth) is now traveling in that general direction with a wide-open throttle. If such a theme is correctly handled it will make a big, lasting smash as a picture with a tremendous human appeal and at the same time serve as a good influence upon our fellow creatures who are or are becoming careless or neglectful of the fact that the Kingdom of Christ will not always be in the offing.

Just when this will occur, of course, no one can tell. Nevertheless, the Scriptures will reveal with just ordinary perusal that many of the prophecies therein recorded are ripe for fulfillment.

The industry needs a picture of this type. No less does the world need it.

Who would I pick to produce it? After careful consideration I would select Cecil B. DeMille. D. W. Griffith would be my second choice. This is no reflection on D. W.'s ability nor my opinion of his ability.

Such an undertaking would be beset with problems but these would fade into insignificance when compared with the tremendous success that would attend the production of this supreme cinema achievement.

I know that some of my fellow exhibitors will smile and say, "Pete's got religion." Not any more than before and I'm a darn long way from being a saint. I'm only an ornery sinner like the rest of you, but the Scriptures are open to anyone who chooses to read and if you think I'm off my trolley just take and blow the dust off the old family Bible and "Search ye the Scriptures." Then after you have studied the Works you will probably develop some ideas of how this job should be put across.

The whole matter lends itself to endless possibilities and by the same token it may be rendered worthless unless caution is used with strict Scriptural interpretations. There lies the secret of the success or failure of such a picture.

I am anxious to see your first issue of the

combined HERALD AND WORLD. It has been my pleasure to read both of these papers for some time. The HERALD, however, has been my old standby and for that reason I am glad that the combination will be under the leadership of Mr. Quigley.

With kind regards and best wishes for the New Year.—PIONEER PETE, Pioneer Theatre, Amasa, Mich.

Now You've Started, Keep Up

MENARD, TEX.—To THE EDITOR: Happy New Year, HERALD, and congratulations on the new and combined HERALD-WORLD that will serve us this year and many more to come.

Haven't reported or written for a long time. Been just too darn busy. Notice where J. C. Jenkins is at last heading for Texas, hope he doesn't pass us up even if we never have written any poetry to the paper. Maybe his car will be named Colleen after he reads the current surveys just published.

Wonder how many of the boys used the situation of Christmas and New Year's falling on Sundays to try out their towns on the Sunday question? We did here. First time I ever ran Sunday shows. Most favorable comment in general. Most people wanted to know why we didn't keep it up.

Seems to me pictures as a whole have kept on a higher entertainment level than ever before. Maybe I'm just too optimistic, but really there are fewer poor ones than usual, even though I read plenty of howls in the department from time to time. Nineteen twenty-eight will doubtless bring about as many changes as the past year, Metro's advertising continues to be the worst and First National's the best on the market, rentals will try to reach higher levels, everybody will make bigger and yet bigger and better film. We poor chaps will make less and less, or do we?

Very best wishes to everybody in the office of THE trade paper.—HENRY REEVE, Mission theatre, Menard, Tex.

List of Theatres in St. Louis

(Continued from page 15)

ville. 87. Orpheum, 2,128. Pictures and Orpheum vaudeville. 88. St. Louis, 3,881. Pictures and Orpheum vaudeville. 89. Bridge, 700. Closed.

90. Criterion, 892. George Pleakos. 91. Chouteau, 235. T. Kitchoff. Airdome seats 500. 92. Eighteenth street, 368. W. O. Reeve. Airdome seats 650. 93. Fairy, 770. Maury Reichman. Airdome seats 796. 94. Famous, 373. Closed. 95. Gem, 596. James M. Drake. 96. Arcade. Airdome, 1,764. James Drake. 97. Hudson, 590. Harry Worack. 98. Hickory, 234. Closed. 99. Ivanhoe, 690. Fred Hoffman. 100. Kickerbocker, 596. Knickerbocker Amusement Co. Airdome seats 800. 101. Macklind, 800. B. J. Leukin. 102. Marquette, 795. Frank Speros. 103. Maryland, 500. W. O. Reeve. Airdome seats 925. 104. Melvin, 576. Christ Zotos. 105. Monroe, 250. Closed. Airdome seats 1,350. 106. Movie, 263. J. P. Murphy. 107. McNair, 607. J. Kotnik. Airdome seats 700.

108. Merry Widow, 250. P. J. Murphy. 109. Monarch, 320. P. J. Murphy. 110. New Family, 682. G. Lange. 111. New Liberty, 379. George Endler. 112. Pauline, 783. C. A. Kalbfell. Airdome seats 1,100. 113. Venus, 492. A. Sanowsky. 114. Pestalozzi, 577. Laura Camp. Airdome seats 800. 115. Plaza, 735. Maury Stahl. 116. Palm, 901. Sanford Amusement Co. 117. Queens, 601. William Goldman. Airdome seats 730. 118. Robin, 640. F. Calhoun.

119. Roosevelt, 646. Christ Zotos. 120. Star, 521. C. Eftin. 121. Wilson, 283. P. Rybaki. 122. Yale, 575. Closed. 123. Union Station, 300. J. Miller. 124. Embassy, 839. H. Paszemoglu. Airdome seats 1,380. 125. Southampton, 738. Closed. 126. Irma, 250. Tom Crealey, owner-manager. Airdome seats 500. 127. Kirkwood, 500. Frank Wagner, owner-manager. Airdome seats 1,000. 128. Wellston, Wellston, Mo., 2,100. Wellston Amusement Co. 129. Community, Overland, Mo., 700. J. Johnson, owner. 130. Overland, Overland, Mo., 800. Robinson. 131. St. John's Hall, Florissant, Mo., 300. F. Costello. 132. Cem. St. John's Station, Mo., 500. Harry Holloway. 133. Odeon, 1,914. Sometimes plays special pictures. Henri Chouteau.

St. Louis Setting Seat Record

(Continued from page 15)

seats, and after that the worry of the management ceased. The projection machines were placed on a wooden platform near the entrance and no effort was made to fire-proof the operator's booth. Later the building department banned the tents and forced the erection of brick and concrete houses.

St. Louis also pioneered in motion picture production. O. T. Crawford, who had opened a film exchange here in 1907, conceived the idea of making pictures for exhibition in his own theatres. Eddie Dustin was his righthand man. Crawford built such houses as the Novelty, Union, Kings, Bremen and Shenandoah.

Skouras Brothers Start in 1914

Skouras Brothers Enterprises, which operates more motion picture theatres in St. Louis than any other organization, was started in 1914, but not under that name. In that year Spyros and Charles Skouras purchased a half interest in the Olympia at 1420 Market street. The theatre was incorporated for \$20,000. Today Skouras Brothers Enterprises is interested directly or indirectly in 38 theatres in St. Louis and St. Louis county, with 52,974 seats and in 19 airdomes seating 31,878. Six of their theatres are closed at present.

While in 1906 it cost but \$75 a week to operate, the present day first-run palaces such as Skouras' Ambassador and Missouri, Loew's State and the St. Louis theatre have weekly expenses of upwards of \$20,000 and on the year must take in more than \$1,000,000 each before they can figure on any profit.

Still Have Hope for Government Help in Far East Film Trade

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 10.—Authorization for employment by the department of commerce of a motion picture trade commissioner for the Far East has been refused by the House appropriations committee, and no fund for that work appears specifically in the department's appropriation bill. However, the funds for the department are increased under the general heading of "promoting commerce," and if a specific item is not put into the bill on the floor of the House and Senate, it may still be possible, it is thought, for the bureau of foreign and domestic commerce to undertake this work.

Besought by a large number of business representatives to make provision for various trade investigations, the committee declared that much of this work should be conducted by trade organizations.

The need for a film trade representative in the Far East was laid before the committee by Burt New, Washington representative of the Hays organization, and Dr. Julius Klein, director of the bureau of foreign and domestic commerce.

It was pointed out by Dr. Klein that among the problems facing the trade in the Far East are a 25 per cent gross production tax under consideration in New South Wales and the Australian provision that 2,000 British films must be shown at each place. In India a committee is working on film legislation that will restrict business, and Japan and the Dutch East Indies are likewise engaged in efforts to a curtailment of American films, said Dr. Klein.

CLASSIFIED Advertising



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Position Wanted

THEATRE ORGANIST at liberty would like to get connected with a reliable house. Will go anywhere. Address M. R. Waddell, 129 Forest Ave., Dalton, Ill.

OPERATOR—wishes steady position with a reliable house, 18 years experience. Married, reliable, best of references. Address Fred T. Walker, 6247 Blackstone St., Chicago, Ill.

THEATRE ORGANIST—Experienced on all makes. Go any place. Mabel Young, Plaza Hotel, North Ave. and North Clark St., Room 212-B, Chicago, Ill.

ORGANISTS thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

PROJECTIONIST, 15 years' experience, desires connection with reputable chain. Complete repair shop enables me to keep equipment in A-1 condition. Rewind own motors and generators. Can save \$5 for any employer. Married, non-union, sober, reliable. Address Box 229, Exhibitors Herald, 407 S. Dearborn St., Chicago, Ill.

MANAGER as operator, 15 years experience, can, and am willing to do anything in the theatre, married, 38 years old. Address Mr. O. R. Haus, Hastings, Minn.

WANTED—Position as Moving Picture Operator. Thirteen years experience. Wire at once, stating salary. David S. Mayo, Box 272, Bowdon, Georgia.

ORGANIST—Conservatory and movie school graduate. Will work for reasonable salary on good organ for experience. Address Miss Beulah Tripp, 1302 Avenue G, Ft. Madison, Iowa.

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PANATROPE or ORTHOPHONIC; must be a late model, in good condition and a bargain. Address Crockett Brown, Nashwauk, Minn.

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FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ used or new Reproduco Pipe Organs. Address S. B. McFadden, Havana, Illinois.

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BEST REPAIR SHOP in the country for overhauling and repairing projection machines, ticket machines, motors, etc. Expert workmanship, prompt service, reasonable prices. Movie Supply Company, 844 South Wabash Avenue, Chicago.

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21,000 MOVING PICTURE THEATRES showing population and seating capacity in most cases. Price \$6 per M. or \$50 for the complete list. 2,100 chain theatres operating from 2 to 150 theatres @ \$22 per M. 1,043 Film Exchanges @ \$10 per M. 222 Manufacturers of studios @ \$4 per M. 452 Moving Picture Machine and Supply Dealers @ \$8.50 per M. All guaranteed 97% correct. Address Trade Circular Company, 166 W. Adams Street, Chicago, Illinois.

Equipment Wanted

WE PAY BEST prices for used opera chairs, projection machines, ventilating fans, portable projectors, etc. Movie Supply Company, 844 South Wabash Avenue, Chicago.

Equipment for Sale

HIGH GRADE, GUARANTEED USED EQUIPMENT at very reasonable prices. All makes of motion picture machinery such as Simplex, Powers, Motiograph projectors, Powers high intensity arc lamps, compensators of all kinds, motors, and Mazda regulators. Also first class overhauling done on all kinds of motion picture equipment. An inquiry will bring a prompt quotation. It pays to investigate. Address Joseph Spratler, 12-14 E. 9th St., Chicago, Ill.

CHICAGO CLEARING HOUSE for Second Hand Equipment. Seats, Rebuilt projectors of all makes, Screens, Pianos, Organs and other miscellaneous articles for the theatre. Address Illinois Theatre Equipment Company, 12-14 E. 9th Street, Chicago, Illinois.

COMPLETE THEATRE EQUIPMENT including 500 opera chairs, two Simplex Projectors, Martin Rotary Converter, Screen, Ticket Selling Machine, Lightning Changer, Ticket Chopper, etc. Address Box 111, Exhibitors Herald, Chicago.

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320—Upholstered chairs. Every back and seat newly upholstered in Blue Spanish Leather. Very low price and quick shipment. C. G. Demel, 845 S. State St., Chicago, Ill.

2,000—Brand new veneer opera chairs, finished in Gray, Mahogany and Walnut. These chairs only slightly higher than used ones and are very rare bargains. Exact photo and full details submitted in first letter. Please state number of chairs required. C. G. Demel, 845 S. State St., Chicago, Ill.

FOR SALE—Used Theatre chairs, always a stock on hand, also veneer seats, write your requirements. Address Theatre Seating Co., 845 S. State St., Chicago, Ill.

Help Wanted

WANTED—First class mechanic and motion picture equipment repair man, thoroughly experienced on Simplex, Powers and Motiograph. Good salary, splendid position and wonderful opportunity for right party. References required. Address Box 231, Exhibitors Herald, 407 S. Dearborn St., Chicago, Ill.

WANTED PARTNER to manage one of chain theatres. Must have \$5,000; good proposition. Opportunity to own further interests. Address Box 26, Kcene, N. H.



WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

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Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

F B O

THE MOJAVE KID: Bob Steele—10%. December 30. Dandy picture. Steele will be a good one soon if they give him good stuff to work in. Five reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE MOJAVE KID: Bob Steele—This is a very good Western. Drew good and seemed to satisfy. Steele is very promising, if the rest of his pictures are as good as this one. Six reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

TERROR OF BAR X: Bob Custer—70%. Fair Western. Not much action until the last, but seems to hold interest. Five reels.—W. U. Shelnut, City theatre, LaFayette, Ala.—General patronage.

CYCLONE OF THE RANGE: Tom Tyler—A very good Tyler picture but didn't seem to draw as good as some others. Played two nights to very small houses and lost money.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

CYCLONE OF THE RANGE: Tom Tyler—25%. December 9-10. Another good Tyler picture with little Frankie Darrow doing his part in a commendable way. Played two nights to very small houses and didn't make expenses. Five reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

FLAMING FURY: Ranger—36%. December 23-24. I believe that this is the best Ranger picture that we have played. The dog was kept busy doing something all through the picture and that is what my patrons like. Played two nights to small houses, due to Christmas entertainments, and made just a little above expenses. Five reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

BRED IN OLD KENTUCKY: Viola Dana—An interesting picture. Not very much action, however. Did only a fair business on this one.—Ray P. Murphy, Old Trail theatre, Hebron, O.—General patronage.

SPLITTING THE BREEZE: Tom Tyler—40%. Very good but the kids sure missed little Frankie. Five reels.—W. U. Shelnut, City theatre, LaFayette, Ala.—General patronage.

SILVER COMES THROUGH: Fred Thomson—45%. November 25-26. Another good Thomson picture and pleased nearly everyone who saw it. Played two nights to fair houses and made some money. Six reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

THE SONORA KID: Special cast—Very good outdoor picture.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

SILVER COMES THROUGH: Fred Thomson—18%. December 23-24. Good show. Just like all his other pictures, plenty of action, and Silver sure is the lead of the cast. Well, Fred, one more from F B O and then the price goes up on the Paramounts and maybe you'll not make as good a hit as you did

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported is divided by average daily gross of picture holding house record to determine relative box office value in terms of percentage.*

EXAMPLE: \$75 (average daily gross of picture reported) divided by \$100 (average daily gross of picture holding house record) equals .75 (percentage rating given in report).

When a picture has received percentage ratings in 10 reports it is entered in **THE BOX OFFICE TICKER** with its current gross average indicating relative attraction values of pictures listed therein.

THE BOX OFFICE TICKER appears on page 57.

before. Good luck, Fred. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE SONORA KID: Tom Tyler—25%. December 31. A good action picture, but Tyler missed his pal, Frankie Darrow. Kids disappointed.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SILVER COMES THROUGH: Fred Thomson—Another good one from Thomson and went over good. Played two nights to fair houses and came out some to the good. Have one more to play and then, I suppose, it's good-bye to Fred and Silver.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

MOULDERS OF MEN: Special cast—50%. December 28. This is a wonderful picture. More of a special than most so-called specials. Story great. Conway Tearle good. Frankie Darrow wonderful. Rex Lease and Margaret Morris fine. I played the picture as a program picture one day. If you haven't played it buy it and play it three days. It will give 100 per cent satisfaction to people that want real entertainment, clean and interesting.—Bert Silver, Sil-

ver Family theatre, Greenville, Mich.—General patronage.

CALIFORNIA OR BUST: George O'Hara—30%. December 20. A fine little picture and went over in fine shape to a small house. Had vaudeville with this one and didn't get enough out of it to pay expenses. Five reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

THE HARVESTER: Special cast—Gene Stratton Porter's name drew what few we got, but was stormed out the second night. It did not please as well as her other works. Seven reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

BREED OF THE SEA: Special cast—Peter B. Kyne's stories always good and so is this picture. Poor box office receipts but no fault of the picture.—M. M. Haymans, Dreamland theatre, Metter, Ga.—General patronage.

THE HARVESTER: Special cast—We have a job in this business in trying to please them all, and this picture does not begin to complete the job. The folks who made this picture tried hard enough but the story they had to work with does not measure up to present day demands. Love scenes are too slushy and the younger set will titter right out loud at the stuff, while on the other hand the older patrons will tell you it is a good picture. So there you have it. The one likes it and the other does not. It does not have near the drawing power that other books of this writer have. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

SHANGHAI: Special cast—December 30. Small town exhibitors be on your guard. This is a story of Frisco's Barbary Coast; of booze, wild women and sea rats. The moral tone is very bad. It certainly gives the reformers a good chance to yell for censorship. A few more like this, and they'll get it. Seven reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

DON MIKE: Fred Thomson—Something different from the average Thomson, and seemed to please a little better. Did not draw as good as usual. Five reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

First National

ROSE OF THE GOLDEN WEST: Gilbert Roland-Mary Astor—50%. January 1-2. This is a good picture. Stars and cast fine. Story history, making a satisfactory entertainment to our audience. Gave satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HER WILD OAT: Colleen Moore—10%. January 1. Fifteen below zero when I played this so I lost money. However, it is a typical Moore picture and will please her fans. Some patrons say that her pictures are all alike, starts as a poor girl of the streets and climbs to the top too often. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

NO PLACE TO GO: Mary Astor-Lloyd Hughes—15%. December 31. A pretty fair program picture.

Reports indented and printed in bold face are those contributed by members of Van's Gang, who reported to "Straight from the Shoulder Reports" in Moving Picture World prior to the merger.

A good cast of actors and you expect a little more than you get in this one. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

THE DROP KICK: Richard Barthelmess—Had a fair crowd the first night. Second night terrible. Sort of far fetched, but, of course, the old football game is won in the last minutes so the kids said it was okay.—H. L. Brown, Grande theatre, Port Allegany, Pa.—General patronage.

NO PLACE TO GO: Mary Astor-Lloyd Hughes. I have had the pleasure to see Mary Astor in many photoplays, but she never proved herself as capable as in "Rose of the Golden West" and her last one, "No Place to Go." This little picture is not credited by many as being anything worthwhile, but my patrons liked it better than anything I have had to offer in quite a spell, so you may know if my patrons liked it yours will like it also. Book it for a long run. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

McFADDEN'S FLATS: Murray-Conklin—52%. December 8. Still very cold. Picture is very entertaining. Conklin forgot to shut off the light in the barber shop part of the time when he was not using it, after the director had closeup of him doing so. The Scotch economy brought a hearty laugh, however.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

BROADWAY NIGHTS: Lois Wilson—A very good program picture that pleased fairly well to the few that came out to see it. However, made a little above expenses.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

BROADWAY NIGHTS: Lois Wilson—30%. December 2-3. A fine little program picture and, I think, pleased most everyone. Played two nights to small houses but came out a little to the good. Seven reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

THE DEVIL'S SADDLE: Ken Maynard—44%. December 15. Second of Maynard's pictures, and as good as the first, but rain kept our folks away.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

SOMEWHERE IN SONORA: Ken Maynard—25%. November 18-19. A very good Western and seemed to please the few that came out. The Maynard pictures are good but don't draw here as they should for some reason. Six reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

SOMEWHERE IN SONORA: Ken Maynard—A dandy Western picture that pleased the majority of my patrons. Played two nights to very small houses and didn't make expenses. Maynard doesn't draw here like he should, for some reason.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

THE SEA TIGER: Milton Sills—37%. December 16-17. A good picture of the Sill's type and pleased nearly everyone who saw it. Played two nights to fair houses and came out a little to the good. Six reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

THE LOST WORLD: Special cast—64%. November 24. Sure thrilled them all right. Wonderful picture. Carnival opposition.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

BABE COMES HOME: Babe Ruth—December 27-28. This is a dandy little program picture and whether your patrons are baseball fans or not, it will please. There is not much baseball in it. As a matter of fact it is mostly comedy. This is a heluva time of the year to run a baseball picture, but stuck it in now as a lot of the Fair Haired Boys were home from Colliteh. Miss Nilson and Louise Fazenda are in the cast, and Babe can act like an old trouper. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE LIVE WIRE: Johnny Hines—Good comedy drama.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

CONVOY: Special cast—December 26. Very good war story and will go over unless your patrons do not like war pictures. Did good business here for two days. Reports from patrons very favorable.—Wm. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

THE TENDER HOUR: Special cast—December 25. Good picture with big scenes and plenty of thrills. Would not call it a special, but better than the average program.—Wm. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

KIKI: Norma Talmadge—Did not make as good as some of her pictures. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE TEXAS STEER: Will Rogers—December 28-29. You are bound to be disappointed when you see this picture as it doesn't come up to what you expect, but if you get behind it, it's there at the B. O. Be sure you mention titles by Will Rogers. Eight reels.—John L. Damm, Strand theatre, Wadsworth, O.—General patronage.

MEMORY LANE: Special cast—A poor box office bet. Good picture.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

THE STRONG MAN: Harry Langdon—November 22. Not much of a drawing card here.—A. J. Wallace, Pacific Community Association theatre, Columbia, S. C.—General patronage.

PASSION: Negri-Jannings—A French costume picture. Story during time of Louis the XIV. Will not please but it will draw providing it is exploited right. A reissue. Picture should be run on an off night.—A. G. Miller, Lyric theatre, Atkinson, Neb.—General patronage.

Fox

PAID TO LOVE: Virginia Valli-George O'Brien—69%. December 26. One of the best pictures I've ever had the pleasure of showing, plenty of pep and, Oh Boy! that Valli, she's there—looks better every day. Step on this and make some dough.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

TUMBLING RIVER: Tom Mix—75%. Mix product better this year, if you can judge by this one. Six reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THE COUNTRY BEYOND: Olive Borden—Good picture, wonderful scenery. It has everything one would want to make a good film.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

PAJAMAS: Olive Borden—46%. Quite spicy but no one seemed to object. All said they liked it. Six reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THE BRONCO TWISTER: Tom Mix—40%. Good Western. Mix doesn't draw for me like some exhibitors report he does for them. Don't know why as this is good town for Westerns. Five reels.—W. U. Shelnut, City theatre, LaFayette, Ala.—General patronage.

FIG LEAVES: Olive Borden—A good program picture.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

NO MAN'S GOLD: Tom Mix—96%. December 23. Print was bad, but picture was the best Mix I've ever seen.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

DESERT VALLEY: Buck Jones—82%. December 17. Another good one from Buck. This boy should watch his step or he'll go the way Fred Thomson is going. Paramount can kill 'em as fast as they are made.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THE RETURN OF PETER GRIMM: Alec B. Francis—Very good picture.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

HIGH SCHOOL HERO: Sally Phipps—This came as rather of a surprise. It is one of the cleanest and best comedies that we have had the pleasure of running for some time. It is minus the mushy love scenes, and the famous clinch at the end. Step on it, it will please. Seven reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

ARIZONA WILDCAT: Tom Mix—My first one of Mix. This drew fair, and seemed to please. Makes a good Saturday program. Six reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

THE MUSIC MASTER: Alec B. Francis—An exceptionally good picture. Tie up with music stores when you run this one. Print good.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

IS ZAT SO?: George O'Brien—Very good cast and seemed to pull many laughs out of patrons. Makes a good regular program picture, that and nothing more. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

WHAT PRICE GLORY: Special cast—This is a

real picture for its kind. It is plenty hot in places, and will probably draw a little criticism, but it's worth stepping on. You will have to sell it to the public, as you will all Fox pictures. Eleven reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

THREE BAD MEN: Special cast—A special. Many liked it as well as "The Covered Wagon." Did not draw at 10-35 cents. Will please if you can get them in.—H. V. Ritter, McDonald theatre, McDonald, Kan.—Small town patronage.

THREE BAD MEN: Special cast—Very good.—A. J. Wallace, Pacific Community Association theatre, Columbia, S. C.—General patronage.

Metro-Goldwyn-Mayer

SPRING FEVER: William Haines—15%. December 28. This pleased a great deal more than I expected it would. Not having many golf players here I didn't expect any favorable comments but it seemed to please quite generally. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

ROOKIES: Dane-Arthur—Good comedy drama.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

THE FAIR CO-ED: Marion Davies—38%. A cracker-jack. Basket ball game makes this one rather good. Six reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THE FAIR CO-ED: Marion Davies—Mills closed down from lack of orders, no market for hay, cabbage \$4 per ton. Patrons say "no gotta da mon." What few we had to see Marion seemed pleased. It certainly went over big with the kids. Students home from Syracuse university said it differed a good deal from college life in that college. It ought to go over well in any community that boasts a good high school.—L. E. Parson, Parson's Hall, Marcellus, N. Y.—General patronage.

SLIDE, KELLY, SLIDE: William Haines—43%. December 1. Pleased those who came, but rain kept them away. A good picture.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

FRISCO SALLY LEVY: Sally O'Neil—This was a very good picture. Drew a big house. I really think we pulled more laughs out of this than the "Callahans." Personally, I am better satisfied with it. This more than pleased. Tone and print good. No as special.—C. G. Brothers, Grand theatre, Grand River, Ia.—General patronage.

AFTER MIDNIGHT: Norma Shearer—40%. Not so good as former Shearer pictures, but not punk by any means. Pleased all who saw it. Seven reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

CALIFORNIA: Tim McCoy—Good outdoor picture.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

TELL IT TO THE MARINES: William Haines—25%. December 8. This sure is good but didn't bring them out.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

CALIFORNIA: Tim McCoy—McCoy is very popular here. Picture well received here. As good as any we have played of him. Good tone, yes for Sunday, no for special.—C. G. Brothers, Grand theatre, Grand River, Ia.—General patronage.

CALIFORNIA: Tim McCoy—38%. December 16. This proved to be a good picture of the costume action type. It's an historical picture. No good for

Your Best Safe-guard

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Western fans.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THE THIRTEENTH HOUR: Lionel Barrymore—Napoleon—December 10. A very good picture. Spooks and everything. One kid yelled in one exciting place which sure added to it. I don't see why they didn't advertise the dog as he was the whole show and people would have come to see him. Seven reels.—Virginia Pollard, Auditorium theatre, Nehawka, Neb.—Small town patronage.

THE RED MILL: Marion Davies—A dandy comedy, well handled by Miss Davies. Sub-titles are very clever. Don't pass this one up. It's very entertaining.—Ray P. Murphy, Old Trail, Hebron, O.—General patronage.

THE GARDEN OF ALLAH: Alice Terry—November 26-27. Had more comments on this than on any other, but did not have very good crowd. Considered this a good picture, although it didn't have a happy ending. Seven reels.—Virginia Pollard, Auditorium theatre, Nehawka, Neb.—Small town patronage.

A LITTLE JOURNEY: Special cast—To all exhibitors: You will find in this picture an unlimited amount of fun which I think will please any audience.—M. H. Haymans, Dreamland theatre, Metter, Ga.—General patronage.

TILLIE THE TOILER: Marlon Davies—December 17. Rather good. Disappointed some for some reason or other. Marlon played the part all right, but I guess it was the plot that killed it. Seven reels.—Virginia Pollard, Auditorium theatre, Nehawka, Neb.—Small town patronage.

THE DEMI-BRIDE: Norma Shearer—Good picture but not a feature. Moral tone good, suitable for Sunday. Audience appeal fair.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

THE ADVENTURER: Tim McCoy—December 3. A good Westerner. Tim McCoy is all right only some think him too old to play this kind of a part. Dorothy Sebastian was certainly pretty and wish she was still with M-G-M. Five reels.—Virginia Pollard, Auditorium theatre, Nehawka, Neb.—Small town patronage.

MR. WU: Lon Chaney—Not a small town picture. Too draggy. Would not have played it if I had a chance to see it beforehand.—Ray P. Murphy, Old Trail theatre, Hebron, O.—General patronage.

THE FRONTIERSMAN: Tim McCoy—December 17. A really good picture. The real story of the United States. Good appeal, good scenes and very interesting.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

THE UNKNOWN: Lon Chaney—All Lon Chaney's go over well here.—A. J. Wallace, Pacific Community Association theatre, Columbia, S. C.—General patronage.

Paramount

TWO FLAMING YOUTHS: Chester Conklin—W. C. Fields—60%. Very good comedy. Fields extra good and, of course, Chester is there with his part, so made a fair show. Six reels.—W. U. Shelnett, City theatre, LaFayette, Ala.—General patronage.

SENORITA: Bebe Daniels—40%. December 29. A fine entertaining program picture. Star great. Pep and lots of it.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

FIREMAN SAVE MY CHILD: Beery-Hatton—A picture with plenty of laughs. Pleased the patrons.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

SENORITA: Bebe Daniels.—Look out, Doug, this little lady has it on you when it comes to using the sword. Thrill after thrill in this one.—A. J. Wallace, Pacific Community Association theatre, Columbia, S. C.—General patronage.

WE'RE ALL GAMBLERS: Thomas Meighan—40%. Personally thought this good, but Tom seems to have lost his pull here lately. Can't make any cash with him now. Seven reels.—W. U. Shelnett, City theatre, LaFayette, Ala.—General patronage.

ONE WOMAN TO ANOTHER: Florence Vidor—Good program picture.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

SWIM, GIRL, SWIM: Bebe Daniels—60%. December 22. Very good. Bebe Daniels comedy seems to please. Seven reels.—W. U. Shelnett, City theatre, LaFayette, Ala.—General patronage.

J. C. Jenkins—His Colyum

Introducing "J. C."

To those readers of *Moving Picture World* who have not been readers of *Exhibitors Herald*, the editor of "What the Picture Did for Me" wishes to take this opportunity of introducing our rambling columnist, J. C. Jenkins, whose weekly comments on pictures, conditions and personalities are read with absorbing interest by exhibitors throughout this and foreign countries. "J. C." is a byword among readers of the *Herald*. Now we'll let "J. C." do the talking. You'll like him, and swear by him.

TUCSON, ARIZ., January 1, 1928.

DEAR HERALD-WORLD:

If you will notice you'll see that we made it "1928" the first time. Betcha you didn't do that.

Our family took us down to Nogales last Thursday. Nogales is where all the boys go quite frequently from Tucson to renew their youth. On this side of the line you can't and on the other side you can. We went over on the other side.

We had dinner in the Cavern Cafe, which is a large room blasted out of solid rock, and it is said that at one time it was used as a prison. Betcha it held 'em, too. Geneve ordered fried oysters and some other things, Ruth ordered just plain roast beef, and our wife and Dana and yours forever ordered cabrilla. We didn't know what cabrilla was, but it sounded good, so we ordered it. We supposed that cabrilla was some kind of a pepper dish, but it isn't. We asked the Mex that waited on us if cabrilla was grown there in Mexico, and he looked at us like he thought we were going to start another revolution, then he said something that sounded like "comastat mannana kinsavvy vamous de casa hombre buena dias," and we looked at him and said, "Now look here, Pedro, you call us that again and we'll call out the border patrol." We learned later that cabrilla is a fish that has its habitat about 150 miles off the coast of California or South Dakota, we didn't learn which; anyhow, it was good and we ate so much of it that we've been sickern a hound pup ever since and our wife has doped us with Epsom salts, Fen-amint, Codliver oil, smartweed tea, shoe polish, and she now threatens to try us on horseshoe nails and railroad spikes. These Mexican dishes are too much for us followers of the Stars and Stripes and Will Rogers, and we were prone to shout, "God bless our United States of America, she's some country," until our wife busted in and told us to lay off of that Mexican beer and stick to Volstead. The next time we go to Mexico we are going to leave our wife at home. There is a chance down there to have a regular time. Wish Bill and Jay had been with us. If Tiajuana is anything like the other side of Nogales it is no wonder that Hollywood spends most of her time down there.

Tucson has a population of something like 40,000 when they are all up, but they are never all up. About 30,000 of 'em are in bed most of the time, and it is said that this climate will cure everything from ingrowing toenails to a chronic desire to elope with the hired girl. Our wife wants us to locate here.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

We drove out the other evening to call on Harold Bell Wright, for we knew Harold would be disappointed when he learned we were in town and didn't call on him, but we were confronted with a sign at the entrance to his estate printed in very plain United States advising us to keep out. We did; we surmised that Harold was taking a bath and didn't want to be disturbed. There is one thing peculiar about these people down here, when they are taking a bath they don't care to have visitors.

We recall taking a bath in "the old swimmin' hole" some years back, which swimming hole was right beside the public highway, and our father invited us out to the woodshed and we haven't taken a bath since.

It is no wonder that Harold writes such lovely stories. His estate butts right up against the Rincon mountains, whose peaks are covered with snow and whose valleys are carpeted with perpetual green, and if this won't start the "muse a ramblin'" then nothing will.

From the standpoint of beauty we can't hand Arizona very much, but when one sits out on the front porch in his shirt sleeves and reads in the daily papers of the blizzards sweeping down from Medicine Hat and Neillsville, Wis., he is wont to drive over to Nogales and get all het up and shout, "Hurrah for Arizona."

We don't know whether it is the altitude and dry climate of Arizona or our close proximity to Mexico that makes us have a continual headache, but we've had it ever since we hit this state. Geneve, in diagnosing our case, says we have located the pain in the wrong

(Continued on following page)

SWIM, GIRL, SWIM: Bebe Daniels—November 29. Like extremely well.—A. J. Wallace, Pacific Community Association theatre, Columbia, S. C.—General patronage.

TIME TO LOVE: Special cast—Goofy, but good. Title somewhat of a drawback for the action fans, but was very entertaining.—Dwight Grist, Theatatorium, Columbia Falls, Mont.—General patronage.

A SOCIAL CELEBRITY: Adolphe Menjou—59%. December 12. Another barber picture, but it pleased our crowd all right.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

THAT'S MY BABY: Douglas MacLean—57%. November 28. Didn't see this one. Carnival opposition.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

THE ROUGH RIDERS: Special cast—This is a very good picture representing the time of the war in Cuba. A little long but was worth running. Played two nights to bad weather. Good tone, print. Yes for special and Sunday.—C. G. Brothers, Grand theatre, Grand River, Ia.—General patronage.

SO'S YOUR OLD MAN: W. C. Fields—67%. November 21. Fair comedy, but story is not to be taken seriously. Keep the roving princess at home.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

THE PALM BEACH GIRL: Bebe Daniels—30%. December 18. Dandy picture from Bebe and if they would make them all like this and sell them right we would appreciate to do business with Paramount but one out of every 10 is good and nine are the bunk. That is the way I feel and my patronage shows it

J. C. Jenkins—His Colyum

(Continued from preceding page)

part of our anatomy, that an empty gourd isn't susceptible to pain. Doggone it, we wish she would 'tend to her own business; anyhow, our head feels like everybody had moved out and had pulled up the pump, and if you can read this column and still retain your sanity you will be admitted to full membership in the Hollywood colony without further examination. Out there they accept anything. Doug and Murray are still there.

*When Freedom from her mountain height
Unfurled her standard to the air,
She tore the azure robes of night
And set a cactus there.*

And we sat down on that durn cactus and didn't see it, and our wife has hunted the house over for the tweezers and can't find 'em, and if that won't make a man vote the democratic ticket then Al Smith won't stand any more show than a rabbit.

Did you ever eat any enchiladas? Well, take our advice and don't do it. Our family inveigled us into trying one the other evening and we have been loco ever since. An enchilada is what started the Chicago fire. It will start a fire anywhere. It is made out of a lot of stuff right out of the oven and wrapped up in something that reminds one of a horse blanket, and you are supposed to eat it, blanket and all. We took one mouthful and then yelled for the fire department as soon as we could catch our breath, which was 30 minutes later. Geneve and Ruth lapped theirs up like it was custard pie, but we'll have a grudge against Mexico the balance of our life. If President Calles would send an enchilada over to John Bull he'd order the fleet to sail the next morning at sunrise. The girls and our wife tried to persuade us to try some tortilla and frijoles, but we accused them of wanting to cash in on our insurance policy. The moral to this is, when you go to Mexico take your grub with you.

Tomorrow morning we are going to head North for Nebraska, and when we get to Neligh and find that the fire department didn't save our golf clubs and fishing outfit we are going to petition the city council for their removal. We've bought tickets for their annual ball for the last 30 years and feel that we are entitled to some little consideration. Betcha those boys did their best just the same.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

Looking back over 1927 we can see where we made a helluva lot mistakes. We have been making this same survey for the last 40 years and note the increasing number of mudholes we have fallen into as the years have come and gone. We have made New Year's resolutions that would make Thomas O. Service and Eagle Eye Joe ashamed of themselves, none of which held good until the Chink delivered our next batch of laundry.

New Year's resolutions are all right for weak-minded people, but we refuse to be catalogued with that class any further. We remember making a solemn resolve on January 1, 1868, to wash our neck and ears every morning before breakfast, and we haven't thought of it again from that day to this. We recall that when we were in the adolescent stage we made a resolve not to "coon" any of Jim Hallack's watermelons, and in three days from that time the melon rinds along our back fence were two feet deep. This resolution stuff is all the bologna. If Crocket Brown, and Tragsdorf, and "Fishy" Phil, and the Rabbi, and that bullhead fisher at Wayne, and Estee and Longaker and a lot more of the boys would stop making resolutions and would put forth some tangible reason for asking clemency of the court we'd have hopes for their ultimate reformation, but would have doubts about it nevertheless.

Down here when you see something coming down the road that looks like a clothespin on a grasshopper, don't think you are in Kansas; it's only a Mexican on a burro. A burro, in case you don't know, is an extended edition of a South Dakota jackrabbit with a variable speed pulley, only it always runs on low speed. If you are going to visit your mother-in-law on the 14th, you will want to start on the 9th, in order to get there before the baby cuts its third tooth.

The burro has been the means of breaking up many a Mexican revolution; the enemy starved to death before the army got there. We are going to buy one for company for our wife's goat. Geneve says she is getting tired of acting as nurse and playmate for that goat and threatens to throw up the job. She never could stick to anything very long anyway.

Should the next issue of the HERALD-WORLD show improvement by the absence of this "Colyum," don't get too hilarious and start a celebration, it will only be temporary; we will probably be bucking blizzards and snow drifts somewhere in Kansas and Nebraska trying to get back to the ruins of the old wigwam.

J. C. JENKINS,
The HERALD-WORLD Man.

THE QUARTERBACK: Richard Dix—58%. December 5. A very good picture. Wouldn't want a better one. Unusually cold weather for the South kept many away.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

NOW WE'RE IN THE AIR: Beery-Hatton—December 25. Got over in fair shape. Most too silly but when the bull came down the road it got a big yell. Seven reels.—E. H. Randall, Liberty theatre, Condon, Ore.—Small town patronage.

SWIM, GIRL, SWIM: Bebe Daniels—Good outdoor sport picture. Fair story. Comedy situations good.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

THE ROUGH RIDERS: Special cast—December 28-29. Another excellent production to plenty of empty seats. I cannot understand why this year's Paramount specials fail to draw at the box office. They have all been good, but I can gross more business with Esther Rakston or Bebe Daniels or a Zane Grey than any of their big ones. Wish someone would analyze this situation for me. Ten reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

EVENING CLOTHES: Adolphe Menjou—Complete flop at the box office. Lost money. The star fails to please here.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

ONE WOMAN TO ANOTHER: Florence Vidor—December 28. Good little program picture with just enough comedy to get it over. Five reels.—E. H. Randall, Liberty theatre, Condon, Ore.—Small town patronage.

THE LAST OUTLAW: Gary Cooper—Liked very much.—A. J. Wallace, Pacific Community Association theatre, Columbia, S. C.—General patronage.

CHANG: Special cast—Pictures of this type are very rare and should prove a record breaker if given the proper publicity as lobby display, window cards and heralds.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

ROUGH HOUSE ROSIE: Clara Bow—November 15. Very good. Has the punch and the pep that goes a long way with our patrons. Good for any night in the week except Sunday.—A. J. Wallace, Pacific Community Association theatre, Columbia, S. C.—General patronage.

THE MYSTERIOUS RIDER: Jack Holt—A very good picture that pleased our people. The picture deals with the ejection of a settler on a land grant. Some years ago many such evictions occurred on a Spanish land grant which is located about nine miles from Tombstone. A coincidence occurred when the picture was shown here. In the audience was a man well past 60 years of age, who about 20 years ago was evicted from this Spanish land grant; and the subject held much interest for him. But the big thing was that this was the first time in his life that he had ever seen a moving picture and to see one that dealt with the subject that had cost him a valuable ranch years before got his goat. Six reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

BARBED WIRE: Pola Negri—Played this on Thanksgiving and had a pretty good house, the first in a long time. Good picture and second to please the majority.—H. L. Bounh, Grande theatre, Port Allegany, Pa.—General patronage.

KNOCKOUT RILEY: Richard Dix—December 13. It's a knockout here. Went over well.—A. J. Wallace, Pacific Community Association theatre, Columbia, S. C.—General patronage.

KNOCKOUT RILEY: Richard Dix—Here is a picture, no matter if it has Richard Dix in it, that will draw. The title does not appeal. It's a fairly good picture and if you can "bait 'em" and get them in they will probably enjoy it. But what good is a good picture with a bad title? Just as much as a good title for a darn bad picture, you fool them either way, but it is more satisfaction to fool 'em with a bad title. Seven reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

THE WAY OF ALL FLESH: Emil Jannings—December 26-27. One of the finest pictures I have ever seen to very poor business. Nine reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

SERVICE FOR LADIES: Adolphe Menjou—Very poor box office attraction. Menjou fails to draw here.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

METROPOLIS: Special cast—December 1. Like all other foreign made pictures will not draw or please. If you have it bought better leave it in the can. Seven reels.—E. H. Randall, Liberty theatre, Condon, Ore.—Small town patronage.

too. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

LET IT RAIN: Douglas MacLean—20%. December 26. Good little picture. Plenty of fun. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

LET IT RAIN: Douglas MacLean—Very good comedy.—A. J. Wallace, Pacific Community Association theatre, Columbia, S. C.—General patronage.

THE ROUGH RIDERS: Special cast—Dandy picture but didn't draw the size of your cap. In fact, nothing draws them in as most of the people are out of work here and don't know when they will have any.—H. L. Bounh, Grande theatre, Port Allegany, Pa.—General patronage.

SENORITA: Bebe Daniels—Regular Doug Fairbanks type of picture and pleased everyone. Bebe is getting quite a following in my town and deservedly so, as she puts everything she's got in it.—H. L. Bounh, Grande theatre, Port Allegany, Pa.—General patronage.

BLONDE OR BRUNETTE: Adolphe Menjou—15%. December 25. Just a big lemon, that's all. If it's a Paramount picture it's the worst in Kimball. That's the way my books show and this one has them all topped off. It's the worst we have had yet from Paramount. Have read a few good reports on this and I booked it on the best night of the week and just hurt my business. We did not see anything that's interesting in this one so that's the way it stands. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

SOFT CUSHIONS: Douglas MacLean—Favorably received, good comedy.—A. J. Wallace, Pacific Community Association theatre, Columbia, S. C.—General patronage.

IT: Clara Bow—The kind that makes the patrons happy after working in the industrial plant all day.—A. J. Wallace, Pacific Community Association theatre, Columbia, S. C.—General patronage.

THE KID BROTHER: Harold Lloyd—I did not like this as well as some of Lloyd's and as it has been played all around me sometime ago, did not do well with it.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

TEN MODERN COMMANDMENTS: Esther Ralston—November 18. Likable. Used on Friday and Saturday.—A. J. Wallace, Pacific Community Association theatre, Columbia, S. C.—General patronage.

TEN MODERN COMMANDMENTS: Esther Ralston—A dandy good comedy drama to good business. They thought it great and said so. Seven reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

THE COVERED WAGON: Special cast—December 15. Reissue. Very good and well received.—A. J. Wallace, Pacific Community Association theatre, Columbia, S. C.—General patronage.

Pathe-P D C

DON DESPERADO: Leo Maloney—59%. Average Western. Seemed to please Saturday crowd. No comments.—T. W. Cannon, Majestic theatre, Greenville, Tenn.—Small town patronage.

SATAN TOWN: Harry Carey—Very good story. Fine acting.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

THE COUNTRY DOCTOR: Rudolph Schildkraut—70%. December 24. I believe this the most true to life picture I ever have presented to my people. Would certainly recommend this picture to small towns and would advise letting the rural class know about it. A few more pictures like this one would mean a lot to the small town exhibitor. Eight reels.—W. L. Campbell, Alert theatre, Steuben, Wis.—General patronage.

ALASKAN ADVENTURES: Special cast—Here's a real picture built for school tieups. The finest kind of a production. You can't go wrong on it. Print was A-1.—Dwight Grist, Theatorium, Columbia Falls, Mont.—General patronage.

THE COUNTRY DOCTOR: Special cast—Used Christmas. Some said good, other said terrible. Acting good. Too sad. Just an old fashioned picture for old fashioned people. Entirely different than the general run of pictures. Made me money so why kick.—A. G. Miller, Lyric theatre, Atkinson, Neb.—General patronage.

PEOPLE VS. NANCY PRESTON: Special cast—A picture that failed to draw. Not the type of story that pleases here.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

FLAME OF THE YUKON: Special cast—20%. December 17. Just about the same as most of the Yukon pictures. A little drink, then a fight, another drink and another fight. Plenty of action, but just an ordinary program picture. Eight reels.—W. L. Campbell, Alert theatre, Steuben, Wis.—General patronage.

STEEL PREFERRED: William Boyd—December 13. First class entertainment. Has everything in it to make a good picture for any town. Some of the scenes impossible. Plenty of good comedy in it.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

Tiffany

LIGHTNING: Lightning—100%. November 24. Without any extra advertising than an ordinary program picture, "Lightning" pulled in the largest crowd ever in my theatre to a picture show. Not a big picture but Oh Boy! how it does pull, and satisfied. This is the first Tiffany picture and certainly was pleased. Book it and boost it. Eight reels.—W. L. Campbell, Alert theatre, Steuben, Wis.—General patronage.

TIRED BUSINESS MAN: Raymond Hitchcock—A laugh special, chuckfull of chuckles. Raymond Hitchcock has yet to appear in a picture in which he failed to give a finished performance and many laughs. Many had seen him on the legitimate stage and came to see him in this picture. Ran this on a night the receipts of which were given to charity and had a nice crowd.—Ben Eskin, New Kentucky theatre, Madisonville, Ky.—General patronage.

Truart

THREE IN EXILE: Art Acord—This is a good picture but lacks action and pep. Don't advertise Art Acord when you run this to avoid disappointments. Print new.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

United Artists

ONE EXCITING NIGHT: Special cast—10%. December 31. Eleven reels of wasted film. Altogether too long, and very old. Eleven reels.—W. L. Campbell, Alert theatre, Steuben, Wis.—General patronage.

WILD JUSTICE: Special cast—This wasn't such a bad picture after all. Patrons received it very well, although there was nothing new in it. The print was the nearest thing to a piece of junk I've ever handled. Some of the subtitles were badly streaked on one side detracting from the enjoyment, and the light penetration was nothing to brag about. A good print would have made a better presentation. Tone fair, special no.—C. G. Brothers, Grand theatre, Grand River, Ia.—General patronage.

Universal

A HERO FOR A NIGHT: Special cast—40%. December 30-31. Must back up Mr. Laemmle's statement about Glenn Tryon being comedy find. Boys, grab him, he's fine. And I think we will make some jack with him if business conditions ever get better. This picture is one of Universal's many good ones. Six reels.—R. D. Young, Rex theatre, Montezuma, Ind.—General patronage.

THE CAT AND THE CANARY: Laura LaPlante—Another box office winner plus the best in entertainment. Played it on a rainy day and night and did fairly well considering the weather. Promise plenty of mystery and thrills when you advertise this and they'll surely get everything and then some. Pleas'd all classes from the sixes to the sixties. Let's have some more like this (but a big cut in the price). Laura LaPlante has been coming along by leaps and bounds and with this picture she has finally arrived. Admission on this picture 10-15-25 cents.—Ben Eskin, New Kentucky theatre, Madisonville, Ky.—General patronage.

BEWARE OF WIDOWS: Laura La Plante—10%. December 14. Fair program entertainment and where they like Laura real well, should do good business. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

HERO ON HORSEBACK: Hoot Gibson—13%. December 16-17. Best Hoot Gibson we have played for a long time. Good picture for theatres that want Westerns. Oh boy! how good this was and no business. Must be Christmas season and the money is spent for gifts. Six reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

SHIELD OF HONOR: Special cast—This isn't the big special that Universal tells you it is, although it is a fair picture. Print not so good, a bit foggy in places. Universal's Complete Service plan is a boon to the small exhibitor.—Dwight Grist, Theatorium, Columbia Falls, Mont.—General patronage.

SENSATION SEEKERS: Huntly Gordon—9%. December 21. Very nice program that did not register at all. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE CAT AND THE CANARY: Laura La Plante—December 18. Fair mystery drama, slightly better than the program type. Showed to less than average Sunday business. Not a special, nor is it worth special price. Eight reels.—E. H. Randall, Liberty theatre, Condon, Ore.—Small town patronage.

FAST AND FURIOUS: Reginald Denny—December 26-27. A good clean comedy with many funny situations, and good subtitles. A very good picture, but hardly a special.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

A MAN'S PAST: Special cast—Very good drama. Appeal okay. Print fine. Drew all classes here.—Dwight Grist, Theatorium, Columbia Falls, Mont.—General patronage.

THE WRONG MR. WRIGHT: Jean Hersholt—December 29-30. This is only fair. Good in spots, but seems to drag too much, probably due to its length. If they made some of these alleged Jewels in five reels instead of seven or eight reels, the pictures would all be improved, and a lot of postage and express would be saved. The first night gave the picture and the house to the Legion Boys and ran the two reels of the Legionaires last trip to

Paris. These pictures were taken by Pathe and are nice and clear. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE STOLEN RANCH: Fred Humes—December 20. An ordinary Western with a fair amount of appeal. Just barely an average picture, with fair appeal for those who like Westerns.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

THE MYSTERY CLUB: Special cast—December 24. Acting was good, but the picture is absolutely spoiled by the lack of any clearly defined plot. As it is, it has no appeal at all.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

SILK STOCKINGS: Laura LaPlante—December 25. A fair farce that pleased the majority. Nothing to rave over but had fair business so can't kick. Seven reels.—John L. Damm, Strand theatre, Wadsworth, O.—General patronage.

THE COHENS AND KELLYS: Special cast—December 26-27. A very good comedy drama. I ran it two nights and broke my house record, but film was in awful poor condition. I had to patch for four hours before I could use it. Eight reels.—F. A. Reiss, Grand theatre, Orrin, N. D.—General patronage.

Warner Bros.

THE BLACK DIAMOND EXPRESS: Monte Blue—50%. December 27. This is an extra good program picture. The star always good. Story and cast fine.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

ONE ROUND HOGAN: Monte Blue—A very good boxing picture with James J. Jeffries. Book it and boost it. Your patrons will be pleased. Print brand new. Drew all classes.—L. W. Bagwell, Jr., Crystal theatre, Oakman, Ala.—General patronage.

THE BLACK DIAMOND EXPRESS: Monte Blue December 24. A pretty good program picture. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE FIRST AUTO: Barney Oldfield—The biggest flop I've ever had from Warner Brothers. The price was extremely high and the picture was extremely rotten. Absolutely nothing to it. Don't advertise it as a special, as the price would indicate it to be, because it will disappoint the majority. I hope Warner Brothers don't put out any more like this.—Ben Eskin, New Kentucky theatre, Madisonville, Ky.—General patronage.

MATINEE LADIES: May McAvoy—50%. December 30. This is a splendid program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

WHAT HAPPENED TO FATHER: Warner Oland—The whole picture belongs to Warner Oland through his wonderful acting. The story of an absent-minded scientist who became rejuvenated on Broadway with the help of oodles of pretty chorus girls. Advertise it big, for everyone will certainly enjoy it. Admission 10-15 cents.—Ben Eskin, New Kentucky theatre, Madisonville, Ky.—General patronage.

IRISH HEARTS: May McAvoy—Just a program picture. Not much to it. Seven reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

THE BLACK DIAMOND EXPRESS: Monte Blue—A fine picture. Everybody well pleased with this picture. Very funny in places. You can't go wrong on this one.—Ray P. Murphy, Old Trail theatre, Hebron, O.—General patronage.

LADY WINDEMERE'S FAN: Irene Rich—December 25-26. This is one of the finest pictures I have run for a long time. As a rule one director's work is just about like another's so far as I am concerned, but Lubitsch's deft touches can certainly be noticed throughout this picture. Will please all your better class patrons. Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—General patronage.

PRIVATE IZZY MURPHY: Special cast—A fair picture. Poor box office attraction. Moral tone good, suitable for Sunday, audience appeal fair.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

IRISH HEARTS: Dolores Costello—Very poor box office attraction.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

ACROSS THE PACIFIC: Monte Blue—Good picture. Plenty of action. Fine story.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—General patronage.

SIMPLE SIS: Louise Fazenda—Just a picture that will pass for a program. Seven reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

State Rights

THE PASSION PLAY: Special cast—25%. November 30. A fine picture and every exhibitor should run it. Played one night to a small house and on account of heavy competition didn't get much out of it. Six reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

CALL OF THE KLONDIKE: Special cast—A very good picture, have seen better. Some liked it and some did not like it. About 50-50.—M. H. Haymans, Dreamland theatre, Metter, Ga.—General patronage.

DESERT GREED: Yakima Canutt—Average Western. Star goes very well with me. Should prove a good bet where they want Western and action pictures. Print good.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

FALL OF THE ALAMO: Cullen Landis—The historical title will draw with extensive advertising. Fine for a tieup with schools. A picture crammed full of cowboys and "Injuns." The burning of the Alamo and Cullen Landis' acting at this point will stir your pulses. Admission 10-15 cents.—Ben Eskind, New Kentucky theatre, Madisonville, Ky.—General patronage.

ISABEL: Special cast—I think this picture has as good appeal as I ever saw. It will make any exhibitor money at this time of the year.—M. H. Haymans, Dreamland theatre, Metter, Ga.—General patronage.

THE PASSION PLAY: Special cast—A good picture and should have had a good patronage but couldn't get them in. Played one night to a small house and made just a little above expenses.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

THE WHITE MAN: Kenneth Harlan—This is not just a fair program picture, but a good one. Kenneth Harlan always a good actor, is better than usual in this one. He is very well supported by Alice Joyce and Walter Long, one of the best character men in the business. Admission 10-15 cents.—Ben Eskind, New Kentucky theatre, Madisonville, Ky.—General patronage.

Serials

PERILS OF THE JUNGLE: (Artclass) Eugenia Gilbert—There's a serial that sure gets the kids and quite a few older people. Business held up well through the 10 weeks. Ten episodes.—T. W. Cannon, Majestic theatre, Greenville, Tenn.—Small town patronage.

KING OF THE JUNGLE: (Rayart) Special cast—A very good beginning. Chapter 1 of this serial looks as if it will be a good boost for a sick box office.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

THE RETURN OF THE RIDDLE RIDER: (Universal) William Desmond—On Chapter 6 and still pleasing. Desmond is well liked here. Prints always good.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

WHISPERING SMITH RIDES: (Universal) Wallace McDonald—No. 9. Fair serial. Not holding up as good as the other serials I have run from Universal. Two reels.—W. U. Shelnut, City theatre, LaFayette, Ala.—General patronage.

Short Subjects

EDUCATIONAL

BEAUTY A LA MUD: Jimmie Adams—A beauty shop comedy. Good. Two reels.—T. W. Cannon, Majestic theatre, Greenville, Tenn.—Small town patronage.

BREAK AWAY: Jimmie Adams—Rather good comedy. Many good laughs. Two reels.—T. W. Cannon, Majestic theatre, Greenville, Tenn.—Small town patronage.

DUMB BELLS: Billy Dooley—A good funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

JELLY FISH: Franklyn Pangborn—Fair comedy. Nothing extra. A few laughs. Two reels.—T. W. Cannon, Majestic theatre, Greenville, Tenn.—Small town patronage.

You Analysts, Get Busy!

E. M. Biddle of Paoli, Ind., presents a problem to the reporters to this department.

Mr. Biddle has found that, despite the merits of special attractions, productions which should pack 'em in, they do not draw at the box office. On the other hand, program pictures are making the money for him.

Mr. Biddle asks: "Why?" He would like to have comment from other reporters to this department. In requesting an analysis, Mr. Biddle neglects to say whether or not he raises his admission on specials, which might have some bearing upon the box office condition which he reports.

LISTEN LENA: Al St. John—A snappy comedy. Al is hard to beat and this one is good. Two reels.—T. W. Cannon, Majestic theatre, Greenville, Tenn.—Small town patronage.

F B O

A KICK IN THE DARK: Al Cook-Kit Guard—This was the last of the "Wisecrackers" and it was a dandy. Thanks, boys. Off for the Beauty Parlor series. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

HARRY FULL BACK: Three Fat Men—This is the first comedy I've had that I could hear the audience laugh above the grind of the projector but this one got them in the funny spot. Play it. Two reels.—L. L. Like, Dreamland theatre, Drummond, Mont.—Rural patronage.

STOMACH TROUBLES: Krazie Kat—Just like all others, not so good. One reel.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE UNSOCIAL THREE: Personally I thought this a very poor comedy, but I heard a few laughs, so I suppose it pleased a few. Two reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

WANDERERS OF THE WAISTLINE: Three Fat Men—Good comedy of the Western type with the Fattys. Plenty of fun. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

YOUR NEXT: Three Fat Men—Couldn't be worse. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

METRO-GOLDWYN-MAYER

THE OLD WALLOP: Our Gang—This comedy would carry any weak picture. Our audience stood up in their seats. Played with "Rookies" and believe comedy got as many laughs as the picture.—Ray P. Murphy, Old Trail theatre, Hebron, O.—General patronage.

PARAMOUNT

MOONEY MARINER: Billy Dooley—Very good. Gets the laughs as nearly all Paramount comedies do for me. Two reels.—W. U. Shelnut, City theatre, LaFayette, Ala.—General patronage.

NEWS: No. 40. Very good news. Get a good deal of local happenings. My patrons seem to enjoy it very much.—W. U. Shelnut, City theatre, LaFayette, Ala.—General patronage.

ROW, SAILOR, ROW: Billy Dooley—Extra good two reels of laughs.—W. U. Shelnut, City theatre, LaFayette, Ala.—General patronage.

PATHE

SMALL TOWN PRINCESS: A real funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HOBOKEN TO HOLLYWOOD: This one was a real scream.—C. G. Brothers, Grand theatre, Grand River, Ia.—General patronage.

PATHE COMEDIES: The best all around comedies for small towns. Prints and paper fine.—Dwight Grist, Theatorium, Columbia Falls, Mont.—General patronage.

SMITH'S NEW HOME: A laugh in every foot.—C. G. Brothers, Grand theatre, Grand River, Ia.—General patronage.

UKULELE SHEIKS: Glenn Tryon—Good comedy. When better comedies are made Hal Roach will make them.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

WISE GUYS PREFER BRUNETTES: Only fair for a two reeler.—C. G. Brothers, Grand theatre, Grand River, Ia.—General patronage.

SMITH'S PETS: A comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SODA WATER COWBOY: Wally Wales—83%. A little different from most Westerns, and class it as a good Western. Five reels.—T. W. Cannon, Majestic theatre, Greenville, Tenn.—Small town patronage.

UNIVERSAL

A CLOSE CALL: Andy Gump—Good Gump comedy. Several good hearty laughs. Two reels.—W. U. Shelnut, City theatre, LaFayette, Ala.—General patronage.

DOUBLE TROUBLE: Fred Gillman—A good short Western that went over fine with those who like this type of picture. Two reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

BACKWARD GEORGE: "Let George Do It" series. Good comedy. Fair print.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

HIS DAY OF DAYS: Neely Edwards—Just a fair filler. Neely doesn't mean a thing on the screen. One reel.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

LOOK OUT BUSTER: Buster Brown—Not much without Tige. The comedy very slow. Two reels.—W. U. Shelnut, City theatre, LaFayette, Ala.—General patronage.

OLGA'S BOATMAN: Charles Puffy—Just a fair filler. One reel.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

SLEEPY TIME GALL: Arthur Lake—Not much to this comedy. Just one thousand feet of film wasted. One reel.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

SNOOKUMS ASLEEP: Snookum—Not much comedy. Snookum comedies seem to be getting old with my patrons. Two reels.—W. U. Shelnut, City theatre, LaFayette, Ala.—General patronage.

SON OF ANANIAS: George K. Arthur—Once this was substituted to me and played and now they have booked it in again. Having no record of bookings we did not know until the scenes started to show up. We knew right away we had played it. Well, we will get rebate anyhow. It is a good one reeler. One reel.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

TALE OF A SHIRT: Neely Edwards—These Bluebird comedies used to be pretty good in its first beginning but they are slipping very fast. Won't be worth running pretty soon. One reel.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

TRAIL OF TRICKERY: Edmund Cobb—A good two reel Western in a story of the Northwest Mounted Police. Gave very good satisfaction. Two reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

UNDER THE BED: Charles Puffy—Rotten, is the only comment. One reel.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

ANIMAL CATCHERS: A very poor imitation of Roach "Our Gang" comedies. Suitable for a backwoods show where they don't know any better. Print good.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.



THE BOX OFFICE TICKER

A System for Determining the Definite Attraction Values of Motion Pictures

Exhibitors reporting to "What the Picture Did For Me" supply a percentage rating obtained by dividing average daily gross of house record attraction into average daily gross of picture being reported on. When 10 of these percentage ratings on a picture have been received, the

average of these 10 percentage ratings is entered in "The Ticker." Each additional percentage-rating report received on pictures entered is combined with those previously received and the new average thus created is entered.

Ben Hur (MGM)	95.83%	Tramp, Tramp, Tramp (FN)	60.06%	Outside the Law (U)	50.60%
The Lost World (FN)	80.70%	The Fire Brigade (MGM)	60.00%	The Arizona Streak (FBO)	50.53%
No Man's Gold (Fox)	80.57%	Clash of the Wolves (WB)	59.93%	The Still Alarm (U)	50.38%
The Mysterious Rider (Par)	78.94%	The Understanding Heart (MGM)	59.88%	The Wanderer (Par)	50.36%
The Iron Horse (Fox)	78.61%	The Flaming Forest (MGM)	59.78%	Whispering Wires (Fox)	50.33%
Laddie (FBO)	76.80%	The Masquerade Bandit (FBO)	59.72%	Hogan's Alley (WB)	50.25%
Irene (FN)	76.75%	The Waning Sex (MGM)	59.51%	Mare Nostrum (MGM)	50.22%
Chip of the Flying U (U)	75.60%	The Teaser (U)	59.50%	Somewhere in Sonora (FN)	50.18%
The Great K. & A. Train Rohbery (Fox)	74.80%	Orchids and Ermine (FN)	59.46%	Prisoners of the Storm (U)	50.13%
The Cobens and Kellys (U)	74.75%	Son of His Father (Par)	59.40%	Bred in Old Kentucky (FBO)	50.00%
Rookies (MGM)	74.55%	The Flaming Frontier (U)	58.96%	You Never Know Women (Par)	50.00%
Keeper of the Bees (FBO)	74.33%	That's My Baby (Par)	58.85%	The Brown Derby (FN)	49.90%
The Vanishing American (Par)	73.95%	Under Western Skies (U)	58.83%	The Sea Tiger (FN)	49.90%
The Winning of Barbara Worth (UA)	72.60%	Desert Valley (Fox)	58.66%	Pals in Paradise (PDC)	49.83%
The Calgary Stampede (U)	72.54%	The Wilderness Woman (FN)	58.64%	The Million Dollar Handicap (PDC)	49.82%
Hills of Kentucky (WB)	72.46%	The Denver Dude (U)	58.43%	Tin Gods (Par)	49.76%
The Last Trail (Fox)	72.40%	Wild to Go (FBO)	58.33%	The Show Off (Par)	49.73%
Tell It to the Marines (MGM)	72.30%	Sally, Irene and Mary (MGM)	58.09%	One Minute to Play (FBO)	49.66%
The Phantom of the Opera (U)	71.90%	The Texas Streak (U)	58.07%	The Seventh Bandit (P)	49.54%
Naughty but Nice (FN)	71.73%	The Goose Woman (U)	57.80%	The Ancient Highway (Par)	49.40%
Arizona Sweepstakes (U)	71.42%	Rolling Home (U)	57.75%	Love 'Em and Leave 'Em (Par)	49.31%
The Magle Garden (FBO)	71.34%	Paradise (FN)	57.55%	The Runaway Express (U)	49.25%
Tillie the Toller (MGM)	71.14%	The Red Mill (MGM)	57.35%	The Ice Flood (U)	48.66%
The Volga Boatman (PDC)	70.68%	The Dark Angel (FN)	57.14%	The Adorable Deceiver (FBO)	48.63%
The Gorilla Hunt (FBO)	70.64%	Private Izzy Murphy (WB)	57.00%	Faust (MGM)	48.60%
The Bat (UA)	70.40%	The Eagle (UA)	56.90%	The Male Master (Fox)	48.60%
Johnny Get Your Hair Cut (MGM)	69.64%	The Flying Horseman (Fox)	56.85%	Whispering Smith (PDC)	48.45%
The Gentle Cyclone (U)	68.81%	Knockout Riley (Par)	56.80%	The Potters (Par)	48.30%
It (Par)	68.52%	The Temptress (MGM)	56.73%	Battling Butler (MGM)	48.16%
Ella Ginders (FN)	68.46%	Old Clothes (MGM)	56.69%	Her Honor the Governor (FBO)	48.11%
The Sea Beast (WB)	68.45%	Mike (MGM)	56.45%	The New Commandment (FN)	48.08%
Slide, Kelly, Slide (MGM)	68.22%	Sally of the Sawdust (UA)	56.45%	So's Your Old Man (Par)	48.00%
The Son of the Sheik (UA)	68.00%	Men of Steel (FN)	56.36%	The General (UA)	47.90%
Children of Divorce (Par)	68.00%	Blind Alleys (Par)	56.30%	New York (Par)	47.81%
Don Mike (FBO)	67.95%	Kid Boots (Par)	56.29%	The Taxi Dancer (MGM)	47.40%
Tarzan and the Golden Lion (FBO)	67.80%	Man Power (Par)	56.00%	Wedding Bills (Par)	47.36%
The Man on the Box (WB)	67.70%	Wild Justice (UA)	55.86%	Desert's Toll (MGM)	47.33%
Mr. Wu (MGM)	67.70%	The Rainmaker (Par)	55.72%	Hair Trigger Baxter (FBO)	47.18%
The Tough Guy (FBO)	67.63%	Born to the West (Par)	55.63%	The Waltz Dream (MGM)	47.15%
The Scarlet West (FN)	67.40%	Valley of Hell (MGM)	55.60%	Dancing Mothers (Par)	46.90%
The Last Frontier (PDC)	66.78%	Forlorn River (Par)	55.57%	Wet Palnt (Par)	46.81%
The Midnight Kiss (Fox)	66.70%	For Alimony Only (PDC)	55.40%	There You Are (MGM)	46.77%
The Four Horsemen (MGM)	66.50%	Senorita (Par)	55.30%	Take It From Me (U)	46.75%
The Campus Flirt (Par)	66.41%	Forever After (FN)	55.27%	Paradise for Two (Par)	46.72%
Flesh and the Devil (MGM)	66.25%	Mantrap (Par)	55.20%	The Silent Lover (FN)	46.63%
The Phantom Bullet (U)	66.23%	It Must Be Love (FN)	55.18%	Out of the West (FBO)	46.09%
The Black Pirate (UA)	66.04%	Winners of the Wilderness (MGM)	55.10%	Syncopating Sae (FN)	46.07%
The Quarterhack (Par)	65.85%	The Johnstown Flood (Fox)	55.03%	Altars of Desire (MGM)	45.69%
Casey at the Bat (Par)	65.81%	The Unknown Soldier (PDC)	55.00%	The Border Sheriff (U)	45.00%
Babe Comes Home (FN)	65.72%	What Happened to Jones (U)	54.83%	The Cat's Pajamas (Par)	44.93%
The Unknown Cavalier (FN)	65.66%	The Cowboy Cop (FBO)	54.76%	Just Another Blonde (FN)	44.91%
Three Bad Men (Fox)	65.60%	Let It Rain (Par)	54.65%	Fine Manners (Par)	44.40%
Man of the Forest (Par)	65.53%	Upstage (MGM)	54.56%	The Marriage Clause (U)	44.35%
Senor Daredevil (FN)	65.49%	Hero of the Big Snows (WB)	54.90%	Thirty Below Zero (Fox)	44.30%
The Kid Brother (Par)	65.33%	The Road to Mandalay (MGM)	53.90%	The Blind Goddess (Par)	43.88%
Let's Get Married (Par)	65.00%	The Silent Rider (U)	53.75%	The Mystery Club (U)	43.83%
The Devil Horse (P)	64.82%	The Barrier (MGM)	53.70%	Mismates (FN)	43.72%
Desert Gold (Par)	64.81%	Red Hot Leather (U)	53.70%	The Duchess of Buffalo (FN)	43.46%
The Limited Mail (WB)	64.70%	Stella Dallas (UA)	53.54%	A Little Journey (MGM)	43.46%
Sea Horses (Par)	64.63%	Her Father Said No (FBO)	53.50%	Fascinating Youth (Par)	43.35%
His Secretary (MGM)	64.50%	Beverly of Graustark (MGM)	53.40%	The New Klondike (Par)	43.27%
Across the Pacific (WB)	64.06%	The Runaway (Par)	53.40%	Partners Again (U)	42.87%
For Heaven's Sake (Par)	64.00%	After Midnight (MGM)	53.36%	Bardelys the Magnificent (MGM)	42.73%
The Night Cry (WB)	63.90%	The Family Upstairs (Fox)	53.36%	Special Delivery (Par)	42.18%
Corporal Kate (PDC)	63.83%	Breed of the Sea (FBO)	53.23%	Miss Brewster's Millions (Par)	42.12%
Up in Mahel's Room (PDC)	63.81%	Shway Sadie (FN)	53.04%	Ranson's Folly (FN)	42.00%
We're in the Navy Now (Par)	63.70%	Paddocked (Par)	52.82%	La Boheme (MGM)	41.95%
McFadden's Flats (FN)	63.58%	The Midnight Snn (U)	52.77%	Midnight Lovers (FN)	41.85%
Frisco Sally Levy (MGM)	63.45%	Mother (FBO)	52.72%	The Love Thief (U)	41.72%
Skinner's Dress Suit (U)	63.42%	Sweet Rosie O'Grady (Col)	52.72%	Ladies at Play (FN)	41.61%
Hands Across the Border (FBO)	63.40%	Poker Faces (U)	52.68%	The Canadian (Par)	41.58%
Canyon of Light (Fox)	63.16%	Miss Nobody (FN)	52.66%	Hold That Lion (Par)	41.54%
The Overland Stage (FN)	63.08%	Stepping Along (FN)	52.66%	Blarney (MGM)	41.38%
Land Beyond the Law (FN)	63.00%	The Return of Peter Grimm (Fox)	52.66%	Blonde or Brunette (Par)	41.30%
White London Sleeps (WB)	63.00%	Tom and His Pals (FBO)	52.40%	The Old Soak (U)	41.06%
The Man in the Saddle (U)	62.85%	California (MGM)	52.33%	The Wise Guy (FN)	40.92%
Tin Hats (MGM)	62.82%	The Country Beyond (Fox)	52.00%	Kiki (FN)	40.70%
Lone Hand Saunders (FBO)	62.71%	The Blue Eagle (Fox)	51.70%	Fig Leaves (Fox)	40.23%
Brown of Harvard (MGM)	61.96%	Her Big Night (U)	51.65%	The Boy Friend (MGM)	40.20%
The Scarlet Letter (MGM)	61.94%	Prince of Pilsen (PDC)	51.60%	A Kiss in a Taxi (Par)	40.00%
Heaven on Earth (MGM)	61.91%	The Strong Man (FN)	51.46%	Held by the Law (U)	39.64%
Little Annie Rooney (UA)	61.84%	The Palm Beach Girl (Par)	51.41%	Bigger Than Barnums (FBO)	39.53%
A Regular Scout (FBO)	61.36%	The Greater Glory (FN)	51.36%	Lovers (MGM)	39.20%
War Paint (MGM)	61.17%	Say It Again (Par)	51.15%	Everybody's Acting (Par)	38.70%
Tony Runs Wild (Fox)	60.94%	Variety (Par)	51.11%	The Ace of Cads (Par)	38.66%
The Two Gnn Man (FBO)	60.85%	Aloma of the South Seas (Par)	51.10%	Steel Preferred (PDC)	38.36%
His People (U)	60.70%	Kosher Kitty Kelly (FBO)	51.00%	Nell Gwyn (Par)	37.54%
California Straight Ahead (U)	60.63%	Tumbleweeds (UA)	51.07%	Into Her Kingdom (FN)	36.33%
Sweet Daddies (FN)	60.55%	Spangles (UA)	51.00%	Perch of the Devil (U)	35.87%
Twinkletoes (FN)	60.50%	Sparrows (UA)	50.95%	The Amateur Gentleman (FN)	35.50%
The Buckaroo Kid (U)	60.45%	Stranded in Paris (Par)	50.95%	The Great Gatsby (Par)	35.33%
Behind the Front (Par)	60.35%	Combat (U)	50.80%	The Magician (MGM)	34.42%
Moulders of Men (FBO)	60.30%	Eagle of the Sea (Par)	50.69%	You'd Be Surprised (Par)	34.23%



CHICAGO PERSONALITIES

By Whit

"I have no idea what the outcome of the latest Union demands will be," says Jack Miller. "The exhibitors have offered the operators' union a two and half per cent increase in wages, but that has been refused." Several meetings have already been held between the exhibitors and operators, but nothing has been done in the way of agreement. Another meeting is to be held Monday afternoon, but this goes to press before the results will be known.

Marie Pearson has just returned from a trip to Denver where she has been demonstrating the Orchestraphone to Colorado exhibitors. On her way home she spent the holidays with friends in Kansas City.

* * *

John Flinn, vice president of Pathe, was in town Friday on his way to California.

* * *

The Chicago Universal exchange has challenged the New York exchange to a race during Universal's Twenty-second Anniversary drive, lasting from January 22 to May 5. Last year the New York exchange challenged Chicago and won. Herbel says that his boys are enthusiastic over the race and that they are all set for victory. The national winner of the drive gets a Cadillac car.

* * *

American Legion officials of Chicago were given a private screening of FBO's "Legionnaires in Paris" last Wednesday at 12:30.

George Christian is now manager of the People's theatre on West 47th street. N. A. Packwood, who resigned as manager, will announce his new connection shortly.

* * *

Joe Lyon is recuperating from a bad shock received last week. An exhibitor made a special trip to the FBO exchange to thank him for selling him a certain series of short subjects. The exhibitor was John Remijos who operates the Gaelic theatre.

* * *

I surely did pop into Cecil Maberry's office last week at the wrong time. Milton Stern, who sells insurance, was there, and now I've booked some of Milton's product on a life time contract. The only way I can cancel the booking is to die. Milt sure knows his rates, and why shouldn't he. He had 15 years of good experience in the film business before he took up insurance.

* * *

If I had a bunch of rockets, I'd shoot 'em all off together. I have just run across a

"Can't Turn Churches To Theatres," She Says

"Churches are using large signs and motion picture ads to draw people into their doors," said Ruth Caldwell, assistant dean of women at the University of Illinois, in a talk before the Church Workers of Colleges and Universities of the United States, meeting in Chicago recently at the Edgewater Beach hotel. "This sort of thing merely draws the marginal fringe of students. We can't turn our churches into theatres," concluded Miss Caldwell.

woman who knows what she wants when she wants it. Last week Tess Heraty decided she wanted a new fur coat. Thirty minutes later she had bought one. Now, doggonit, I believe that's a record. And the coat she bought is a knockout. Tess says it's a Baronduki, whatever that is.

* * *

This being leap year, all the newspapers over the country have been printing lists of available and desirable bachelors in their towns. Checking over the boys along the row, I find there is a whole gob of bachelors running loose. Whether or not bachelors in the film business are considered desirable, I'm not in a position to say, but any young lady will be furnished with an imposing list if she writes this department, free of charge.

* * *

Roy Deitrich's first week at the Avalon as band leader met with the approval of the Avalon patrons. He succeeded Buddy Fischer on the first of the year.

* * *

Armin Hand is now band leader at the new Shore theatre on the South Side, and his brother, Arthur, is serving in a like capacity at the Piccadilly. Both are well known in Chicago.

* * *

Five shows a day were necessary to afford all the Mark Fisher fans an opportunity to see him last week on his return to the Senate.

* * *

A sales conference of the Midwest exchanges of Fox Films was held at the Stevens hotel last Friday. Managers from Minneapolis, Omaha, Des Moines, Kansas City, St. Louis and Chicago were present. Men from the home office were Peck Gomersoll, Edward Grainger, McAvoy and Daley.

* * *

According to officials at the United Artists theatre, "the picture palace for picture patrons," has been well received during its first weeks. The program changes Friday to Douglas Fairbanks in "The Gaucho."

* * *

It is understood that last week's warm weather had a beneficial effect on the box offices of Chicago theatres.

L. L. CHADWICK Presents—

TEMPTATIONS OF A SHOP GIRL

Starring **BETTY COMPSON** with
PAULINE GARON ARMAND KALIZ
RAYMOND GLENN

A
FIRST DIVISION
PICTURE



For Illinois
GREIVER PRODUCTIONS
831 SOUTH WABASH AVE.,
CHICAGO, ILL.

For Indiana
MIDWEST FILM CO.
OF INDIANA
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**LET US MAKE
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We Specialize in Making
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**ALL ORDERS
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Send Us Your Next Order

OUR COPY
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LUTELY
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FILMACK Co. 730 S. WABASH AVE.
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Specify Prints on Eastman Film

The commanding position which Eastman film occupies today has been won by years of consistently high quality, backed by years of cooperation with the industry.

To get the highest possible photographic quality on your screen, always specify prints on Eastman Positive.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

NO film fires

in any Fox Theatres



Mr. Fox, one of the founders of, as well as one of the leaders in the motion picture industry, has long been noted for his penetrating foresight. When the Sentry Safety Control was brought to his attention, he quickly decided to utilize now what some day everyone will have. His decision was made as soon as he was convinced that the device provided 100% safety from film fires for his patrons and employes.

William Fox has agreed to install SENTRY SAFETY CONTROL [the positive fire-preventer] in each of the FOX CIRCUIT THEATRES; also in all his laboratories and studios.

Such an endorsement of SENTRY SAFETY CONTROL by such a man tells its own story.

SENTRY
SAFETY CONTROL
CORPORATION

13th and Cherry Sts., PHILADELPHIA 1560 Broadway, NEW YORK

And All Branches of

NATIONAL THEATRE SUPPLY COMPANY

(The positive fire preventer)
Can be attached to any projector. Costs only a few cents a day

IN TWO SECTIONS

SECTION ONE

EXHIBITORS HERALD and MOVING PICTURE WORLD

"WE CAN AFFORD TO GET GOOD AND BOILED. BUSINESS IS GREAT!"

Metro-Goldwyn-Mayer exhibitors get fun out of life!

Every week another happy hit: "BEN HUR," "BIG PARADE," "MAN, WOMAN AND SIN" (Gilbert), "FAIR CO-ED" (Davies), "LONDON AFTER MIDNIGHT" (Chaney) are just a few. Now comes "WEST POINT" (Haines), "BABY MINE" (Dane-Arthur), "DIVINE WOMAN" (Garbo) and remember that while Broadway pays \$2 your folks get simultaneously:

LOVE

THE STUDENT PRINCE

THE ENEMY

GILBERT—Garbo THE rage of BROADWAY at \$2. BREAKING records EVERYWHERE now!

NOVARRO—Shearer LUBITSCH triumph COMES to you FROM 4 months ON B'way at \$2

NOW playing CAPACITY at \$2 ASTOR, N. Y. YOU get it SIMULTANEOUSLY



M-G-M

A GRIPPING
DRAMA



JACK
SAVAGE

"The TRAGEDY of YOUTH"

ONE OF THE 24
GEMS FROM
TIFFANY-STAHL

With WARNER BAXTER - PATSY RUTH MILLER
BUSTER COLLIER - CLAIRE McDOWELL
HARVEY CLARK - MARGARET QUIMBY
STEPPIN FETCHIT - BILLIE BENNETT

DIRECTED BY
GEORGE ARCHAINBAUD

By ALBERT
SHELBY LE VINO

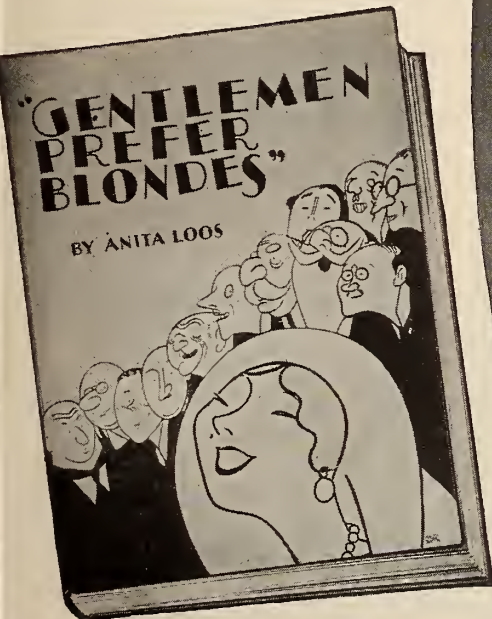


TIFFANY - STAHL PRODUCTIONS, INC.
M.H. HOFFMAN, VICE PRES.
1540 BROADWAY NEW YORK CITY

intimate box-office glimpses of PARAMOUNT'S "GENTLEMEN PREFER BLONDES"



THE LOSER! So hot waxed the competition to play Lorelei that Chester Conklin entered the race.



THE BOOK THAT STARTED IT. Over a million copies sold to date. Translated into every language, including the Scandinavian.



HERE'S LORELEI. The world's most popular blonde. Gold digging heroine of "Gentlemen Prefer Blondes". In real life, Ruth Taylor, chosen to play the role after a world-wide inspection of beautiful blondes.



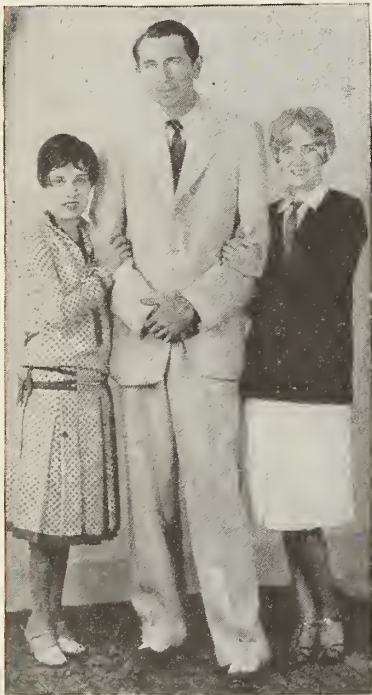
GUS EISMAN. The Button King who "educated" Lorelei. Played by Ford Sterling.



MEN, BEWARE! Lorelei and Dorothy stalking males on the deck of an ocean liner.



MR. SPOFFORD. The millionaire reformer hooked by Lorelei. On the screen Holmes Herbert.



MALCOLM ST. CLAIR. Director of "Gentlemen Prefer Blondes" with Anita Loos and Ruth Taylor.

"GENTLEMEN PREFER BLONDES"

A Paramount Picture

From the famous story by Anita Loos and the play by Anita Loos and John Emerson. Hector Turnbull Production, directed by Malcolm St. Clair.



"NOBODY WILL WANT TO MARRY ME!" sobs Lorelei. And another sucker bites the dust.



DIMPLED DYNAMITE. The gimme girls of "Gentlemen Prefer Blondes". Warm lips but hearts of ice.



"NICE BUT UNREFINED". So says Lorelei of her girl friend Dorothy (Alice White), brunette in "Gentlemen Prefer Blondes".



OLD BUT OH, MY! An eighteen year old mind in a sixty year old chassis—Mrs. Spoffard (Trixie Friganza).



"I WANT TO GO TO PARIS". Mr. Eisman, her "educator," says "No". So she goes to Paris—and how!

book it the same month with

"BEAU SABREUR"

"LAST COMMAND"

PARAMOUNT'S New Era Specials!



SIR FRANCIS BEEKMAN. Loosening him from a diamond tiara was Lorelei's greatest single feat (Mack Swain).



500 LETTERS A DAY. So great is popular interest in "Gentlemen Prefer Blondes" that Ruth Taylor (Lorelei), previously an unknown, has to wheel her daily mail.



LUCKY AUTHORS. Anita Loos and John Emerson made so much money from "Gentlemen Prefer Blondes" that they've retired.

STAGE

BROADWAY

SCREEN

VARIETY

VOL. LXXXIX. No. 12

NEW YORK, WEDNESDAY, JANUARY 4, 1928

180 PAGES

LEADING FILM STARS OF '27

LAUGHED WISE MEN AWAY FROM FREAK ACT

First Night Etiquette

The fashionable dictum on opening nights seems to be dependent upon location of seats. If in front of "L" tuxedo or evening dress. Behind "L" dress is informal.

RELATIVE RATING IN ALL COMPANIES

'Igh 'A's in Gallery

High-hat trade in the gallery and balcony of the Maxine Elliott is now the order of things for "Coquette," where the carriage trade parks its bodies as the only alternative for lack of

TALKING FILMS FOR 16 M. HOME PROJECTORS

Tom Gorman at lected H. M. "Find"—Johnson

Bernays Johnson at \$1 has been set by Keith-tour starting at the Albe N. Y. this week. The novelty act "showed" at ctious last week at \$1 \$2,000.

Tom Gorman, the H exercised considerable plomcy when a repre the Rockefeller Foundat Leaves of Sing Sing at noon from the American & Telegraph Co., with apparatus, visited the and Johnson. With s quishiness they want what it was all about. W spoke a little out of turn ing he could teach Ruth Henry Judd Gray how electric chair, Gorman old showmanship and committee out of it.

Gorman's simple sta after all it was a theati tion was graciously acco visitors.

Emde's Discov Johnson is said to hal up as a brand new fre H. M. Emde, manager Newark, N. J., a K-A b film house. Emde is s persisted, despite disc and first played the tur theatre.

Johnson was then son as a test and vindic judgment.

Emde is also said to the Newark manager w put over the best str the show business had months, and at a total theatre of but \$30.

100 Years

Providence "Journal" printed an article on No ates from the "Manuf Farmers' Journal" whi Dec. 7, 1827, 100 years

The story, in part, sa "New York at the p support four theatres exclusively devoted to th drama. The num

Q "Top Notch honors with Paramount, of course, having the edge. . . ."

Q "As in 1926, Harold Lloyd is still the leader of all stars in all companies."

Q "Then, again, coming after Lloyd, Paramount has a great bet in Clara Bow. . . ."

Bristol, Wealthy Will Finance Device

ictures on 16 mm. es and schools is the am H. Bristol, mil- re and manufacturer Conn. Bristol has king picture device apted to the small

quired the non-the- James A. Fitzpat- Master" series. At made only one in- Waterbury theatre, phone was demon- weeks ago before the ate of Philadelphia d the inventor with

to Adjustment es he can get the cheap as the cost ade radios. In this tures for the home cal possibility. one is said to con- not possessed by any und devices, namely, nstment in case the et out of synchron- bt necessary to stop ed on page 8)

Pictures Must Have Help

woman's organiza- regular Wednesday ng at the Hotel As- fel (Roxy) made the t motion picture- ntation by acts or re doomed; that a cannot hold its own nding stage bill. borated on the radio al significance and

among a list of essing the club that ling Madge Evans, a Gilda Gray, held presided.

An
Important

VOCA



Features of

VOCAFILM

of Interest to YOU

TONE—The quality of tone of the music and sound effects is as near perfect as the highest development of the best modern methods of recording and amplification can make it. In music, the tones are rich, full and true. In effects, the utmost realism is achieved.

SYNCHRONIZATION—Pictures and sound are perfectly synchronized and protected against the slightest deviation from perfect harmony.

SIMPLICITY—Vocafilm is so simple that no technical help or extra help of any kind is required for its operation. Any motion picture operator can handle it easily with one day's instruction and operation.

COST—The cost is surprisingly low, by far the lowest of any pictures-and-sound device on the market. No service fees, seat tax or extra fees of any kind are charged. Upkeep cost is negligible.

TERMS—The terms of payment are within the reach of practically every theatre, the smallest as well as the largest.

Announcement about FILM

VOCAFILM will soon be available to every theatre through the *Educational Exchanges* in the United States and Canada.

The introduction of VOCAFILM to the American exhibitor marks the beginning of a new era in theatre music and entertainment in sound generally. This simple device for the synchronization of motion pictures and sound achieves a beauty of tone and a perfection of synchronization that are a revelation. Its ease and simplicity of operation and economy in original cost and maintenance make it practical for any house, anywhere. Thus there is brought to the smallest town the highest type of "acts" and of musical entertainment synchronized with pictures that is possible to the greatest theatre on New York's Broadway.

Announcement will be made soon of the details of *Educational's* release schedule of VOCAFILM "acts" and pictures synchronized with music through VOCAFILM.

Ask your *Educational Exchange* for information as to the cost of VOCAFILM to your theatre. You will be amazed at the low initial cost, the easy terms of payment, and the practically negligible cost of maintenance.

E. W. Hammond

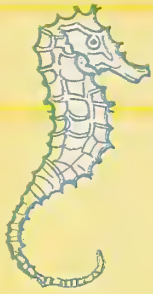
PRESIDENT



EDUCATIONAL FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President





"Exquisite in its natural coloring . . . a fine short subject"—MOTION PICTURE NEWS

"Beautifully done"—MOTION PICTURES TODAY



E. W. Hammons PRESENTS

Hope Hampton in "The CALL of the SEA"

A strange and fascinating legend of the South Seas . . . as luring as the relentless urge of the mermaid-infested emerald seas which it depicts . . . beautifully done in all the natural colors of its tropical setting.

A feature classic in two reels, with feature press sheet, feature ads and accessories and musical synopsis.



A
COLORART
PRODUCTION



Photomated in
TECHNICOLOR

EDUCATIONAL FILM EXCHANGES, INC., *E. W. Hammons, President*
Member, Motion Picture Producers and Distributors of America, Inc., *Will H. Hays, President.*

Here It Is!

The first
of the new

BOWERS COMEDIES

"There It Is"

What
THE FILM DAILY
Says:

"THERE IT IS"
Bowers Comedies—Educational
Novelty Wow

Type of Production
Two - Reel Comedy

At last a genuine novelty in the short comedy field. This is the first of the Charley Bowers comedies on the Educational schedule, and it's a pip. Bowers himself is a Scotch detective in kilties trying to solve the mystery of the Fuzz-Faced Phantom which is the "It" of the title. All the fun takes place in a sanitarium. The "It" does all kinds of novel stunts. It can fly, walk, whiz, jump circles, vanish, or what have you. It's one of those things you have to see to appreciate, for words fail to give an adequate picture of this novelty, and the laughable situations it devolops. All these novelty stunts are tied up with a bunch of laughs in a good story. H. L. Muller as the director has a ten knockout to start the new year with.

What
MOTION PICTURE NEWS
Says:

Charley Bowers' first comedy for Educational is a corker for ingenuity and unexpected surprises. Charley's active brain has worked overtime thinking up all the many little things that relate to the "It" which plays so important a part in the comedy. . . . This Bowers comedy is as different from the average slapstick affair as an apple is from a pineapple. It is a different sort of comedy and one which is enhanced in effectiveness by means of Bowers' process of fooling you with camera tricks.

What
MOTION PICTURES TODAY
Says:

The first of a new series, this Charley Bowers novelty comedy is a droll and vastly amusing one. . . . For downright insanity, whimsically, charmingly and surprisingly contrived, this release is in a class by itself. Solemn reviewers went so far as to laugh aloud at it.

And, Boy!

It's

There!

Seldom, if ever, has a new comedy series been offered that has met with such a prompt and enthusiastic welcome from the critics

You've just got
to step out and
get these.



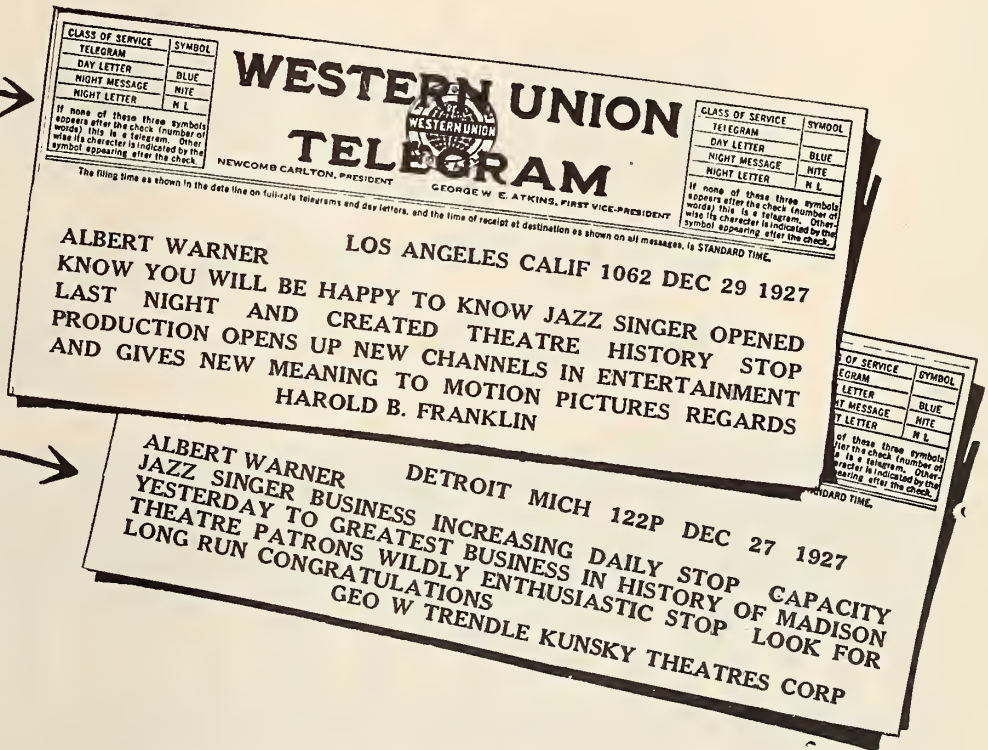
WARNER BROS. Supreme Triumph



AL JOLSON
in
The JAZZ SINGER

Playing to A Million People a Week Breaking All Records In

FROM
HAROLD B. FRANKLIN



FROM
GEORGE W. TRENDLE

Warner Theatre, New York
 Grand Central, St. Louis
 Globe, Kansas City
 Madison, Detroit
 Grand, Columbus
 Imperial, Jacksonville
 Strand, Schenectady
 Metropolitan, Washington
 New Broadway, Charlotte
 Grand, Hazleton
 Arcade, West Palm Beach

Fox Locust, Philadelphia
 Blue Mouse, Seattle
 Blue Mouse, Portland
 Blue Mouse, Tacoma
 Liberty, Spokane
 Arcadia, Reading
 Metropolitan, Baltimore
 Savoy, Wilkes-Barre
 Phiel, St. Petersburg, Fla.

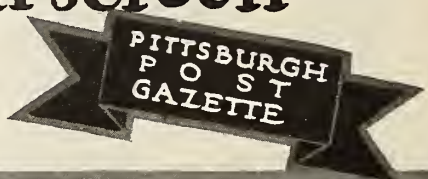
Garrick, Chicago
 Criterion, Los Angeles
 Strand, Scranton
 Vita Temple, Toledo
 Garden, Milwaukee
 Capitol, Richmond

And One Hundred Other Cities Day and Date
Thrilling the World!

"One of the finest and strongest pictures that have come to us."



"Easily ranked as one of the best. Most absorbing achievement in screen realism."



Joseph M. Schenck *presents*

HERBERT BRENON'S SORRELL & SON

with
H. B. Warner
Anna Q. Nilsson
Alice Joyce
Nils Asther
Carmel Myers

By Warwick Deeping



UNITED
ARTISTS
PICTURE

"Should fill to capacity any size house." Exh. Daily Review

More
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AFFIDAVIT

1 State of California (ss.
2 County of Los Angeles)

3
4 Fred A. Miller of Los Angeles, California, being
5 duly sworn, deposes and says, that he is now and has been
6 at all times since its opening, the owner and managing
7 director of Carthay Circle Theatre, located in the City of
8 Los Angeles, County of Los Angeles, State of California, and
9 as such owner and managing director, is in possession of
10 all records of business for said theatre since its opening.

11 That the William Fox production of "Sunrise", directed
12 by F. W. Murnau, has for the first five weeks of its engagement,
13 surpassed all box-office records for admission receipts hereto-
14 fore established since the opening of the Carthay Circle Theatre.

15 That the production "Sunrise" opened at the Carthay
16 Circle Theatre November 29th, 1927, and has just completed the
17 5th week of its run.

18 That its receipts are considerably greater than the
19 receipts for a like period of time of "What Price Glory", "7th
20 Heaven", "The Volga Boatman" and all other big pictures that
21 have played the Carthay Circle Theatre to date.

22
23 Fred A. Miller
Affiant.

24 Subscribed and sworn to before me this 6th
25 day of January 1928.

26
27 Harry J. King
Notary Public in and for the County of Los Angeles,
28 State of California.



THE ONE GREAT INDEPENDENT

RICHARD BARTHELMESS

BREAKS RECORD BY \$2,000.00 *at the Pantheon, Toledo.*

First National's Great
\$2⁰⁰ Road-Show Hit
Released Direct to YOU!

**STAND OUT
WEDNESDAY**

**RECORD
TUESDAY**

**MORE ON
MONDAY**

**SELL-OUT
SUNDAY**

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Day Letter	Rate	Day Letter	Rate
Night Letter	Rate	Night Letter	Rate
Week Letter	Rate	Week Letter	Rate
I am not a member of the Western Union Telegraph and Cable Co. and do not wish to receive any of the publications of this company. If I am a member of the Western Union Telegraph and Cable Co. I wish to receive the publications of this company. If I am a member of the Western Union Telegraph and Cable Co. I wish to receive the publications of this company.			

RECEIVED AT

Toledo, Ohio, Jan. 4

Ned E. Depinet, N.Y.

Were compelled to refund admission money to stand out line and stop sale of tickets several times today.

JOHN F. KUMLER
Pantheon Theatre

CLASS OF SERVICE SYMBOL		CLASS OF SERVICE SYMBOL	
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Night Letter	Rate	Night Letter	Rate
Week Letter	Rate	Week Letter	Rate
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RECEIVED AT

Toledo, Ohio, Jan. 3

Ned E. Depinet, N.Y.

Have taken in more money with Patent Leather Kid on First Two Days than on any picture ever played in the Pantheon.

JOHN F. KUMLER

CLASS OF SERVICE SYMBOL		CLASS OF SERVICE SYMBOL	
Day Letter	Rate	Day Letter	Rate
Night Letter	Rate	Night Letter	Rate
Week Letter	Rate	Week Letter	Rate
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RECEIVED AT

Toledo, Ohio, Jan. 2

Ned E. Depinet, N.Y.

Am doing much larger business and getting higher admission prices than widely advertised feature which opened at the principal opposition house yesterday.

JOHN F. KUMLER
Pantheon Theatre

CLASS OF SERVICE SYMBOL		CLASS OF SERVICE SYMBOL	
Day Letter	Rate	Day Letter	Rate
Night Letter	Rate	Night Letter	Rate
Week Letter	Rate	Week Letter	Rate
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Toledo, Ohio, Jan. 1

Ned E. Depinet, N.Y.

Opening day receipts on Patent Leather Kid most money in history of theatre in a single day.

JOHN F. KUMLER
Pantheon Theatre



Presented by

RICHARD A. ROWLAND

by

RUPERT HUGHES

An **ALFRED SANTELL** *production*

in THE PATENT LEATHER KID

HELD OVER
SATURDAY
FOR INDEFINITE RUN!

FIGHTING
FRIDAY

TURNAWAY
THURSDAY.

CLASS OF SERVICE	SYMBOL	 WESTERN UNION TELEGRAM	CLASS OF SERVICE	SYMBOL
Telegram			Telegram	
Day Letter	DL		Day Letter	DL
Day Message	DM		Day Message	DM
Night Letter	NL		Night Letter	NL
Night Message	NM		Night Message	NM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

RECEIVED AT
Toledo, Ohio, Jan. 7

Ned E. Depinet, N.Y.
Patent Leather Kid's first week has broken Pantheon's record by Two Thousand Dollars. Am holding it over indefinitely.

JOHN F. KUMLER

CLASS OF SERVICE	SYMBOL	 WESTERN UNION TELEGRAM	CLASS OF SERVICE	SYMBOL
Telegram			Telegram	
Day Letter	DL		Day Letter	DL
Day Message	DM		Day Message	DM
Night Letter	NL		Night Letter	NL
Night Message	NM		Night Message	NM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

RECEIVED AT
Toledo, Ohio, Jan. 6

Ned E. Depinet, N.Y.
Patrons fighting to get inside and fighting for seats. They can't get enough of it even with seven shows a day.

JOHN F. KUMLER
Pantheon Theatre

CLASS OF SERVICE	SYMBOL	 WESTERN UNION TELEGRAM	CLASS OF SERVICE	SYMBOL
Telegram			Telegram	
Day Letter	DL		Day Letter	DL
Day Message	DM		Day Message	DM
Night Letter	NL		Night Letter	NL
Night Message	NM		Night Message	NM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

RECEIVED AT
Toledo, Ohio, Jan. 5

Ned E. Depinet, N.Y.
Theatre open seventeen hours and compelled to run overtime until after midnight.

JOHN F. KUMLER
Pantheon Theatre

16 WEEKS on BROADWAY at 2²⁰ TOP
7 WEEKS in CHICAGO at \$1⁶⁵ TOP
6 WEEKS in DETROIT at the Miles.

And every day of its first first-run at popular prices piles up the proof that

FIRST NATIONAL

has one of the big money-hits of all time in "THE PATENT LEATHER KID"

Directed by
ALFRED SANTELL
TITLES BY GERALD C. DUFFY

Production management
AL. ROCKETT
SCENARIO BY WINIFRED DUNN



“—SO WE PUT IN STAN LAUREL AND OLIVER HARDY AND PANICKED THE HOUSE—”



“I predict that Stan Laurel and Oliver Hardy will be the most popular comedy pair in pictures.”

Hal Roach

COMEDY PRODUCER FOR

WHEREVER film men meet today they talk of Metro-Goldwyn-Mayer's achievements in the short subject field.

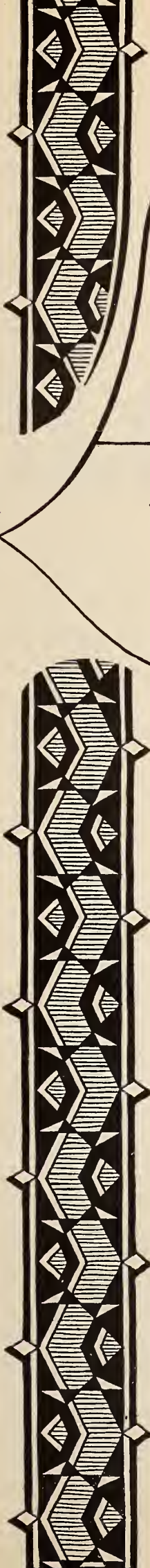
The marvelous reception of Stan Laurel and Oliver Hardy again proves the unquestioned superiority of Hal Roach comedies.

WITH M-G-M News amazing its competitors — with M-G-M's Great Events and Ufa Oddities playing in thousands of theatres, M-G-M's Shorts are truly the talk of the industry.



STAN LAUREL and OLIVER HARDY in “THE BATTLE OF THE CENTURY,” and “LEAVE 'EM LAUGHING” are even funnier than in “THE SECOND HUNDRED YEARS.”

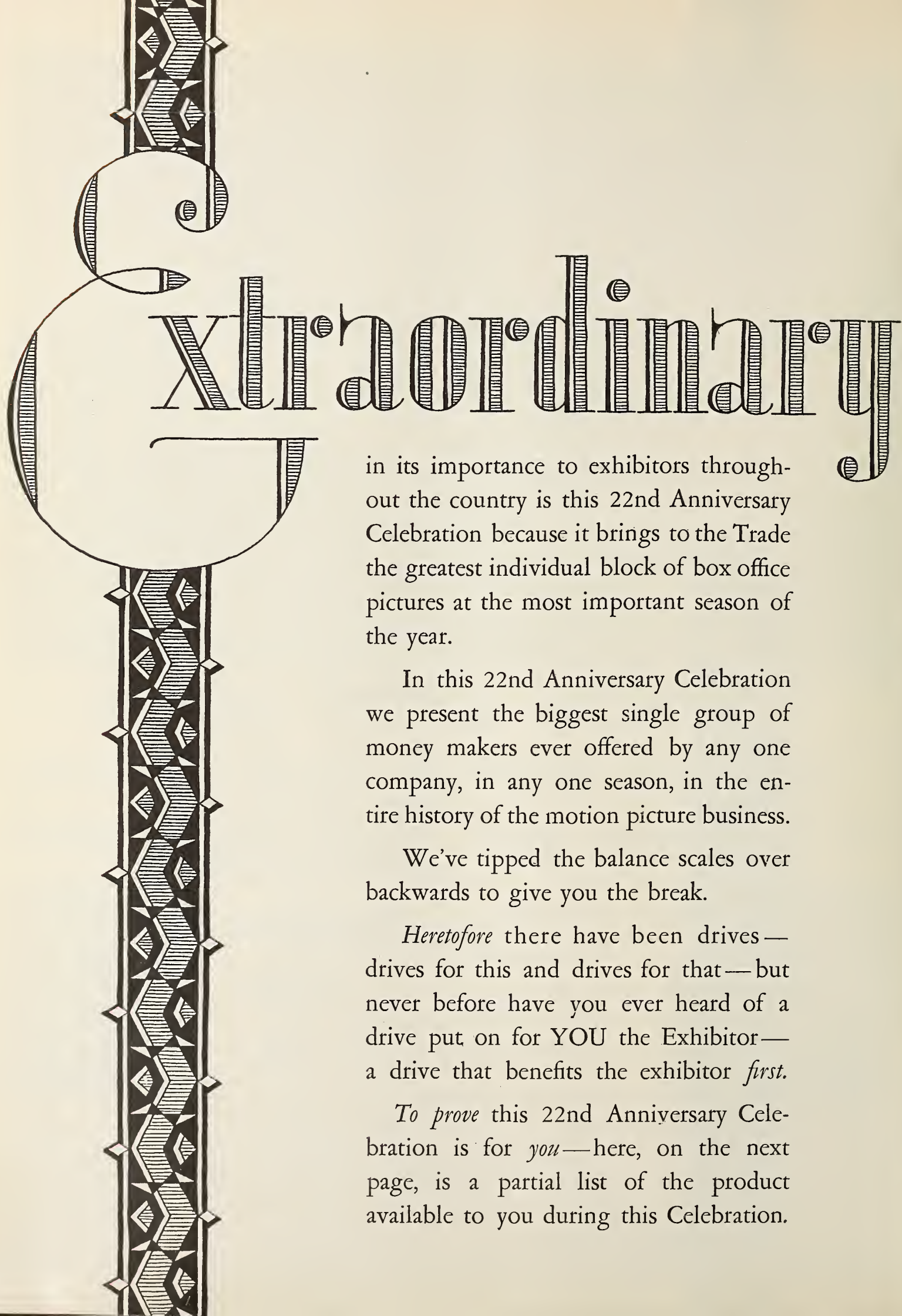
METRO-GOL  **N-MAYER**



Announcing

Universal's Twenty-
second Anniversary
Celebration in honor
of its chief and found-
er, Carl Laemmle — —
the most impressive
event of the coming
season for exhibitors
throughout the
world.





Extraordinary

in its importance to exhibitors throughout the country is this 22nd Anniversary Celebration because it brings to the Trade the greatest individual block of box office pictures at the most important season of the year.

In this 22nd Anniversary Celebration we present the biggest single group of money makers ever offered by any one company, in any one season, in the entire history of the motion picture business.

We've tipped the balance scales over backwards to give you the break.

Heretofore there have been drives—drives for this and drives for that—but never before have you ever heard of a drive put on for YOU the Exhibitor—a drive that benefits the exhibitor *first*.

To prove this 22nd Anniversary Celebration is for *you*—here, on the next page, is a partial list of the product available to you during this Celebration.

We could talk for hours, but all arguments fall flat along-side of this remarkable line-up of pictures, which tops by miles, anything this entire industry has ever seen in one period in the *high spot* of the season.

*Universal's
Amazing Four*

The Cat and the Canary
Les Miserables
The Cohens and Kellys in Paris
We Americans
— and its *Resplendent Fifth*
Love Me and the World is Mine

Glenn Tryon Pictures

Painting the Town
A Hero for a Night
Hot Heels

Back to God's Country
The Lone Eagle
The Shield of Honor
Cheating Cheaters
The Chinese Parrot
The Small Bachelor
Surrender!
The 13th Juror
Wild Beauty
The Irresistible Lover
A Man's Past
The Fourflusher
Alias the Deacon
Midnight Rose
13 Washington Sq.

Reginald Denny Pictures

That's My Daddy
Out All Night
On Your Toes

Laura La Plante Pictures

Silk Stockings
Finders Keepers
Thanks for the Buggy Ride

Hoot Gibson Pictures

Painted Ponies
Galloping Fury
The Rawhide Kid
A Trick of Hearts

Universal Super Shorts

Snookums, The box office baby
Universal Junior Jewels

Carl Laemmle, Jr.'s.

The Collegians

Universal Junior Jewels

Oswald the lucky Rabbit—
1 reel cartoons

Snappy 1 Reel Comedies

The Gumps

Stern Brothers 2 Reelers
including Mike and Ike
Keeping Up with the Joneses
Let George Do it and
Buster Brown

Octavus Roy Cohen

Charlie Puffy—2 Reelers

2 Reel Western Dramas

Universal Super Serials

*A Universal Salesman will call on you
soon. Give him your undivided attention.*

WATCH
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January 22nd to May 5th, 1928

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with Lois Wilson

carnival show flush in the market

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February-Jubi-
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mens' Event of
the Season! The
Whole Trade is
Dancing to the
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And any publication that declines to make a statement to the Audit Bureau of Circulations also has a reason.

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HERALD
and MOVING PICTURE
WORLD

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paper in the motion
picture field*

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EXHIBITORS
HERALD
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WORLD

The
 Independent
 Film Trade
 Paper

Home
 Office:
 407 So. Dearborn St.
 Chicago

IN THIS ISSUE —

Exhibitors tell what changes they would make if starting over today—Lines form for finish fight on Brookhart bill to prohibit block booking—Church club plans shows on Sundays only, leasing exhibitors' theatres, in battle with bluenoses at Emporia, Kan.; attendance will be limited to membership in novel organization.

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NEWS

Newspaper champions presentation at New Orleans; Says public has recorded its judgment by flocking to theatres showing stage acts.
 Livewire Texas exhibitors build box-office by helping communities; Successful houses have outstanding citizens as owners. Film, stage and concert combine in Greenwich Village theatre opening February 12—Lou Kramer dies—Theatre is bombed.

ADVERTISEMENTS

FILM AND EQUIPMENT—Metro-Goldwyn-Mayer, Tiffany-Stahl, Paramount, Educational, Warner Brothers, United Artists, Fox, First National, Universal, F B O, Al Cohn, Al Martin, John Stone, Mark Sandrich, Jules White, United Studios, Philip Bartholomae, Mole-Richardson, Rufus McCosh and Dwinnelle Benthall, Madge Bellamy, Eastman Kodak, Lumas.
PRESENTATION—Maxwell and Lee, Billy Snyder, Milton Slosser, Harold Daniels, McNeil Smith, Jerome H. Remick & Co., Baby Dot Johnson, Heller and Riley, Ray Turner, Ed Meikel, Ulderico Marcelli, Villa Moret, Brooks Costumes, Dave Gould, Ransley Studios, Verne Buck, Edward House, Don Pedro Espinosa, Bill Bennett, Eddie Hanson, Lou Kosloff, Jimmy Bell, Bob Billings, Ken Anderson.

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Martin J. Quigley, Publisher & Editor

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Other Publications: THE CHICAGOAN and POLO, class journals; and the following motion picture trade publications published as supplements to EXHIBITORS HERALD and MOVING PICTURE WORLD: BETTER THEATRES, every fourth week, and THE BOX OFFICE RECORD & EQUIPMENT INDEX, semi-annual.

WHOLE VOL. 90, No. 3. (VOL. 32, No. 6) JANUARY 21, 1928

Again—The Alarmists

EVERY trade has its alarmists and the motion picture trade is not without its full share of those persons who delight to sound a note of approaching calamity.

Right now motion picture trade alarmists are speaking loudly and vacantly about the injury which they say will be done to the show business through the introduction of motion pictures via the radio. The fact that all the leading scientists agree that the day is at least far distant when motion pictures can be practicably transferred by radio does not slacken the ardor of the alarmists.

When radio itself became practical this same type of person became obsessed with the fear that with the widening popularity of radio entertainment the theatre would drop into an insignificant position in the amusement world. But it may now be seen that radio, despite its vast development, has not undermined the position of the theatre in the amusement world but, instead, has created a niche of its own. Radio has not hurt the theatre and will not hurt the theatre, for the very plain reason that it is not a competitor of theatrical entertainment.

Regardless of when and how a development may come which will make possible and practicable the transmission of motion pictures by radio—and enable the public to see motion pictures in their own homes—the theatre will never be compelled to yield its premier position in the amusement world.

Private viewing of pictures can never supplant the natural human desire of mankind to assemble in numbers for a common enjoyment of entertainment. The psychology of crowds is an all-important factor in the enjoyment of entertainment and just so long as humanity lasts there will be public places in which men and women may gather for the purpose of being entertained.

The radio, because it is an attraction for the public, has had an effect upon theatrical amusements. Anything that serves the leisure moments of the public has a certain effect upon the theatrical business. Particularly at certain seasons of the year the automobile keeps vast numbers of the public away from theatres. However, the automobile is affording easy and convenient transportation to theatres is again a definite stimulant to theatre business.

It is the same with the radio. While this form of domes-

tic entertainment makes a certain demand upon the time of the public it also affords a valuable publicity medium for the motion picture industry. It broadens the mental horizon of the public and helps in qualifying them for a better appreciation of meritorious theatrical entertainment.

The position of the motion picture theatre is supreme in the theatrical world. If the motion picture theatre is able to maintain reasonable progress in offering better and still better entertainment at low cost its position will remain supreme.

No harm will come to the motion picture theatre from without. Its only danger is from within—from careless, indifferent and unintelligent management.

* * *

Upside Down

WHEN a picture like "The Cat and the Canary" gets out into general distribution and becomes the bill for picture houses with a grind policy the absurdity of the policy which prevents patrons from seeing a picture from the beginning becomes plainly apparent.

Here is an excellent picture, capably directed and capably portrayed. It contains a thoroughly interesting story and should have a broadcast appeal. But the story happens to be one which must be seen from the beginning if the patron is to realize that he is seeing a fine picture and not a meaningless jumble.

Exhibitors continue highly indifferent toward this very vital question affecting their business. Every theatreman knows that if he is to build business, or even maintain such business as he may now be enjoying, he must give satisfaction to his patrons. When he plays such a picture as "The Cat and the Canary" under a grind policy, with no effort whatsoever made to enable his patrons to understand and follow the picture by seeing it from the start, he is pursuing a course that cannot but lead to disastrous results.

To come in on such a picture at the second or third reel is an experience that cannot help but discourage and disgust theatre patrons.

We are well aware of the problem involved but simply because there is a problem there certainly is no good reason why theatremen should sit back supinely and allow the evil to continue. Exhibitors who will exert every possible effort to keep a poor picture off their screens will show such a picture as "The Cat and the Canary," which is a very good picture if seen from the beginning but a very poor one if not, without giving the matter a second thought.

We entertain the theory that the industry in the ordinary course suffers far greater than is realized from this upside-down way of exhibiting pictures. But in the case of a mystery story the evil becomes so plain that no one can deny it.

* * *

"Better Theatres"

WE wish to commend to the attention of subscribers to MOVING PICTURE WORLD the publication, "Better Theatres," which appears as Section II of this issue of EXHIBITORS HERALD and MOVING PICTURE WORLD.

"Better Theatres" is the publication of acknowledged leadership in the extremely important interests of construction, decoration, equipment and operation of theatres. In fact, it is the one publication which devotes appropriate and authoritative attention to these interests. "Better Theatres" covers the entire field with which it is concerned and within its pages are found advertisements of practically every item of equipment used in theatres.

MOVING PICTURE WORLD subscribers will be pleased to note that Mr. F. H. Richardson, the leading authority on projection and allied matters, will continue in "Better Theatres" the department he made famous in the WORLD.

—MARTIN J. QUIGLEY.

Exhibitors Tell Changes They'd Make If They Started Over Today

Pick Best Location, Study Patrons' Wants, Is Advice Other Suggestions Include Increasing Newspaper Space, Not Booking Pictures Over Eight Reels

Lou Kramer Dead; Handled Publicity For Many Concerns

Lou Kramer, publicity representative known from Coast to Coast and particularly in Chicago, died Monday in Los Angeles, according to word received from the Coast. His death followed shortly after that of his father recently in Chicago.



Lou Kramer

At the time of his death, Kramer was president of West Coast Amusement News and was preparing to publish a fan magazine.

He was with the organization of the late Thomas Ince, and later toured the country for Mrs. Wallace Reid productions. He was also at one time with F.B.O. He handled local publicity for Universal and was also at Universal's home office for a time. He had charge of publicity for the Lubliner & Trinz theatre circuit in Chicago before going to the Coast.

Ohio M. P. T. O. Appoints Committee for Work on Uniform Contract Meet

(Special to Exhibitors Herald and Moving Picture World)

COLUMBUS, O., Jan. 17.—The Ohio M. P. T. O. last week appointed a committee of three exhibitors to work with other exhibitor organizations in connection with the uniform contract committee meeting which starts in Chicago January 31. Martin G. Smith, chairman, Toledo; John A. Schwalm, Hamilton, and Sam E. Lind, Zanesville, were the men appointed on the committee.

Suspect Arson in Fire Damaging the Orpheum Theatre, Eldorado, Ill.

(Special to Exhibitors Herald and Moving Picture World)

HARRISBURG, Ill., Jan. 17.—The new Orpheum theatre at Eldorado was damaged today by fire of suspected incendiary origin. The Harrisburg fire department helped fight the flames.

Sunday Shows Issue at Special Nevada, Ia., Vote

(Special to Exhibitors Herald and Moving Picture World)

DES MOINES, Jan. 17.—The question of Sunday shows which seems to be worrying the minds of numerous religious bodies in the state of Iowa, will be decided in Nevada when citizens of that town put the matter to a vote at a special election January 20.

A group of four hundred voters recently signed a petition asking for an election on the question of repealing the present ordinance forbidding Sunday shows.

Mr. Theatre Owner! If you were to start over today as an exhibitor what changes would you make in your theatre and in its operation? That question was put to several representative exhibitors by EXHIBITORS HERALD AND MOVING PICTURE WORLD and the replies have brought out a number of interesting bits of advice to colleagues in the exhibition field, some of their observations being open to debate.

Get Best Location

Outstanding among the suggestions are these: Be sure you have the best location; Learn your prospective patrons' wishes and fulfill them; Operate only as many nights as you are confident of getting good attendance; Do not book pictures of more than eight reels; Don't buy in blocks unless you control more than one theatre; Don't try to start with only one machine; Hire an experienced operator; Increase your newspaper advertising.

Following are several representative letters in full:

C. L. TIVENAN, American Legion theatre, Nevada, Ohio:

"If I were to start over today as an exhibitor I would never attempt to start with one machine no matter how small the place. I would also have watched the salesman and not let him sting me on some of the pictures. I would also hire an experienced operator or do it myself. I would do a little more advertising."

* * *

FRANK W. BALDWIN, Town Hall, Pittsburg, N. H.:

"If I were to start over today as an exhibitor I would probably do just about the same as I am now doing, providing I started in at the same place I am now running pictures, as I have in the past few years made all the changes which I believe I can make for the benefit of my business at this place.

First Get Best Location

"However, I will mention that I have been an exhibitor in several different towns in the past twenty years, but at the present time in my home town only, the town of Pittsburg, N. H., the most northerly town in the state.

"To make up a little story of my experience in the picture business, or I mean to say to speak from the experience I have received during these years, I will go on and state:

"If I were to start in as an exhibitor in some town at the present time, I would first be sure I had the best location. Second, I would ascertain as soon as possible the class of pictures the majority of my prospective patrons would like best. Thirdly, I would start in running the number of nights each week which I felt sure I would be able to get a good attend-

ance on (I mean a paying crowd) and in the meantime I would see at all times that my theatre was kept nice and clean and well ventilated and well heated at all times.

"I would also have the proper amount of advertising 'see that it was put up in nice shape at the best locations' for every show.

"After I had tried matters out for a few weeks, providing my business was increasing and I decided the town would stand another night each week I would add on an extra night, but this I would not do unless I was positive that I would get a good paying business for this extra night, as it is much more profitable to run two nights per week and make something each night than to run three nights and split up the business too much.

Favors Special Nights

"As often as I could do so without interfering too much with the regular nights I would put on a big special picture, something I was sure would go over big, and I would advertise this special big. I mean by that I would use a twenty-four sheet, window cards, heralds, etc., which would mean twice as much advertising as I would use for my regular shows, as in this way my patrons would understand I had something bigger and better for the specials, and I would get advanced prices for these specials.

"I would not care to book my feature pictures with more than eight reels if I could help it, as I would wish to run a news reel and a good two-reel comedy with each feature picture, and eleven reels makes as much show as anyone cares to see; usually seven, eight or nine reels is plenty enough to suit any patron, especially if you have a show with plenty of action.

"I would be sure at all times to not run shows often enough to cut down the attendance so but what I would have what one would call a good crowd, as all patrons enjoy the pictures much more with a full house and any show will go over much better and bigger when there is a large attendance."

* * *

J. C. McCARTHY, Belle and Regent, Belleville, Can.:

"If I were to start over today as an exhibitor I would first subscribe for P. Harrison's Reports. Would not buy groups of pictures unless I controlled more than one theatre in a town.

"Would subscribe for HERALD and WORLD."

Takes Look at Band; Gives It Benefit Shows

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, Jan. 17.—There will be new instruments and new music for the village band in Warrensburgh, N. Y., because of a two-night benefit that was staged last week by Jerry LaRock, at his Fairyland theatre. The band will reciprocate next summer by giving free concerts.

It's Still Biggest Trade Paper Event

"Exhibitors Herald and Moving Picture World" has settled into its forward stride, but the many well wishes being received attest the fact that the merger continues to be regarded as still the greatest single event in the annals of journalism in the motion picture field. Of particular interest in this the third issue of the merged publication is the fact that the variety of branches represented in these congratulatory expressions points to recognition of the event as marking an advancement of vital significance to all. Subsequent issues will contain additional messages received.

From H. M. ADDISON

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

It would be my pleasure to have you accept congratulations on the merger of "Exhibitors Herald and Moving Picture World." While I am sorry to hear of the passing of the "World," I am certain the combined publications will be of great importance to theatre managers and operators. The "Moving Picture World" has long been a great stand-by of mine. Some of my very best friends have been connected therewith, and the many courtesies shown me by the "World" and its associates have been and are appreciated. However, I feel sure that the same pleasant relationship which has existed in the past will continue to exist between the new combination and myself. Mergers make greatness. I have perused your issue of January 7 from cover to cover. There are many new features which are indeed interesting. Your makeup is great. The merger naturally gives you a broader scope. The associates with whom you have surrounded yourself will no doubt fill all the requirements of the trade.

H. M. Addison,
Great Lakes theatre, Buffalo, N. Y.

* * *

From J. B. GIACHETTO

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Please accept my congratulations on the merger and my very best wishes for your continued success and prosperity.

J. B. Giachetto,
Jacksonville Theatre Co., Jacksonville, Ill.

* * *

From GEORGE KLEINE

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Just a line to congratulate you on the acquisition of the ancient institution that was called "Moving Picture World." I trust that the new combination will prove prosperous and a source of joy to yourself.

* * *

George Kleine.

From NAT NEALON

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Permit me to congratulate you on the merger of "Exhibitors Herald and Moving Picture World." This expansion of forces will be a step in the right direction and under your dominant leadership will be an asset to the entire industry in giving a publication of greatly increased service to the exhibitor and producer alike.

Nat Nealon,
Arcade theatre, Ann Arbor, Mich.

From DALE HANSHAW

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Have just received the notice of your combining "Moving Picture World" with your paper, "Exhibitors Herald," and desire to congratulate you upon this move which I believe is beneficial to the industry at large and only a fitting tribute of the splendid progress you have made with your valued paper.

Dale Hanshaw,
Sierra Pictures, Inc.

* * *

From EDWARD L. KLEIN

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I have just heard the news of your acquisition of "Moving Picture World" and wish to express my congratulations and best wishes for the success of "Exhibitors Herald and Moving Picture World."

Edward L. Klein.

* * *

From DAVE BADER

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I want to take this opportunity of wishing you a wealth of luck and success in the new consolidation of the two famous motion picture trade papers—"Exhibitors Herald and Moving Picture World." I hope that if I can be of any assistance at any time in contributing information or assisting in any direction pertaining to articles on advertising accessories, that your sterling organization will call on us.

Dave Bader,
Universal.

* * *

From ROY E. CHURCHILL

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I want to offer you my congratulations on the consolidation of the "Herald" and the "Moving Picture World." I am sure that you will make a great success of the consolidation.

Roy E. Churchill,
Branch Manager, F B O.

* * *

From EARL GULICK

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Best wishes for the continued success of "Exhibitors Herald" and its combination.

Earl Gulick,
General Outdoor Advertising Co.

From HENRY LUSTGARTEN

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Just read with keen interest the announcement of the amalgamation of "Exhibitors Herald and Moving Picture World." As a reader of "Exhibitors Herald" since its inception and a devout follower of its presentations column accept my congratulations and sincere best wishes for a continuation of your success.

Henry Lustgarten,
Manager, L. & T. Harding theatre.

* * *

From BENNIE KRUEGER

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Just read about the merger of "Exhibitors Herald and Moving Picture World." Please accept my heartiest congratulations and best wishes for greater success.

Bennie Krueger,
Band Leader, Balaban & Katz.

* * *

From BEN SHLYEN

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Permit me to congratulate you on the forward step you have taken in consolidating "Exhibitors Herald" with "Moving Picture World." I have always admired the policies and the editorial makeup and contents of the "Herald" and I can see a future for the new combination in the national field under your direction.

Ben Shlyen,
President and Publisher, Associated Publications.

* * *

From FELIX MENDELSSOHN

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I was very much interested to receive your announcement of the consolidation of "Exhibitors Herald and Moving Picture World" and wish to offer my sincere congratulations and best wishes for the success of the combined publications.

Felix Mendelssohn,
Metro-Goldwyn-Mayer.

* * *

From BILLY LEYSER

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I have just received the announcement of what I know to be the very best amalgamation this industry has yet achieved. I want to congratulate you:

First, because "Exhibitors Herald" has always stood for that which was fair and just and has never lowered its colors for any individual or group of individuals.

Second, because you are to hold the editorial reins which will guide the destinies of both magazines.

Third, because of the utmost faith the exhibitors have in your ability and judgment.

Fourth, because Mr. Chalmers has recognized in you the above powers as well as knowing full well that any other affiliation could not work out equitably as regards all concerned.

Fifth, because it assures the producer, exhibitor and equipment organizations a publication which now dominates the field.

May this new enterprise continue to merit the confidence inspired by "Exhibitors Herald," from its very first issue until finis is written on the last page of the last issue—which will happen long after we have become a mere shadow of memory.

Billy Leyser,
Cecil B. DeMille Pictures Corporation.

From DAVE DUBIN

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I take this means of congratulating you upon the merger of "Exhibitors Herald" with "Moving Picture World."

Dave Dubin,
Educational Exchange, Chicago.

* * *

From HARRY WEISS

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

More power to you. I remember the first number of "Exhibitors Herald." You have grown and how! Here's hoping the growing pains never cease.

Harry Weiss,
First National, St. Louis.

* * *

From HENRY REEVE

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Congratulations on the new and combined "Herald-World" that will serve us this year and many more to come.

Henry Reeve,
Mission theatre, Menard, Tex.

* * *

From SOL LESSER

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

I have your card announcing the consolidation of "Exhibitors Herald and Moving Picture World." Accept my congratulations. I feel sure the merger will be of great benefit to all.

Sol Lesser.

* * *

From HARRY D. WILSON

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Well, you nearly floored me this morning with that announcement card about the combining of "Exhibitors Herald and Moving Picture World." What a combine! All the movie barons out here will be jealous because you scooped everybody with a big combine—the first for 1928.

Harry D. Wilson,
Inspiration Pictures, Inc.

* * *

From S. CHARLES EINFELD

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Please accept my congratulations on your merging "Exhibitors Herald" with "Moving Picture World." I believe this to be one of the most important and constructive steps ever taken in the field of our trade press.

S. Charles Einfeld,
Advertising Department, First National.

* * *

From GEORGE LANDY

Martin J. Quigley,
Editor and Publisher,
Exhibitors Herald
and *Moving Picture World*.

Sincere congratulations on your acquisition of "Moving Picture World" as another step for the leader of the trade papers.

George Landy,
Publicity Director, First National Studio.

BROADWAY

NEW YORK;—Paul Gulick, just to show his contempt or something, played thirteen holes of golf on Friday the Thirteenth, and took thirteen strokes to make the thirteenth hole. . . *Harry Thaw* with his stable of baby stars, after a cold reception on the Coast, is coming back to New York to make a picture. . . *Harry Rapf*, accompanied by Mrs. Rapf, arrived in New York last week for a vacation. . . *Dick Anderson*, of International Newsreel, has moved his headquarters from 1600 to the Universal offices. . . *Jack Keegan* has his chest out; baby boy born Tuesday, January 10; father and mother doing well. . . *Tim McCoy*, Western star, is taking a three weeks vacation in New York. . . *Randy White*, editor, and *Jim Cron*, advertising manager, have resigned from the Daily Review. . . *Dave Barrist*, editor of Brevities, came up from Philadelphia to attend last week's session of the A. M. P. A. . . *J. J. McCarthy* is ill in a sanitarium, suffering from stomach trouble. . . *Chester DeVonde*, oldtime legitimate and motion picture actor, died last week. . . *Warren Doane*, general manager of the Hal Roach studios, is in New York to confer with M-G-M executives on next year's product. . . *Hal Burrows*, art director for M-G-M, is receiving congratulations on the success of an exhibition of his original paintings in a Fifth Avenue art gallery. . . *Tod Browning*, eminent director of many successes, sailed last week for a rest in Europe. . . *Will Hays* is making his semiannual visit to the Coast and will be gone about a month. . . *Roscoe Arbuckle* stated last week in New York he would return to the Coast in May and begin pictures again, but *Will Hays* hasn't said anything so there's still a guess coming. . . *Arthur Loew*, after a month at home, has gone back to Europe to see how things are going over there. . . *John McGuirk* is the busy denier, the last being the rumor that he plans to resign as manager of the Stanley Company of America. . . *Eddie Smith*, getting to be one of the travelingist of salesmen, is off on another long trip around the Tiffany-Stahl exchanges. . . *Harold Franklin* says there is no chance of Wesco merging with any other company, but wait and see what a bad guessor Harold has come to be since he went West. . . *Irving Lesser* has given up one of his string Long Island theatres, the Strand at Rockville Center. . . *Monta Bell* returned from abroad last week and after a few days in New York, went on to the Coast. . . *Pat Dowling*, general Handy Andy of Christie Brothers, is in New York and hobnobbing with *Charlie McCarthy* and *Russell Holman*. . . *Al Aaronson*, Central European supervisor of M-G-M, returned to New York last week for a series of conferences with his company executives. . . *Sol Lesser* is in New York and expects to remain a couple of weeks. . . *Eddie Eschmann*, who recently resigned from Pathe, will join up with the fast coming Columbia Pictures. . . *Dave Brill*, manager of Tiffany-Stahl New York exchange, is the proud possessor of the handsome silver loving cup offered by his company for the most contracts during Christmas week.

SPARGO.

Buys "Cardboard Lover"

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—M-G-M has acquired the motion picture rights to the play, "Her Cardboard Lover," produced by Charles Frohman at the Empire last season, with Jeanne Eagels.

Tillie's Classic Romance Retold

"TILLIE'S PUNCTURED ROMANCE," which laughter long ago raucously voted a classic, is told again, this time by Christie, with another Louise, Miss Fazenda, in the title role created by Louise Dressler. Edward Southerland directed the Christie revival, while W. C. Fields and Chester Conklin are starred. It is a Paramount release.



Mr. Fields, Miss Fazenda, and Mr. Conklin



Miss Fazenda Up



In the Trenches

Lines Form for Senate Battle Over Bill to Bar Block Booking

**TO OUR PATRONS
FOR OUR MUTUAL BENEFIT
PLEASE WRITE NOW**

TO

Senators FRANK B. WILLIS and SIMON D. FESS
Congressmen Theo. Burton, Robt. Crosser and
Charles H. Mooney

**AT THE
HOUSE OFFICE BUILDING**

WASHINGTON, D. C.

To Vote for the Brookhart ANTI-BLOCK
BOOKING BILL

For Further Information Inquire of

THE MANAGER

Or GEORGE W. ERDMANN, Cleveland Motion Picture Exhibitors'
Association, Film Building, Cleveland, Ohio

This block one-sheet will be displayed in the lobbies and foyers of theatres affiliated with the Cleveland Motion Picture Exhibitors Association.

Filmless Glencoe Will Soon Have Theatre, Shows on Sunday, Too

Sunday showings of motion pictures have been authorized by the Glencoe village board, although at present there are no theatres in Chicago suburbs community. Theatres will be allowed to remain open daily until midnight.

David Nelson, North Shore business man, announced recently he is contemplating building a theatre in the wealthy and exclusive little village.

Exhibitor Arrested in Quiz on Plot to Burn Theatre of Competitor

*(Special to Exhibitors Herald and
Moving Picture World)*

GURDON, ARK., Jan. 17.—Earl Powell, proprietor of a theatre here, was arrested and placed under \$10,000 bonds in investigation of a charge of the hiring of Marcus Faulkner to burn the Wright theatre, operated by a competitor. Faulkner, according to the police, confessed to having been hired to burn the theatre.

N. A. O. B. L. Opens Office

*(Special to Exhibitors Herald and
Moving Picture World)*

WASHINGTON, Jan. 17.—Campaign headquarters for the Washington Citizens' committee opposed to blue laws have been opened in the Carlton hotel, within a couple of blocks from the White House, and Linn A. E. Gale, secretary-treasurer of the national organization, is in charge of the headquarters.

Woodhull Warns Against Stampeding into Action

*Favors Support of Brookhart Measure If Danger
Through Federal Regulation Is Obviated*

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

WASHINGTON, Jan. 17.—Introduction in the House of Representatives last week of the anti-block booking bill introduced in the Senate December 13 by Senator Brookhart of Iowa brought directly before that body the question of the legality of blocks, with which the Federal Trade Commission has been struggling for a number of years. The bill was introduced by Representative Cannon of Missouri.

Proponents and opponents of the Brookhart anti-block booking bill are lining up for a war to the hilt when the measure introduced by the Iowa senator comes up in hearings before the Senate committee.

Woodhull Warns Against Stampede

R. F. Woodhull, president of the M. P. T. O. A., warned against being stampeded into action on either side, and added that the bill should be supported "if we can obviate any danger to our business which may come through federal regulation."

Other outstanding developments of the week were as follows:

The T. O. C. C. in New York called a meeting for January 26 to plan to help pass the measure.

The board of trustees of the M. P. T. O. of Ohio pledged support of the bill.

A trailer and a block one-sheet endorsing the measure to be used in theatres affiliated with the Cleveland Exhibitors Association.

Woodhull in his statement said Secretary M. J. O'Toole had discussed the bill with Brookhart and that the latter had expressed belief that the danger of political control of the industry could be obviated.

T. O. C. C. Calls Independents

Independents not members of the T. O. C. C. are being urged to attend the meeting of that organization at the Astor Hotel. The slogan of the call is "The War Is On." The T. O. C. C. some time ago endorsed the bill which, the organization says in spreading its campaign to New Jersey, New York state and Connecticut, will "save our investments and get us a square deal."

Some divergent views were expressed at the Columbus meeting of the trustees of the state organization but a resolution pledging the support of the Ohio boy finally was adopted.

Trailer Appeal to Patrons

A trailer to be used in Cleveland theatres reads:

"Senator Smith W. Brookhart has introduced an Anti-Film-Trust Bill in the United States Senate.

"The passage of this bill will permit this and all other Independently Owned Theatres

to choose from a greater list, the kind of pictures best suited for our audiences.

"Under existing conditions we are compelled to buy the entire block of pictures and are forced to show some pictures that are not adaptable to our clientele.

"We appeal to our patrons to kindly write to your Senator and Representative and ask them to support the Brookhart Anti-Film-Trust Block Booking Bill.

"The Management."

The block one-sheet is reproduced elsewhere on this page.

Weber Joins Lumas as Head of Foreign Trade

*(Special to Exhibitors Herald and
Moving Picture World)*

NEW YORK, Jan. 17.—John Norbert Weber will be associated with Lumas to head the newly formed export and import department. The formation of this new department is in line with an increased production and expansion policy, according to President Sam Sax.

Falls Off Elephant, Sues

*(Special to Exhibitors Herald and
Moving Picture World)*

HOLLYWOOD, Jan. 17.—Lila McComas, screen actress, has filed suit against Al G. Barnes, circus owner, and Fox Films for \$82,000 damages for alleged injuries received when she was shaken off the back of an elephant while scenes for a picture were being made.

Bomb Wrecks Rear of Palace Hippodrome, Seattle; Theatre Has Non-Union Policy

(Special to Exhibitors Herald and Moving Picture World)

SEATTLE, Jan. 17.—A bomb wrecked the rear of the Palace Hippodrome theatre, here, after midnight last Friday. Windows were shattered in buildings for blocks in every direction from the theatre. It is believed that a black powder bomb was used and planted in the rear of the building. The theatre, one of the Sterling theatres chain, operated under a non-union policy and had been annoyed numerous times during the last year by stench bombs.

British Film Inferior, but American Fordized, Say English Authors

Patriotism Carried to Insanity by Exhibitors in Britain, Declares Edgar Wallace—Gilbert Frankau Hits Conference System

"BRITISH films have not held a candle to the films which have come to us from America and from other countries."—"American films have fallen into a rut, have become stereotyped, Fordized." These two verdicts by world-known authors (the first by Edgar Wallace, the second by Gilbert Frankau) are interesting excerpts from articles in the special New Year edition of the Film Renter, copies of which have just been received from London.

ERNEST W. FREDMAN, editor and publisher, introducing the issue with the advice that capital for production must come from Central Europe, the Dominions and America, adds that "better and more ambitious pictures are being embarked upon."

"God knows it is not my job to boost American films," says Edgar Wallace, "but, not being a congenital idiot or hopelessly insincere, I cannot pretend that the films we have produced in this country would be regarded as worthy even if they had been turned out by Lithuania or some other spot of microscopic industrial importance, or that they are in any way comparable with the pictures which Hollywood has sent us.

"So far, even the worst American films have had more exhibition than some of those English films which have been acclaimed as the best."

"The only thing mysterious about a scenario," he says, "is the choice of the people who write them. Good camera work, good direction and good story are the three essentials for successful exhibition. When people stand up in the House of Commons and spout about the disloyalty and the greed of the renters and exhibitors, I marvel at their nerve.

Carry Patriotism Too Far

"Exhibitors have carried patriotism to a point of insanity. Because a film has been British, and because they felt they were doing the right thing by their country, they have again and again put pictures into their programs which have been an insult to the intelligence of their audiences."

Wallace has a cheery optimism, nevertheless, predicting that "in the next few years we are going to see a demand for British pic-

tures, not because they are British but because they are pictures."

Frankau charges that the stereotyped nature of the American production is evidenced by "the sex stuff, which is the same in every film, whether it is 'Ben Hur' or an ordinary picture." The author blames this condition to the conference system, so that the picture is "made to appeal to a mass psychology, and as a result it is slick and has 'pep,' but it is very stereotyped."

"When we make British pictures in real earnest," says Frankau, "and in a larger quantity, we must make them to represent our national life. I do not believe in the international picture, and I think it is wrong to assume that American pictures are international. American pictures are American pictures."

Would Express British Spirit

"It will be by expressing the British spirit in our pictures that we shall sell our pictures throughout the British Empire, and in the United States," the writer advises, adding that he has refused to allow one of his novels to be filmed in America, one reason being that he does not want his characters distorted, as has happened before.

Maurice McElvey, with a number of British successes, says that he "did not need a Quota Bill," adding that "my experience has proved that whenever a good British film was made, exhibitors showed it."

Publix Makes Changes in Personnel in Southeast

(Special to Exhibitors Herald and Moving Picture World)

ATLANTA, Jan. 17.—As a result of a general promotion plan inaugurated by Publix Theatre Corporation, important changes in personnel became effective last week. Jesse L. Clark becomes district manager for Florida. Charles S. Morrison becomes city manager in Jacksonville. Walter Lloyd has been named assistant to Clark and James Stelling has been placed in charge of Daytona Beach. Newton L. Treece is now manager at Gainesville, Fla., where a new theatre is being built.

Mexico Likes "Chang"

(Special to Exhibitors Herald and Moving Picture World)

MEXICO CITY, Jan. 17.—"Chang," the Paramount picture, has struck the fancy of people here. Police were called upon to restrain the crowds which stormed the Olympia, Paramount's premiere theatre in the city, the entire seating capacity of the theatre selling out the first hour, it is said, and at the same time the picture was being shown in a first-run circuit of 12 theatres throughout the city.

Howard Stays with DeMille

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—William K. Howard has signed with Cecil B. DeMille again and will direct "The Last Cab" as his next picture for Pathé.

TEN YEARS AGO

PITTSBURGH, Jan. 17.

THE Universal force is crippled when C. A. Zipf, bookkeeper, and William Welsh, his assistant, are both stricken with pneumonia.

Joseph Klein resigns as sales manager of the Paramount Aircraft exchange to become sales manager for Metro in New York City, Albany and Buffalo.

A. J. Coyle, manager of the Arsenal theatre, and George Voorenberger enlist in the United States Army for duty in the World War.

The Sauer building, 804 Penn avenue, is entirely converted into a film building.

Myrtle Stedman, Paramount star, makes personal appearances all week at the Garden theatre, northside, and plays to big business.

Holding Firm to Take Over Realty of Skouras and Missouri Theatre

(Special to Exhibitors Herald and Moving Picture World)

ST. LOUIS, Jan. 17.—A holding company to be known as the St. Louis Properties Corporation has been formed to take over the real estate interests of Skouras Brothers Enterprises, Inc., including the Ambassador theatre and office buildings and the Grand Central Theatre building. The new concern will also acquire the Missouri theatre and office building now held by the Famous Players Missouri Corporation, controlled by Paramount.

The Skouras Brothers Enterprises will receive \$500,000 in cash and \$1,000,000 in debenture bonds for its equity in the theatres, and in addition will own a one-third interest in the St. Louis Properties Corporation.

New Keith and Skouras Theatres for St. Louis?

(Special to Exhibitors Herald and Moving Picture World)

ST. LOUIS, Jan. 17.—There are persistent rumors that the Keith-Albee-Orpheum-Pathé combination will erect a 5,000 or 6,000-seat theatre in downtown St. Louis.

Curbstone gossip also has it that the Skouras interests have under consideration the erection of a large theatre and hotel.

In the meantime the construction of the William Fox theatre at Grand and Washington boulevard has been temporarily retarded by a strike of structural steel workers.

Finis Fox to London

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—Finis Fox, well-known scenarist, has signed a contract to direct a big feature production in England. He will leave for London immediately after he prepares a new screen play for Dolores Del Rio's next United Artists production.

Will Rebuild Theatre

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, Jan. 17.—The Grand theatre at Johnstown, N. Y., which was burned to the ground two weeks ago, will be rebuilt, according to Frank A. Empsall, of Watertown, one of the owners.

Censors Cut Only Truth of Vice, Educator Says

(Special to Exhibitors Herald and Moving Picture World)

PORTLAND, ORE., Jan. 17.—"Usually any play gets by which prettifies vice, or merely indulges in coquetry with sin, and as long as it is amusing and comforting, nobody protests much. But let an author treat of vice, sin, or the tragedies incident to the life of the senses, seriously and realistically, and the vice crusaders pounce on him."

So declared S. Stephenson Smith, professor of English at the University of Oregon, in his address here on "Censorship—a Safeguard or a Danger?" The speaker contended that ideas, like men, should have a chance to be born free and equal. "To try to interfere with the natural sifting," Smith said, "is to cramp genius, to discourage art, and to do far more damage than good. Censorship is rather more a boomerang than a means of defense; it recoils on the censor and is not a weapon that can be accurately aimed."

Church Club Plans Sunday Show In Finish Fight with Bluenoses

Paper Consolidation Called Salient Event

(Printed in Paramount Studio News)

By far the most important event in the field of motion picture trade press activities in the closing days of 1927 was the merging of the EXHIBITORS HERALD and *Moving Picture World* two of the outstanding publications devoted to the film industry.

The Moving Picture World, which made its bow in 1907, was the first actual motion picture trade paper in America, and in 1911 acquired "Film Index," the first paper devoted to the films. THE EXHIBITORS HERALD came into being in 1915, under the leadership of Martin J. Quigley and has progressed steadily as a power in its field ever since.

Mr. Quigley will continue as editor and publisher of the consolidated publication to be known as THE EXHIBITORS HERALD AND MOVING PICTURE WORLD. Mr. Quigley is an able leader, a fearless spokesman and a determined champion of what he conceives to be the right as he has proved many times.

Paramount wishes him unceasing progress and success in the enlarged duties he has assumed.

17 Managers Are Out in West Coast House Cleaning, Says Rumor

(Special to Exhibitors Herald and
Moving Picture World)

LOS ANGELES, Jan. 17.—Seventeen managers have lost their jobs as a result of a house cleaning in Southern California theatres of the West Coast Chain brought about by H. H. Franklin, it is being rumored here. A number of the young assistant managers from the Northern houses were given the berths after the old managers were given their notice, it is said.

Film Offices Flooded as Sprinkler Pipes Burst

(Special to Exhibitors Herald and
Moving Picture World)

PITTSBURGH, Jan. 17.—Several tenants in the film building at 1030 Forbes street suffered much damage to equipment last Wednesday morning, when the automatic water sprinkler on the second floor ceiling burst and showered the rooms.

Loss of \$1,000 was suffered by W. B. Jones, who manufactures commercial films and is local representative for Pathe News. Film exchanges suffering damage were Film Distributing Company, Independent Photoplay Company, and the A. & S. Steinberg office.

Zukor Visits Chicago

Adolph Zukor, president of Paramount, came to Chicago from New York to be present Saturday night at the celebration in honor of the 75th birthday anniversary of his mother-in-law, Mrs. E. Kaufman.

Operate on Sabbath Only; Lease Exhibitors' Houses Attendance Will Be Limited to Membership—Emporia Move Expected to Bring Election

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

KANSAS CITY, Jan. 17.—"Church versus Church" is the main bout on the program of the Sunday closing battle this week at Emporia, Kan., the result of which probably will be accepted as a precedent in other cities throughout the state, insofar as the Sunday labor law is concerned.

Club Will Show Sundays Only

The Sunday closing fight, which has been in newspaper headlines for three weeks, no longer is a case of exhibitors versus ministers. With William Allen White, nationally known writer, as chairman of the committee which will select the films, the men's club of the St. Andrews Episcopal church in Emporia has organized what is to be known as the Emporia Screen Club.

The club will show Sunday pictures only, leasing theatres from exhibitors, and the attendance will be by membership. Membership may be obtained by anyone who desires to belong.

Plan Ruled Legal

The billiard halls of many Kansas towns for years have thwarted blue laws advocates through the membership plan, which has been ruled legal in Kansas, so when Emporia ministers decided to close up all motion picture theatres on Sunday the exhibitors found a ready friend in the Episcopal club. The profits of the shows will be used in improvement in church work.

Following the announcement of the plan, a wail which echoed around the state of Kansas came from the bluenoses, who saw themselves outwitted at their own game and saw a rival church reaping benefits from the folly of other churches.

Such a condition, of course, is not expected by exhibitors to be permanent but it undoubtedly will last long enough to show the citizens of Kansas the ridiculous side of the stand taken by radical ministers who fear the opposition of Sunday shows. All of which eventually will lead to an election on Sunday shows, it is believed.

Frederick W. Lewis, president of the College of Emporia, branded the club plan as an attempt to evade the law and denounced the movement.

Bank Cashier Heads Club

W. R. Coulson, president of the screen club and cashier of one of Emporia's largest banks, replied that the members of the club viewed the move as an honorable means of obtaining funds through the presentation of high class

feature pictures on Sunday afternoons to "a limited number of good friends." Listed among those supporting the club plan are some of the most widely known Kansans.

The move is considered a signal victory for the exhibitors of Emporia, a town of about 20,000 population, who now are enjoying a hearty laugh at the ministers who led the fight against them and who probably will repent of their folly ere the battle ends.

Arch Selwyn Plans Chain of Theatres in 12 British Cities

(Special to Exhibitors Herald and
Moving Picture World)

LONDON, Jan. 17.—It has been announced by Arch Selwyn that he has summated plans in association with George B. McClellan and Amery Parkes whereby he will erect motion picture theatres in 12 key cities in Great Britain, and one in Paris.

The new corporation, directed by Selwyn, has already purchased theatres in 12 British cities. These are now being used as music halls and, according to plans, will be torn down to make way for the new theatres to be constructed. The cities chosen are Leeds, Liverpool, Newcastle, Brighton, Southampton, Dublin, Glasgow, Manchester, Golders Green, Dover and Blackpool. Selwyn, in association with Charles B. Cochran, also plans to build in London what will be one of the largest theatres in the world, it is said.

Sensational Merger Unites 2 German Circuits, One First National's Emelka

(Special to Exhibitors Herald and Moving Picture World)

BERLIN, Jan. 17.—Consolidation of the nationally important motion picture theatre chains of Phoebus and Emelka, the latter controlled by First National, has been effected, giving the combined circuit over 50 first-run houses in all key cities with a total seating capacity of over 50,000. The new chain is second in size only to the UFA circuit.

Besides the Capitol, most prominent picture house in Berlin, Phoebus operates the Phoebus Palast and Marmorhaus in the capital and leading theatres in Dresden, Munich, Dusseldorf, Hamburg, Kiel, and Nuremberg. Announcement of the merger proved a sensation in the German film industry.

Charles Chaplin's new United Artists production, "The Circus," will have its German premiere in a few weeks at the Capitol.

Livewire Texas Exhibitors Build B. O. by Helping Communities

Successful Houses Have Outstanding Citizens As Owners or Managers—Must Be Good Mixers and Purveyors of Goodwill

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

SAN ANTONIO, Jan. 17.—Fellowship and goodwill are prime requisites to success in any line of business, but especially in the motion picture field. The exhibitor, if he is to obtain any degree of success must be a good mixer, a livewire and a purveyor of goodwill, in Texas, at least. No matter what the class of his house may be—"grind," picture or de luxe, he must be one who is respected in his community, admired by fellow citizens and looked to for authority when community problems arise. In other words, he must be a good citizen.

TEXAS, as a whole, can be considered lucky in its choice of theatre managers. In Dallas, Ft. Worth, Houston, Galveston, San Antonio and Waco there are managers who have proved themselves real assets to their communities, who are alive to every opportunity to be of service to the public, who delight in having a hand in things.

J. P. Harrison, for many years manager of the Hippodrome in Waco, is respected by every citizen of that city as one of the leaders in its affairs. He is always on his toes ready to grasp the slightest possibility of putting his theatre deeper into the good graces of Waco citizens. He is noted for his matinees for orphans, Christmas tree parties, free school matinees, his help to the Community Chest and for many other activities whereby the only tangible return to the theatre is goodwill. Harrison has put the Hippodrome on a paying basis not excelled by any other theatre in the state, no matter how large or small. He has a proved percentage of profits steadily throughout the year that is far greater than that of any of the larger houses.

William Horowitz, Jr., owner of the Horowitz theatres in Houston, is another livewire Texas manager. He interests himself in all civic activities in Houston and capitalizes on every community event through various hook-ups. Horowitz is noted for his ability to diagnose the effect a new project is going to have upon his houses; hence he is enabled to offset any negative influences which might arise. Horowitz is also enthusiastic in taking a part in charitable affairs and staging benefits. Now he has climaxed his long career as a community figure by organizing the first major athletic club in Houston, sponsoring all popular sports, and his popularity is shown by the large number of memberships in his new organization.

Hoblitzelle a Community Man

Karl Hoblitzelle, owner of Interstate Theatres in Texas, instructs his various managers to go into community projects and charitable affairs with a zest. Nothing pleases Hoblitzelle so much as to see his theatre operators engage in an undertaking with the city or county such as christening of boats, opening of bridges and roads. The results are that the Majestic theatres are standing in good with city officials wherever they are located. Raymond Wille, manager of the San Antonio Majestic, and Eddie Breamer of Houston are probably two of the most alive and energetic managers on the Interstate Circuit when it comes to building goodwill.

Bob Blair, manager of the Texas, San Antonio, is a stickler for fellowship and community respect. Blair interests himself and the theatre in club affairs in San Antonio, stages all the major benefit shows in that city and donates use of the theatre to any charitable organization or school for the presentation of plays and programs. His most recent goodwill builder was among the Spanish-speaking people of San Antonio, when he staged a midnight matinee benefit show for

them, all the proceeds going to their Christmas Tree Fund for poor Spanish children.

Raymond B. Jones Another

Raymond B. Jones, manager of the new Worth theatre in Ft. Worth, has a personality that puts him into community limelight immediately upon his entering any project. He has worked in such great ventures as the Old Trail Drivers Convention in Texas and the promotion of Community Chests in various Texas cities. He is a great mixer and has put many losing houses on a paying basis.

Other examples too numerous to mention might be cited throughout the state, among them J. R. Collins, Publix theatre manager in Galveston, a leading figure in social and civic affairs of the city.

Trackless Train of M-G-M Ends Tour of South America

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—Metro-Goldwyn-Mayer's trackless train and famous ballyhoo is finishing its South American tour by voyaging through Chile after having spent the late summer, fall and winter in Brazil, Uruguay and Argentina. Arduous roads were encountered during the entire South American tour, and at one time it became necessary to change the motor.

The trackless train has already toured the United States, Canada, Great Britain and Europe, and if arrangements can be made it is planned to send the train on tours through Australia, Japan, and possibly even through China and India. If this is done the M-G-M train will have made a world tour in the interests of the company and the American film industry in general.

Bind Porter, Take \$2,000 From Theatre Safe; Film News of the Southwest

(Special to Exhibitors Herald and Moving Picture World)

OKLAHOMA CITY, Jan. 17.—Two bandits induced the porter of the Bison theatre, Shawnee, Okla., to open the door, then bound him and took \$2,000 from the safe. The Austin at Nacogdoches, Tex., was robbed recently, but the amount taken was not learned.

Ross Dorbandt will build a theatre at Jaskonville, Tex. Fire started in the Crazy theatre, Mineral Wells, Tex., but was put out with little damage done. The Liberty at Hugo, Okla., has been destroyed by fire. The Pastime, Tuscola, Tex., has been bought by the H & H circuit, and the Lyric, Texico, Tex., by the Civic Theatres Company. The Star, Denison, Tex., has reopened after remodeling. Tracy Flanagan is the new manager of the Martin, Mt. Pleasant, Tex.

Ham's Majestic, Ringling, Okla., has been sold, and Ham's Capitol opened.

Re-Takes

HOLLYWOOD,—Well, it looks like a prosperous new year for the railroads and the steamboat companies. Everybody you talk to hereabouts is arranging a trip to Europe.

* * *

But then there's nothing that broadens one (and flattens one) like a Continental tour. The big butter-and-egg man goes abroad to "study the situation" and consult the cows and chickens; the automobile manufacturer goes over there to avoid getting hit by his own machines, and the picture producers go abroad to look at films and come back and enjoy their own.

* * *

Sweet Atmosphere!

And speaking of foreign countries, I see Germany is going to make sugar out of air. Kansas ought to get hold of a few of those scientists and make some use of its cyclones.

* * *

Want the Money

And did you note that the Vitaphone artists are up in arms and are going to ask pay for three shows a day wherever the films are playing deluxe houses.

* * *

Who's to Judge?

They've started something in Chicago. The other night they threw a man out of a movie theatre because he laughed at a subtitle that was not intended to be funny. It's going to be hard on those with a sense of humor. They'll have to gag themselves whenever they attend the theatre for fear of landing on the sidewalk.

* * *

Good Schooling

I've discovered the real purpose of Lindy's flying trips. He wants everyone to brush up on his geography.

* * *

Nice Check

Well, Charles Spencer Chaplin is all square with Uncle Sam again. He handed over \$1,670,630.38 and got a receipt in full for income taxes. And the government wouldn't even knock off the 38 cents.

* * *

Leap Year Too

In Chicago they're teaching the girls courtship in 10 easy lessons. It looks like a tough year for the young men of the Windy City.

* * *

These courtship experts will tell the ladies how to be happy on \$1500 a year. The \$1500 is spent thus: One Ford \$700, gas and repairs \$800.

* * *

Famous Last Words

"Kiss me, dearie, I just spent our \$1500 for a fur coat."

—R. M.

Man Dies After Injury in War Scene Explosion

(Special to Exhibitors Herald and Moving Picture World)

TRUCKEE, CAL., Jan. 17.—While filming a "Russian battle" scene for "The Red Dancer of Moscow" at this mountain winter resort, Daniel Silverwood, aged 30, of Reno, Nev., received injuries from which he died at a Reno hospital. The accident occurred during the filming of a Cossack battle. Silverwood got too close to a dynamite explosion during the fighting. Charles Farrell and Dolores del Rio are playing the leads in the Fox picture.

Exhibitors Blame Sales System As Bar to Care in Buying Films Fewer Screenings Than Ever, Say Exchange Men

Lesson in How NOT To Write Publicity

An example of how NOT to write publicity is evidenced in a piece of copy presumably written by National Industries News Service, Inc., of Washington, D. C., in calling attention to "the growing consumption of glycerine."

The motion picture industry happens to be the unfortunate subject of this bit of so-called information, containing such supposedly humorous assertions as this: "In the midst of stark tragedies the glycerine producer smiles joyfully up from the pit at the despairing heroine and counts each tear."

The industry is scarcely likely to take kindly to such far-fetched efforts to dignify a myth formerly confined to humorous papers.

How Discriminate When Purchasing Pictures Not Yet Made, Asks Albany Theatre Owner

[By Special Correspondent to Exhibitors Herald and Moving Picture World.]

ALBANY, Jan. 17.—Exhibitors of Albany, Troy and in fact all northern New York are not as discriminating these days in the buying of their pictures as they were two years ago. This fact is admitted by exhibitors as well as exchange managers. Of course there are exceptions, but they are in the minority. Exchange managers are frank in admitting that there is less screening going on these days at the exchanges, for the exhibitors, than at any time in the past.

Blame Distribution System

Exhibitors claim that under the system now followed, in the selling of pictures, it is absolutely impossible for them to show greater care in the selection of their pictures. One exhibitor in Albany, when asked if he was selecting his pictures with greater care than in the past, laughed at the inquiry, and then asked how such could be possible, when a salesman would appear and ask if the exhibitor desired a "Chaney No. 1" or a "Chaney No. 2," when these pictures weren't even made. Of course when it comes to some special picture that has not been sold in a group, it is customary for the exchanges to get in touch with the first run houses and offer to screen it for the exhibitor.

The Schine Brothers, of Gloversville, who have a chain of more than 100 theatres in New York state and recently branched out into Ohio, are said by exchange managers to be rather careful buyers, frequently asking for the screening of a picture. Father Blais, a Catholic priest, who operates a theatre at Schroon Lake, N. Y., is also rather particular as to what he books, and, as a general thing, asks to have a picture screened before he signs any contract.

Depend on Salesmen

The exhibitors of Albany, at least, are now depending a great deal on the word of the exchange manager and the film salesman, as to the merits of pictures they are buying. This fact has brought about a change in the old-time selling methods. There is now a better type manager and salesman along Albany's Film Row, men whose word can be banked on, men who know from the experience of others that it does not pay to lie to the exhibitor in connection with the picture they are selling. Such lies in the past have cost more than one exchange business from theatres and more than one film salesman has lost his job because he had stretched the truth in an effort to have the exhibitor sign on the dotted line.

Both Call Plan Unsatisfactory

Exhibitors readily admit that if pictures were available for their inspection, they would be very glad to sit through a screening and judge as to the merits of a picture and its drawing power when shown. But if pictures are contracted for in midsummer, or as was the case in this section a few months ago, in

the early fall, and if these pictures have not yet been made, the exhibitors are asking how in the world they can be expected to use greater discrimination and care in their buying.

The whole thing rests to a considerable extent on the integrity of the producing company, the work and drawing power of a star in the cast, as indicative of what can be expected in the pictures to come, and the straightforward business dealings of the exchange manager and the film salesman, with the exhibitor. The whole thing is not satisfactory, according to the admission of both sides.

Berwilla Seeks \$18,000 in Rent from Thomas Firm

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—Damages amounting to \$18,000 are being sought by the Berwilla Film Corporation from Richard Thomas Productions, Inc., for alleged back rent for the film studio at 5821 Santa Monica Blvd. The Berwilla maintains that Richard Thomas rented the property for a period of three years for \$45,800 payable at the rate of \$300 per week, but states Thomas failed to live up to the lease. The studio was rented in 1925, but Thomas has paid no rent since last November, the complaint states. Several small companies are now working at the plant, but Thomas has moved from the property.

300,000 Shares of Consolidated Film Are Put on Market

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—Offerings were made last week of 300,000 shares of \$2 cumulative participating preferred stock of Consolidated Film Industries, Inc., by Hornblower & Weeks, Cassatt & Co., Dominick & Dominick and Paul H. Davis & Co.

The stock was priced at \$26.50 per share and two shares of common stock were offered with every 10 shares of preferred. The participating preferred is entitled to \$2 fixed cumulative dividends and will participate share for share with the common in all dividends in any year after the common stock shall have received \$2 per share.

Publix Takes Over Loew's Melba Theatre in Dallas

(Special to Exhibitors Herald and Moving Picture World)

DALLAS, Jan. 17.—Publix has taken over Loew's Melba here and plans to operate it under a picture and prologue policy. Loew has operated the house for about three years, having taken it over when it discontinued a straight picture policy, shortly after its opening. Publix holds the lease on the building. James Owen (Skipper) Cherry, formerly manager of the Metropolitan in Houston, is to be the manager, with the house falling under the head of C. B. Stiff's department, as a class B Publix house. Maurice Lawrence, district director of music for Publix, will have charge of musical scores for prologues.

Jury Decides Galloway, Check Forger, Was Sane

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 17.—It took a jury but 45 minutes to decide that Coleman Galloway motion picture publicity man, was not insane, when he forged and passed worthless checks recently. Alice Calhoun, actress, testified she believed Galloway was perfectly sane.

Lone Bandit Holds Up Cashier of Orpheum, Chicago; Gets \$150; First Attempt Fails

A lone bandit last Thursday night stepped up to the box office window of the Orpheum theatre, Chicago, and demanded Mrs. Nelle Cooper, the cashier, to hand over the receipts. She handed him \$150 and the bandit disappeared among the crowd waiting to buy tickets. The bandit had concealed his weapon by covering it with a handkerchief, and only the barrel showed when he threatened the cashier.

The theatre was entered and an unsuccessful attempt made to rob the safe only a week before. According to newspaper reports the theatre was again ransacked Sunday night, but this was denied by Max Slott, the manager.

Radio Is Asset to Modern Pictures Declares Emanuel Cohen

Exhibitors' Worry That Patron Would Divide Time Between Theatre and Receiving Set Proves Unfounded, Engineers Are Told

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—Radio, instead of detracting business from the motion picture theatre, has proved of great value in furthering the cause of the motion picture, Emanuel Cohen, editor of Paramount News and director of the Paramount short feature department, told the Institute of Engineers last week at a luncheon in the Hotel St. George, Brooklyn.

"WHEN radio first became recognized as a new medium of entertainment a great howl was raised by exhibitors throughout the country because they believed that the motion picture patron would divide his attention between the theatre and the radio receiving set," stated Cohen. "But the facts have disproved the idea, as instead of decrease in the number of people patronizing the picture theatre, there has been a marked increase during the past four years, the period in which the radio has attained its present status as a medium of advertising, publicity and entertainment dissemination.

Points to Radio Tieups

"That the motion picture industry no longer fears the encroachment of radio on the theatre's revenue is attested by the fact that many of the larger picture companies at present are utilizing the radio as a means of popularizing their stars and pictures. For example, Miss Ruth Taylor, who portrays the role of Lorelei Lee in the Paramount picturization of 'Gentlemen Prefer Blonds,' is at present making a tour of the broadcasting studios in 16 of the principal cities of the United States, in conjunction with her personal appearance at the theatres.

"Metro-Goldwyn-Mayer a year ago inaugurated a radio movie club which holds its meetings via the ether every Monday evening. First National Pictures for a long period broadcast a description of the plots of its pictures over WJZ. I could name many other radio-movie tieups, such as that now in progress by which Pathe is popularizing its rooster trade mark, but time prohibits. I point out these instances to prove the very definite connection between radio and

motion pictures and the manner in which they aid each other to the common good.

"The radio, like the motion picture, is a very young industry. It will be many years before its full potentialities are realized. Already it is used as a newspaper supplementary advertising force. Radio is used by many of the great commercial institutions to broadcast general descriptions of various products, and recommendations are added by the radio announcers to the audience to refer to the newspapers for more specific details on the product just generally mentioned on the air.

Says Radio Furthers Films

"Thus it can be readily seen that the radio, instead of hurting newspaper or show business revenue, will prove of vast aid in furthering the projects of both."

Following his talk, Cohen conducted the radio engineers through the Paramount News Laboratory. The engineers witnessed a newsreel going through the laboratory, starting with the receipt of the negative, the developing process, how it is dried, cut and titled; its projection in the laboratory for examination and how it is printed.

Educational May Produce Vocafilm Feature Music; Will Seek Special Talent

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—Vocafilm orchestral accompaniment to several feature pictures is being planned by Educational, which recently took over the latest "talking picture" device. Educational also looks forward to the development of a host of new performers with special appeal for Vocafilm audiences, according to E. W. Hammons, president of Educational.

A number of acts have been completed by the Vocafilm studio and it is possible these may be included in the program. New presentations will be produced with famous stars of the stage and popular radio performers.

Vitaphone Put in Wesco, Publix, U Theatres; New Acts Offer Film Players

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—West Coast, Publix and Universal have installed Vitaphone in a number of their theatres the past week, making over 200 houses now having Warner Brothers' device. New presentations are in the making, with a number of well-known screen players starred.

Clyde Cook has completed one, a one-act play, "Lucky in Love," in which he is supported by his wife, Alice Knowlton. The others to be presented are Bessie Love, Hobart Bosworth, Irene Rich, May McAvoy, Conrad Nagel, John Miljan, Mitchell Lewis, and even Rin-Tin-Tin, all to appear in short dramatic sketches.

Latest Bookings Reported

"Wild Geese," Tiffany-Stahl, Interstate's Fort Worth, Houston, Dallas, and San Antonio Majestic theatres; Wesco's Crystal, Jewel, Iris, Royal, Granada and Bard's Adam theatres, Los Angeles; and Loring, Riverside, Cal.

"A Light in the Window," Rayart, Modern, Beacon theatres, Boston.

"Casey Jones," Rayart, Publix's Olympia, New Haven; Poli's Palace, Bridgeport; Allen, Hartford; Poli's Palace theatres in Springfield and Worcester; Fox's Terminal, Newark; U. S. theatre, Paterson, N. J.

"Moon of Israel," F B O, Temple, Rochester, N. Y.

"The Haunted Ship," Tiffany-Stahl, Hippodrome, New York City.

Sharkey-Heene fight films, Garden, Buffalo; Symphony, Birmingham; Rialto, Amsterdam; and all Peerless booking houses in Albany, Troy, Schenectady, and Syracuse.

"A Texas Steer," First National, Cameo, New York City.

"The Patent Leather Kid," First National, Auditorium, Winston-Salem, N. C.

"The Private Life of Helen of Troy," First National, Cameo, New York City; Roosevelt, Chicago; and 30 other houses.

Preview Showings of "Ramona" Aid in Cutting of Picture

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 17.—In carrying out Edwin Carewe's policy of holding previews of the pictures in average American towns before the picture is released, the Inspiration and Carewe picture, "Ramona," has been given test showings in three towns. Patrons seeing the picture were given post card questionnaires to fill out and mail to the producers. Their answers have proven helpful in making changes in the picture and also form an interesting sidelight on what the public wants.

The following is a true statement of answers received from the three out-of-town showings of "Ramona": Cards received through the mail, 351; excellent comments made, 339; fair comments made, 7; poor comments made, 5; no changes necessary, 211; liked lack of sex element in the film, 327.

The producers also asked in question form what, in the opinion of the patron, were the high-lights of the picture. The reports follow: Love episodes, 103; Indian raid and massacres, 99; death of Ramona's baby, 99; death of Alessandro, 104; Ramona's farewell with Felipe, 123; recovery of Ramona's memory at conclusion, 181.

Under the question of "any additional comments," the studio received many excellent comments.

"San Francisco Nights" On Broadway Jan. 30

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—"San Francisco Nights," Gotham productions, starts the new year by breaking all first run records for this company. Although this production, which stars Percy Marmont, has only been available since January 1, key city first run bookings and early play dates have been received from every section of the country. These contracts were additional bookings, taken since the picture was first shown and are outside business written earlier in the season.

"San Francisco Nights" will have its New York premiere January 30, at B. S. Moss Broadway.

Long Service Rewarded

(Special to Exhibitors Herald and Moving Picture World)

UNION CITY, N. J., Jan. 17.—Anthony Williams, associated with the Pastime theatre, Union City, N. J., for 15 years almost without interruption, was appointed manager of the theatre last week by C. W. Jones, the owner.

Educator Lauds Films As a Religious Force

(Special to Exhibitors Herald and Moving Picture World)

IOWA CITY, Jan. 17.—Dr. Herbert L. Martin, of the department of philosophy of the University of Iowa, declares the motion picture "bulks large as an institution in our current social life," in an article in "Religious Education," a journal dealing with numerous subjects relating to its title. "For multitudes of persons," says Dr. Martin, "the motion picture functions as a stabilizer of life, a mediator between the severer actualities of experience and the more filmy figures and fictions of our dreams." Release of the imagination through the fictional life of the screen is seen by him as a valuable religious asset. An adventurous spirit marks normal childhood, youth and live adults. For the theologian this inherent spirit of adventure is the psychological basis for faith, the writer asserts.



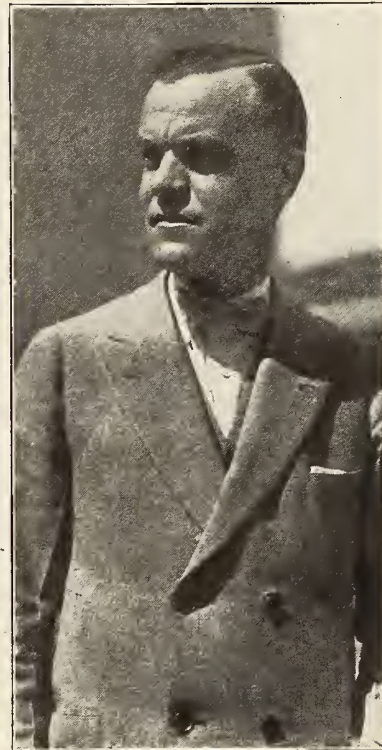
Film News
in Pictures

PICTORIAL SECTION

Stories Told
by the Camera



Every woman's ambition—a silver tray, breakfast laden, placed before her on a silk coverlet. Let the psychologists explain. Here is only the phenomenon, ingratiatingly presented by Thelma Todd, who appears thus in a scene of United Artists' "Hell's Angels," a Caddo production starring Ben Lyon.



Renee Adoree as she appears in the leading feminine role opposite John Gilbert (they're almost become a regular team!) in M-G-M's "The Cossacks," dramatic spectacle of Czarist Russia directed by George Hill.

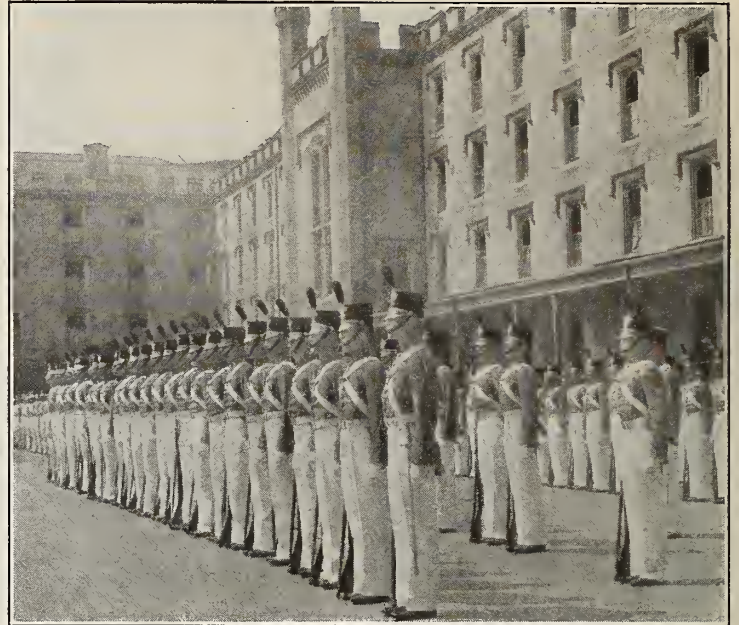
E. de B. Newman, First National executive who has left for Berlin where he will supervise production at the F-N German studio, which recently was placed on a greater production basis. Newman will assist Ray Rockett.



Leading light in a new interpretation of the jazz age which Tiffany-Stahl is making. "The Tragedy of Youth" is the title, and it covers a wealth of material. Patsy Ruth Miller and Buster Collier (right) have the leads, while George Archambaud is directing.



Beauty! Such utter grace, to ignore the lines of the animal itself, quickens one's aesthetic sense as few things can. The dog is M-G-M's Flash. Flash is soon to be seen in "Under the Black Eagle," starring Ralph Forbes and Marceline Day, with W. S. Van Dyke directing.



West Point, the U. S. Military Academy and locale of M-G-M's "West Point" as seen from the Hudson. Director Edward Sedgwick made many sequences there, and to the right is—

—a scene showing the real cadets in company formation, lending authentic atmosphere. Williams Haines and Joan Crawford, who have the leads, appear in another scene to the left, below.



Muscularity is a characteristic less taken for granted than others in Marian Nixon. A talented actress? Oui, monsieur. Pretty? You betcha! But Marian's genuinely athletic besides, as witness above. Her latest Universal picture is "The Thoroughbred," a title suiting her to a T—both of 'em.

Like all great causes, love may win ultimate victory through defeat. And accordingly, despite her scorn above, Larry Semon does capture lovely Marie Astaire in "Dummies," one of the Educational-Semon comedies in which Larry co-stars with brevity as the soul of wit.



Girl pfd. Even if you take no stock in the Paramount theory, "Gentlemen Prefer Blondes," Ruth Taylor, its blonde, merits a gamble.



Aerialist in a circus is Doris Hill in Paramount's revival of "Tillie's Punctured Romance." It's her first role since renewing her contract.

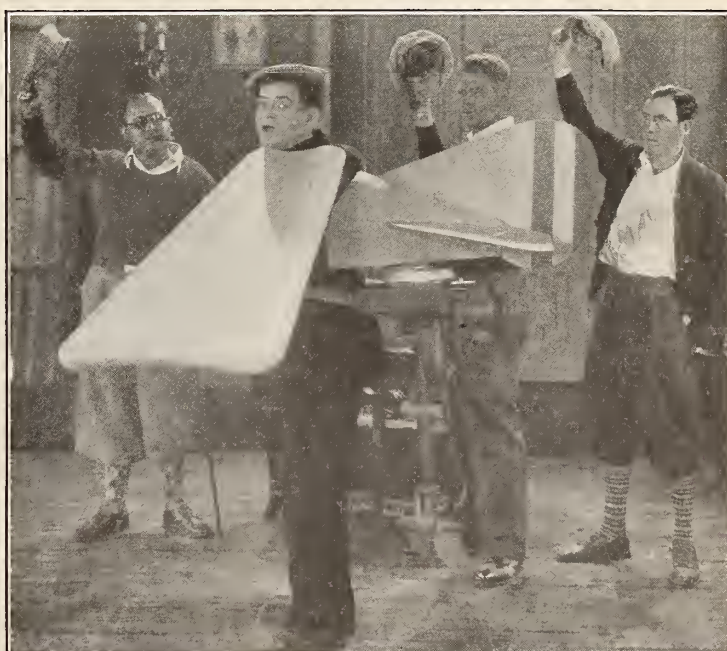


Tim McCoy, delineator of the dauntless for M-G-M, snapped as he gleamed a friend awaiting him on his arrival in New York for a vacation—one which the release chart calls well-earned.

The screen gained the most prize-winning redhead in California when, recently, Educational signed Ruby McCoy. Statistically speaking, she is 5 feet, 3 inches tall, weighs 107 pounds—and (sh-sh!) is not yet 20.



American gallantry—even abroad! In a Paris cafe, a brutal apache knocks down his sweetheart, whereupon Farrell MacDonald (left) and George Sidney leap on the dirty rat. It forms a stirring scene in Universal's daring exposure of Parisian life, "The Cohens and Kellys in Paris."



Lucky Lloyd at Educational's hangar ready to hop off (never mind where!). Notice how all silly apparatus was discarded, Hamilton being one aviator who keeps his "feet on the ground." Seeing him off are (left to right) Norman Taurog, Len Milt, and Frank Martin.

Film, Stage and Concert Combine in Theatre Opening Feb. 12

Greenwich Village House Will Operate on Subscription Basis With Program Changing Each Fortnight

By JOHN S. SPARGO

NEW YORK, Jan. 17.—What will probably be one of the most unusual theatres in the country, offering an entertainment policy that will be equally revolutionary, will make its bow to the New York public with the opening on February 12 of the Greenwich Village theatre, Sheridan Square near 14th Street, New York City.

IN this theatre, having a seating capacity of 375, a plan for combining the arts—motion pictures, drama and concert music—will serve as the fare of an evening's entertainment. The Greenwich Village theatre will be operated on a subscription basis with a change of program every two weeks. N. Brewster Morse and Douglas Wood are sponsors of the project, details of which were announced by Wood at a luncheon to the press and art and literary critics at the Ritz Carlton hotel last week.

Pictures of unusual and appropriate interest will be chosen for the film end of the program. Following this will be a one-act drama. The musical part of the program will bring to the theatre outstanding personalities in the dance and concert world.

The Greenwich Village theatre is being extensively remodeled to give to it the correct atmosphere for the presentation of the unusual offerings planned. A feature of the house will be an art gallery where the works of old and modern masters will be shown.

W. Franke Harling, composer of "Deep River" and "A Light from St. Agnes," will direct the musical activities of the theatre. Morse will select the films while the one-act plays will be chosen by Wood. The art exhibits, which will change with the programs will be under the direction of Mrs. Marie Sterner.

Subscription prices for the new venture are announced as follows: Evenings: Loges, seating six, for four entertainments, \$110. One orchestra or balcony seat for four entertainments, \$8.80. Matinee prices, \$82.50 and \$6.60.

* * *

A. M. P. A. Star and Radio Session

Last week's session of the A. M. P. A. was billed as a radio affair pure and simple, but the presence of three popular motion picture stars busted up the works, and the radio end of the meeting was only a one to three shot, with the long end winning hands down.

Norman Pierce, WMCA radio announcer, was first introduced by President Bruce Gallup. Pierce made a very interesting address, calling attention to the great help the radio can be to motion pictures, and vice versa. All this was agreed to by the advertisers and publicity men, especially the latter, many of whom have taken advantage of the radio facilities for boosting their clients.

Irene Rich, who is an especial favorite of the A. M. P. A. members and generally voted one of the finest women in pictures, was the second guest introduced by President Gallup. Miss Rich received a great hand without anyone springing Tex Guinan's favorite admonition. Miss Rich said that after looking over the assembled members of the A. M. P. A. and a lot of newspaper guests, she readily understood why it was that she always received such good press notices in the East. The answer probably is that Miss Irene Rich is Miss Irene Rich.

Nita Naldi and Victor Varconi were the other two picture celebrities who made the A. M. P. A. outfit forget all about radio. Each made a neat speech and appeared glad they were there. President Bruce Gallup, versatile as always, interpreted Varconi's re-

marks from the neatest Czecho-Slovakian into the neatest English, as the latter is spoken at 729.

* * *

Hollywood Cold to Thaw

This motion picture industry which does so many things wrong, especially the producing end of it, didn't make the mistake of falling for Harry Thaw, his money and his two "baby stars."

For the past month or more Thaw and his "baby stars" have been in Hollywood trying to "bust in" on the picture business. With all his money Thaw could not negotiate a release or get anyone sufficiently interested to make pictures with his "stars" even though the Thaw bank roll was a tempting bait. At least Thaw thought it would be a tempting bait.

After weeks of effort Thaw and his "baby stars" are returning to New York, and now picture making by him in the East is threatened.

The industry is to be congratulated. Pictures made with the Thaw money and with the Thaw mind dominating would not likely be much of a credit to the industry. There are plenty of places for men of the Thaw type to exercise their peculiar talents, but the film business has no place for them.

* * *

"Circus" Still Snaps Records

Charlie Chaplin's "The Circus" is still breaking records on Broadway, which is a habit any new Chaplin picture seems to carry with it. Whether or not "The Circus" is the popular comedian's best effort is a subject that can always provoke an argument.

Be all that as it may, the doors of the Strand are being opened at 10:30 o'clock in the morning and there is an extra midnight show at 11:30 p. m. and at these as well as the regular shows crowds are being turned away. Whether "The Circus" is his best or not, it is a Chaplin and that seems to be all that is necessary.

* * *

Lehr Plans Goldwyn Premiere

Abraham Lehr, vice-president and general manager for Samuel Goldwyn, Inc., has arrived in New York to make arrangements for the world premiere of the forthcoming final Ronald Colman-Vilma Banky feature, "The Passionate Adventure," now being completed under the direction of Fred Niblo. Mr. Goldwyn plans to show the picture in a Broadway theatre at a \$2 top.

* * *

Kosloff Stricken with Palsy

Paramount theatre fans, who missed Lou Kosloff the latter part of last week at the Paramount theatre, where he is the master of ceremonies and leader of the Paramount stage band, will be surprised to hear that he is stricken with palsy and confined to his bed. Al Mitchell is wielding the baton during Kosloff's illness.

* * *

Ruth Taylor, who plays Lorelei in "Gentlemen Prefer Blondes," arrived in New York Sunday. She plans to appear at the Rivoli on one day this week, where her picture will be playing. The Lasky office is waiting to see how the little star is received in the city which has known some of the most famous blondes in history.

N. Y. Exhibitor Named to State Supreme Court

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, Jan. 17.—A Supreme Court Justice, Irving I. Goldsmith, of Saratoga Springs, is part owner of one of the leading motion picture theatres in that city. Judge Goldsmith had been serving for the past year, but was defeated at the November election. Since that time Justice Angell of Glens Falls, died, and on New Year's Justice Goldsmith received a present from Governor Alfred E. Smith in the shape of a \$14,000 job on the bench.

Two Fox Films Win in German Canvass; 1928 Titles Listed

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—Fox announces, in outlining attractions for 1928, that *Der Deutsche*, a German publication, has placed Fox's "Sunrise" first, and Fox's "What Price Glory" second, in popularity during 1927. The positions are based on a canvass, carried on by that paper in 25 countries.

Among productions to appear during 1928 are scheduled twelve Movietone entertainments, including a series of condensed versions of musical comedies; John Ford's "Four Sons"; "The Street Angel," with Janet Gagnor and Charles Farrell; "Mother Machree"; Charles Farrell and Greta Nissen in "Fazil"; Farrell and Dolores Del Rio in "The Red Dancer"; "Blossom Time," "Mother Knows Best," "The Dollar Princess," "The Mud Turtle," "Speakeasy," and "The Cock-Eyed World."

F B O Managers Change

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—Announcement is made by Lee Marcus, general sales manager of F. B. O., that James P. Shea, formerly branch manager of the F. B. O. exchange at Des Moines, has been appointed manager of the St. Louis exchange, while Harry R. Frankle has been appointed manager at Des Moines.

Keeps Atlanta Space

(Special to Exhibitors Herald and Moving Picture World)

ATLANTA, Jan. 17.—First National has renewed a lease for an additional period of five years on the premises it has been occupying at 133 Walton Street, Atlanta, as exchange offices for the Atlanta territory. The new lease was signed by Charles M. Steele, supervisor of exchanges for First National, on his trip South.

Censorship in Poland

(Special to Exhibitors Herald and Moving Picture World)

WARSAW, Jan. 17.—On the appeal of the Minister of Public Instruction, this official will in the future be represented on the film censor board by Dr. Mikulowski and five other officials of the Ministry. Each of the five departments of this ministry is represented by an official and thus will be able to control the films with a view to passing them also for exhibition to youths.

Paper Champions Presentation

Laemmle Picks Five "U" Pictures as Box Office Winners for New Year

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—Above other Universal pictures there are five that stand out as exceptional box office pictures for the current season, according to Carl Laemmle, president of Universal.

These five pictures are "The Cat and the Canary," "Les Miserables," "The Cohens and Kellys in Paris," "We Americans," and "Finders Keepers." The first two have already been released and have proven good box office pictures, having broken house records in many theatres. "I wish I could make just five such pictures as the foregoing every year and then rest on my oars," says Laemmle.

President of France Enjoys "Ben Hur" and Laughs at "Go West"

(Special to Exhibitors Herald and Moving Picture World)

PARIS, Jan. 3 (By mail).—Gaston Doumergue, president of the French Republic, witnessed "Ben Hur" at a special and private showing in the Palais National de l'Elysee, and expressed himself as thoroughly enjoying it.

At the annual Christmas party for the poor children at which President Doumergue was host at the Elysee, Buster Keaton's "Go West" was shown. "How can I thank you," said the president to the Loew-Metro-Goldwyn representative, Lucien Doublon, who was responsible for the performance. "I'm afraid you are spoiling me."

Stanley Advertising Firm Now Reaches 800 Theatres

NEW YORK, Jan. 17.—Rapid development of the Stanley Advertising Company of New York and Philadelphia is evidenced in the fact that affiliation with 800 theatres has been reached. The company produces and distributes industrial and educational films.

It is one of the largest companies making industrial pictures and through its association with the Stanley Company of America, has unexcelled facilities. A weekly circulation of 5,000,000 is claimed for the advertising film concern.

Form Offices on Train for Lasky and Wanger

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—Complete business offices were formed in adjacent drawing rooms of the Chief, Santa Fe train which left Hollywood Monday, New York bound. They were fitted up for Paramount executives, Jesse L. Lasky and Walter Wanger who have been here several weeks outlining production plans. On the trip they are busy with distribution problems.

Lois Moran Inherits \$35,000 from an Aunt

(Special to Exhibitors Herald and Moving Picture World)

PITTSBURGH, Jan. 17.—Lois Moran, film actress, who in private life is Lois Darlington Dowling, inherits \$35,080.53 from the estate of her aunt, Mrs. Edith Darlington Ammon.

The estate comprises the Go Guyasuta farm near Ashinwall, handed down from Gen. James O'Hara, revolutionary war hero.

Calls Stage Acts Benefit To Entire Picture Trade

Public Has Recorded Its Judgment by Crowding to Presentation Theatres, Says "New Orleans Item"

(Special to Exhibitors Herald and Moving Picture World)

NEW ORLEANS, Jan. 17.—Presentation acts as an integral part of entertainment by motion picture theatres are championed in an extended editorial article in a recent issue of the New Orleans Item.

Calls Acts Beneficial to Pictures

The editorial writer sums up the situation with the conclusion that "we cannot comprehend how anything that broadens picture audiences while linking the pictures in any new way—direct or indirect—with tested established and lasting cultural values, can affect the picture industry, as a whole, in any but a beneficial way."

After referring to the differing views expressed within the trade press as "a movie commotion," the writer goes on:

"The box office is the final arbiter. Nobody can doubt that the operators of the great houses would confine their entertainments to pictures alone, if pictures alone returned them the largest profits. Everybody knows that they have made the experiment. Nobody suspects that the results of experience are ignored by them in the policy they actually follow. For everybody knows that they would not rook themselves out of larger profits on pictures if a liberal infusion of good music and vaudeville yielded them smaller returns than pictures alone.

It's Question of Demand

"If they find that the combination programs return them receipts enough to make a profit on the swollen expenses of the greater houses, this means that audiences prefer these broader programs to the narrower ones that the camera can supply alone. If that is what the public wants, that is what the managers ought to supply—especially where the process adds something to the cultural values, as well as to the entertainment values, of these houses.

"We are quite sure that a great many go to the Saenger theatre in this city, for instance, as much for the excellent music they usually find there, or for the stage features or for both, as for the picture. The city has many houses where the picture can be seen unsullied by other forms of attraction.

"Lots of theatre-goers patronize them, too. But so long as thousands continue to flock appreciatively to the combination houses, their flocking is the answer

to the main question now raised—so far as public interest is concerned. We disregard the trade interests involved.

"The position of the picture-makers is intelligible. They naturally present the 'selling talk' of their craft.

"It is equally natural for the public, outside of this craft, and not immediately concerned with it, to sense the other aspects of the subject. The public has recorded its judgment—without ever knowing that the matter was disputed within the industry itself—by crowding to the combination houses as well as to the theatres where pictures alone are shown.

Commends Public's Judgment

"Nor is this public judgment wrong. In most large cities, but for the excellent facilities supplied by the great combination houses, it is impossible to hear the best music well rendered except by endowment from private purses. Even this has not been attempted, or has been found impracticable, except in half a dozen of the richest communities.

"A large element in the picture industry once thought that more salacity—simply 'sex stuff'—was 'good business' because it crowded their houses. The enlightened elements in the industry knew that was not true in the long run. The others have found and are finding, that this is the case. For salacity produces satiety, keeps respectable people away from the temple when it runs out and gives way to decency, and raises a crop of indirect vexations to plague the whole industry.

"Here we have a radically different situation. If the public wants good music and good stage features, the theatre owners who can supply them render good service in doing so."

Mathewson Leaves Fox For Pathe News Staff

(Special to Exhibitors Herald and Moving Picture World)

ATLANTA, Jan. 17.—Tracy Mathewson, one of the best known news reel photographers in the country, has resigned his connection with Fox and joined Pathe. A. B. Chereton has been sent to Atlanta by the Fox news organization to succeed him in this territory.

Salt Lake City First

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—The end of the second week of the First National Month sales drive saw a number of changes in the standings of the branches. Omaha, first at the end of the first week, dropped to third place, and Salt Lake City went to first place.

Theatre on Wheels Shows Pictures of Exposition

(Special to Exhibitors Herald and Moving Picture World)

BALTIMORE, Jan. 17.—A complete theatre on wheels is being used by the Baltimore & Ohio railroad to show to its employes pictures of the company's recent 100th anniversary exposition held at Baltimore. A standard railroad coach was fitted up as a theatre and a baggage car was transformed into a generating and heating plant for the theatre car. Music is supplied by the use of a phonograph and amplifiers. The two cars are being routed over the B. & O. lines for showings to the employes who were unable to attend the exposition.

Eschmann Signs Up With Columbia As General Salesmanager

Arrangement Is Said to Assure New Executive of Participating Share in Business—Macgowan Now General Manager

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—E. A. Eschmann has joined Columbia as general salesmanager in complete charge of all matters concerning distribution and sales. Announcement of the acquisition of Eschmann, who is one of the most widely known executives in the sales field, was made this week by Joe Brandt, president of Columbia.

ESCHMANN, it is understood, affiliates with Columbia under an arrangement that virtually assures him of a participating share in the business. C. H. Macgowan, who has been concentrating on the sales end, has been made general manager of Columbia.

Columbia's new salesmanager has had the experience of holding executive offices with a number of the large companies. He was general manager of distribution for First National and Pathe. He was also at one time

connected with United Artists as assistant to Hiram Abrams. When the consolidation of Pathé and P. D. C. was effected, Eschmann was made Eastern distribution manager.

With Eschmann in charge of distribution and with extensive production plans now under way for the coming season, the company can be looked to for some rapid strides forward in the near future. Eschmann is an executive who knows the needs of the exhibitor through long and close contact. His arrangement with Columbia is predicated upon giving theatre owners the greatest possible value and continuing the policies that have enabled Columbia to grow so soundly and rapidly.

The addition of Eschmann is an important link in the formidable executive machine which Brandt is assembling in his organization.



E. A. Eschmann

F B O Nearing End of Production for 1927-28; One Picture Remains

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—Completion of FBO's 1927-28 program awaits only the finishing of "Sally of the Scandals," which is well under way. Other productions which have been completed the past few weeks are "Alex the Great," and "Crooks Can't Win."

Among productions scheduled for release prior to next August are "Chicago After Midnight," which is to be featured in the February Jubilee drive, March 4; "Beyond London's Light," March 18; and "Freckles," March 21.

Parrish Battles with Bluenoses Third Time

(Special to Exhibitors Herald and Moving Picture World)

MILFORD, IND., Jan. 17.—Another battle to establish the validity of the Sunday blue laws in Kosciusko county, is presaged in the filing by W. G. Loehr, prosecutor, of 25 affidavits charging that Frank Parrish, owner of the Comus theatre here, has violated the sabbath by keeping his theatre open. Parrish has had a tough time with the church

element, one former trial resulting in a conviction and a small fine, and another just recently resulting in an acquittal.

2 Pathe Alien Pictures Booked at N. Y. Houses

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—Premiere showings of two unusual imported films released by Pathe, "The Golden Clown," a Nordisk production, and "Discord," an Isepa production, are being given at the Fifth Avenue Playhouse this week and next, and following this booking will be featured at the 55th Street Cinema and also at St. George's Playhouse in Brooklyn. Pathe News is also on the programs.

Italian Producers Unite; Capital 40,000,000 Lire

(Special to Exhibitors Herald and Moving Picture World)

ROME, Jan. 17.—The Societa Immobiliare Cinematografica Italiana of Turin, now capitalized at 15,000,000 lire, is increasing its capital to 40 millions and will include the "Cines," the "Celic," and the "Societa Industrie Cinematografiche." A meeting was held yesterday at Turin for determining the 1927 budget and for the nomination of the administrative council.

Film Basketball Contest Becomes Thrilling Race

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—When Fox Films defeated Metro-Goldwyn-Mayer 37 to 26 and Paramount won from Pathe 34 to 31 in the Movie League basketball contests last Thursday night at Savage gym, an already close race was made ever more thrilling, as a margin of only one game separates the first four teams. Pathe is leading.

Stars, Producers Bequeath Part of Fortunes to Needy

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—At the suggestion of Mary Pickford, who is a member of the executive committee of the Motion Picture Relief Fund of America, famous stars, producers, and officials of the film colony have agreed to alter their wills, inserting an added clause which will provide for the Relief Fund a percentage of their fortunes. Several attorneys in Los Angeles have donated their services in readjusting the wills.

Warning to Exhibitors

(Special to Exhibitors Herald and Moving Picture World)

INDIANAPOLIS, Jan. 17.—Police are warning business men here against a man posing as Myer Morris, a New York City theatrical booking agent, who sought endorsement of William Hough, manager of Keith's theatre here, to checks totaling \$1,033.

Brandt Asks Producers To Reduce Film Quantity

NEW YORK, Jan. 17.—"What are you going to do about protecting the billions invested in motion picture theatres?" Joe Brandt, president of Columbia, asks in "an open letter of vital interest to every producer in the country."

Attacking over-production, Brandt declares, "Prominent theatre managers have told me that they are compelled to turn down good box-office pictures that would please their patrons and show a profit to the stockholders, because under the present system their hands are tied. They are forced to run poor pictures made by producers who are more interested in quantity than in quality. The net result to these theatre owners is loss of prestige, patronage and profits."

"Why should millions of dollars continue to be wasted every year in the making of so many pictures? By concentrating on fewer pictures the quality could be vastly improved. What is more important, theatre owners would willingly pay more money for fewer but good pictures."

Sierra Pictures Plans to Produce 4 Unusual Specials During 1928

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 17.—Sierra Pictures will produce four special pictures of an unusual nature and exception themes during 1928 it is announced by Dale Hanshaw, president. According to Hanshaw, the company's plans for production this year are the most elaborated ever undertaken by the organization.

The first picture to be produced this year will be "The Port of Missing Children," a story dealing with birth control. The scenario is being prepared by L. Case Russell. During 1927 the company produced and distributed a series of six stunt comedy dramas; a serial; two specials; a comedy drama and a series of six two reel animal pictures.

Aliens Aid N. B. O. R.

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—The National Board of Review of Motion Pictures announces that it has completed arrangements to have students of International House serve regularly on its review committees. This step has been taken in answer to the criticism that motion pictures misrepresent the life and manners of foreign nationalities to American audiences.

The annual luncheon of the board, which takes place at the Waldorf hotel January 28, will be preceded by a two days' conference.

Hays on Coast

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—Will H. Hays, arrived here Saturday on his semi-annual visit. He was accompanied on trip by Maurice McKenzie. Hays is to remain at least three weeks to confer with members of the association.

John McFall Dies

(Special to Exhibitors Herald and Moving Picture World)

TERRA HAUTE, Jan. 17.—John McFall, 75, owner of the Liberty theatre, died here recently at the home of his daughter. He had been a resident for 55 years.

F. H. RICHARDSON
International Authority on
PROJECTION
Will Conduct the Department
BETTER PROJECTION
Which Will Be Published Monthly in
BETTER THEATRES

Mr. Richardson was on the staff of Moving Picture World for 18 years, and in that time he won for himself through his keen sense of projection values and through his advice, thousands of readers both in this and foreign countries.

Mr. Richardson's contributions to "Better Theatres" will serve to further strengthen a medium which is recognized as the outstanding publication in the field of theatre maintenance and administration.

"U's" Production Hits Top Speed; 32 Long Features in Work

Twelve Short Product Units Busy at Universal City and in Stern Brothers Studio—Laemmle Calls Personnel Greatest Ever

(Special to Exhibitors Herald and Moving Picture World)

UNIVERSAL CITY, Jan. 17.—Thirty-two long features for Universal are in work and twelve short product units are busy here and at the Stern Brothers studio as the Carl Laemmle organization starts the new year hitting on all six cylinders. The personnel in all the production branches is the greatest ever under the Universal banner, Laemmle says, and he's on the ground.

SEVEN of the 32 long features are in the camera stage. Outstanding in this group is "The Man Who Laughs," with Paul Leni directing Conrad Veidt and Mary Philbin. George Melford is directing Lewis Stone, Malcolm McGregor and Marceline Day in "Freedom of the Press." William Wyler is making "Has Anybody Here Seen Kelly?" with Bessie Love and Tom Moore. "We Americans" features George Sidney, direction being by Edward Sloman. "Home James" is Laura LaPlante's latest, with William Beaudine directing. "Fallen Angels" is by Arthur Somers Roche, and "Hoofbeats of Vengeance" is a Rex-Jack Perrin feature.

Seven long pictures on which camera work has been completed are "A Trick of Hearts," with Hoot Gibson; "Meet the Prince," Glenn Hunter; "The Foreign Legion," Norman Kerry; "Finders Keepers," Laura LaPlante; "Hot Heels," Gleen Tryon; "Thoroughbred," Marian Nixon and Richard Walling, and "Honeymoon Flats," George Lewis and Dorothy Gulliver.

The following now are being prepared for early shooting: "Be Yourself," with William A. Seiter directing Reginald Denny; "The Sin Ye Do," Ernest Laemmle directing; "Phyllis of the Follies," also an Ernest Laemmle production; "The Worm Turns," Fred Newmeyer directing; "Give and Take," from the Aaron Hoffman stage play, with Beaudine directing and George Sidney and Jean Hersholt probably the principals; "Three Rainy Nights," Wesley Ruggles directing Laura LaPlante; and "The Michigan Kid," Irvin Willat directing.

On the following the scripts now are being written:

"The Braggart," Sloman to direct Hersholt; "The Last Warning," continuity by Al Cohn; "The Charlatan," George Melford, starring Veidt under the supervision of Carl Laemmle, Jr.; "Cupid at Vassar," Laura LaPlante being directed by Ruggles; "Cream of the Earth," with Melville Brown director and Charles Rogers and Marian Nixon as principals; "The Broadway Romance," Norman Kerry starring under Melville Brown's direction; "Show Boat," Harry Pollard directing from Edna Ferber's novel; "The Olympic Champion," Ruggles directing George Lewis, and finally a Denny script by Al Cohn.

Jones Signs with Krelbar to Handle Exploitation

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—Charles Reed Jones will handle special exploitation for Krelbar's first 1928 release, "Her Cardboard Lover," in which Eugene O'Brien has the leading male role. The story, from the novel by Baroness D'Arville, will be directed by Lawrence Windom. Sherman S. Krellberg is president of Krelbar.

Paramount Gets Molnar

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—Paramount has announced that Ferenc Molnar, the famous Hun-

garian playwright, has been signed by the company to write a series of motion picture stories. Molnar has already begun his first story for Paramount which will probably be used by Menjou.

"Stench Bomb" Is Found in Strike of Operators

(Special to Exhibitors Herald and Moving Picture World)

KOKOMO, IND., Jan. 17.—A bottle of fluid commonly used in "stench bombs" was placed in the lobby of the Sipe theatre here and was found by employes when they opened the place. Motion picture operators have been on a strike here for several months. This is the second time stench bombs have been found. The management used deodorants and the program continued as scheduled.

F-N Signs European Star To Work in British Films

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—Ray Rockett, production manager of First National's European productions, has recently signed a contract with Anny Ondra, Czechoslovakian actress, to appear in British productions of First National. She will begin work very soon under Harry Ham's management in "God's Clay."

Add So. Africa House

(Special to Exhibitors Herald and Moving Picture World)

JOHNNESBURG, Jan. 17.—Kinemas, Limited, the new independent motion picture firm in South Africa, has purchased a site in the center of Pretoria at a cost of £26,500 for a new motion picture theatre to be called the "Plaza." This will make the second theatre the company has in that city, the Adelphi having been opened some time ago.

Warner Films Open Houses

(Special to Exhibitors Herald and Moving Picture World)

BOSTON, Jan. 17.—Two new theatres will open this week in New England with Warner Bros.' pictures. "When a Man Loves" will open the new Riverside at Medford, Mass., and "The College Widow" will open the Hollywood at Charlestown, Mass.

M-G-M Appoints Milstein

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—George A. Hickey, district manager for Metro-Goldwyn-Mayer, has announced the appointment of J. J. Milstein as branch manager of the local exchange to succeed Art Lamb, who has resigned.

Fan Causes Fire

Fire caused by an overheated exhaust fan started in the Cozy theatre, Chicago, Sunday morning. Grease around the fan was ignited. The flames were quickly extinguished.

"Ben Hur" in Paris Runs Longer Than Own Films

(Special to Exhibitors Herald and Moving Picture World)

PARIS, Jan. 17 (By mail).—"Ben Hur" has been running here for 36 weeks, against the French film "Casanova" which has been running ten weeks, and "Metropolis," a German production, which has also been running for ten weeks, according to the foreign department of the M. P. P. D. A.

Pathe Week Goes Over Fifty Per Cent Strong in Philadelphia District

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, Jan. 17.—More than 50 per cent of the 825 theatres in the Philadelphia distribution territory are showing Pathe products this week, designated Pathe Week by the company.

Pathe features will be screened during the week by 195 theatres; 173 houses are lined up for Pathe two-reel comedies, and 144 theatres are regulars on the standing order list for Pathe News, and other short features. Many of the theatres in the Pathe Week showings will screen complete Pathe programs from feature to news, while others will have from one to two Pathe units on their screens.

M-G-M Signs "Flash"

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 17.—Flash, the new Metro-Goldwyn-Mayer German shepherd dog, who recently completed his first screen role in "Under the Black Eagle," has been signed up for a long-term contract, according to announcement by Harry Rapf.

Marin Assigned to Film

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—Ned Marin, former assistant to Richard A. Rowland, and now unit producer, has supervision of the Billie Dove production, "The Yellow Lily," to be directed by Alexander Korda. He arrived here last week with Mrs. Marin and their three children.

Universal Signs Fejos

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 17.—Paul Fejos has been signed as a director by Universal on a three-year contract. The contract is said to have come as a result of Fejos' unusual directorial work in filming "The Last Moment," a picture now creating a great deal of talk on the Coast.

Fox Employes Rehearse

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—A cast of 70 Fox employes who are in the musical review, one of the features of the Fox Film Fun Frolic and Motion Picture Ball, to be held at the Hotel Roosevelt, Feb. 25, are now rehearsing under the direction of "Bunny" Weldon.

John Erskine to Tour as Pianist

NEW YORK.—John Erskine, author of "The Private Life of Helen of Troy," which First National has adapted, is going on tour with the New York Symphony Orchestra as pianist.



THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Relief Fund to Get Share of Profits of Wampas Annual Ball

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—The Wampas voted at its last meeting to contribute a big portion of the profit from the forthcoming annual ball to the motion picture relief home-building fund for members of the industry.

The meeting last week had as honor guests Franklin Fangborn, Dr. Frank Crane and Professor Dareos. Dareos is the high priest of Hollywood psycho-analysts and fortune tellers. He demonstrated.

Edwin Carewe Ill

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—Edwin Carewe, director, is confined to his bed suffering from an attack of influenza.



ALFRED A. COHN

FREE-LANCE WRITER

"The Gorilla"

"The Cohens and Kellys in Paris"

"The Jazz Singer"

"The Cat and the Canary"

"We Americans"

"The Last Warning"

5617 Hollywood Blvd., Hollywood

Coast Film Mills Launch Five; January Sets Abnormal Pace

42 Pictures in Production; Universal and Paramount Start Big Features; Crime Propaganda Films the Rage; Harry Cohn Begins "Paris Nights" with Margaret Livingston

By DOUGLAS HODGES

LOS ANGELES, Jan. 17.—Hollywood took a notion last week that its studios were almost up to the hilt with production and consequently launched only five pictures on as many lots.

Thirty-seven pictures were already in production which is a normal record for any time of the year and an abnormal record for this time in January.

Two Expensive Features Planned

The two most costly of these five are "Phyllis of the Follies," a Universal Jewel featuring Marion Nixon and Charles Rogers; and "Something Always Happens," a Paramount picture featuring Esther Ralston. Ernst Laemmle is directing the Universal film while Frank Tuttle is directing the other.

Columbia began production on "Paris Nights" a few days ago. In it are Margaret Livingston, Warner Baxter and Armand Kaliz.

FBO has started work on "Crooks Can't Win," starring Ralph Lewis and Thelma Hill. Charles Gillett is the director.

Chadwick's latest is the Larry Semon opus that Hampton Del Ruth started last week called, "The Simple Sap," obviously a cinema spring song.

Crime Films in Vogue

The crime wave (if there was one) has possibly suggested a theme to Hollywood authors of late. It is more likely that Ben Hecht's success at the Paramount lot has proved mental telepathic. It was at Paramount's lot that Ben wrote "Underworld," the crime script which was finished a few hours before Ben was. "Underworld" came out of the mill a spectacle to behold and Hecht now claims his niche. He got offers. Other writers decided to try his idea and so we have such pictures in the making as "Square Crooks" which Lou Seiler is directing for Fox; and "Crooks Can't Win," which Gillett is directing for FBO.

The satanic titles of others may be misleading but here they are: "The Devil's Skipper," Tiffany-Stahl; "Fallen Angels," Universal; "Hell's Angels," Caddo-U. A.; "Honor Bound," (convict story) Fox Films; "The Four Devils," Fox Films; and "The Godless Girl," Pathe.

Overcoming the devil and thwarting crime is apparently the theme that runs through five to 20 pictures in the making and no censor can shoot holes in that program.

Europeans Are Active

While soliloquizing let's enumerate the foreign influences in current production. They are quite tangible influences and are as numerous as the directors, born in Europe, who are on American payrolls and making American styled pictures.

Lubitsch is making "The Patriot," at Paramount where Lothar Mendez is working on a picture as yet unnamed. Michael Curtiz has just completed "Tenderloin" for Warner Bros. John Adolphi is making "The Devil's Skipper" at Tiffany-Stahl.

Edward Laemmle and Paul Leni are at Universal.

Several Changes Made In West Coast Staffs

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—Several changes in the personnel of West Coast Theatres were made last week. Martie Sammons replaces Lou Golden at the Boulevard theatre; Tom MacDonald was made manager of the Wilshire, replacing B. H. Moscovitz; Al Fournet replaces Frank Brown at the Hollywood; George Christoffers succeeds T. McDonald at the Strand, Pasadena.

AL MARTIN

free-lance title writer, address, Hollywood Plaza Hotel. On Vine Street, between the devil and the deep blue sea.



Scenarists Bring Two Suits for Alleged Graft of Agency

Laura Jannsens and Adele Vore Say Funds From Scripts Never Materialized—Lupe Velez Gets \$260,000 Contract—Pangborn Re-signed

By RAY MURRAY

HOLLYWOOD, Jan. 17.—Maxine Allen, also known as Maxine Alton, photoplay broker, must answer several suits brought against her by two well known scenario writers, Laura Jannsens and Adele Vore, who also writes under the name of Adele Buffington.

Both writers charge that Miss Allen misrepresented to them amounts she received from motion picture producers for their scenarios and that Miss Allen kept the difference.

EACH asks an accounting or \$10,000 damages in lieu of it. It is alleged Miss Allen received \$2,000 from Universal Pictures Corporation for the story, "Three Rainy Nights" although giving the plaintiff only \$300 on the statement that Universal paid only \$600. She also sold "Heart of a Princess" to First National, it is said, for \$2,000 and stated she received but \$200, and paying the plaintiff but \$100. Miss Vore is asking for an accounting on 32 photoplays and Miss Jannsens asks for 19, which Miss Allen handled.

* * *

Charles T. Horan, motion picture scenarist and director, died suddenly Wednesday at his home in Ridgewood Place. Death was caused by a heart attack. He is survived by a wife and a sister. Horan was a Harvard graduate and was well known in Hollywood film circles. At the time of his death he was preparing a screen play for James Cruze. He directed several Monty Banks comedies for Pathe.

* * *

At the last meeting of the Wampas it was proposed to roadshow the 1928 Wampas Frolic. An invitation has been received by the publicists to bring the entertainment and a group of Wampas stars to San Francisco following the Los Angeles premiere, Saturday, February 25.

* * *

Lupe Velez Gets \$260,000 Contract

Under Lupe Velez's new contract with United Artists she is to receive \$1,000 a week for the next five years. Because she was only 18 years of age her contract had to be approved by Superior Judge Sproul. She settled her suit with her former manager, Frank Woodyard, for \$20,000.

Erle Hampton, who has been connected with the Fox publicity staff for three years on the Coast, has resigned to enter the free lance field. Hampton has been with the Fox company for five years, having left the *New York Herald* to join the organization. He was formerly on the *New York Tribune*, the *Philadelphia North American* and *Philadelphia Evening Ledger*.

* * *

Lee Duncan Case Dismissed

When Robert B. Thurston, actor, failed to appear before Superior Judge Stephen Long to prosecute his suit for \$15,000 against Lee Duncan, owner of several police dogs, the case was dismissed. Thurston claimed he was badly bitten and suffered from nervous shock and painful lacerations when he engaged in a screen fight with two police dogs in a Warner Brothers picture. Duncan alleged Thurston overplayed his role, assailed the canines with such fury that they turned on him in self defense.

* * *

Dorothy Farnum, prominent scenarist, who has just returned to Hollywood from a four months tour of Europe, states that the English studio heads are not particularly pleased with the percentage of British films being shown in America in comparison with the influx of films from the United States. British producers admit English films are not quite as good as the American-made product but lay the blame principally to the fact that the studios of the United States have drawn away much of England's best actorial talent.

* * *

Thaw Quits Us

Harry K. Thaw, who came to Hollywood several weeks ago to look over the studios,

has returned East with the two young women who accompanied him West. Thaw tried to sell the two comedies he produced in New York.

* * *

A committee composed of Waldemar Young and Alfred Cohn, representing the writers and B. P. Schulberg and M. C. Levee, representing the producers, is drafting a standard contract for free lance writers. This will be submitted to the Academy of Motion Picture Arts and Sciences for approval at its next meeting.

* * *

Pangborn Gets New Contract

Cecil B. DeMille has tendered Franklin Pangborn a new contract and he will continue to appear in Pathe-DeMille pictures for some time to come. Pangborn has tentatively agreed to make a short tour in vaudeville over the Orpheum circuit, which is to be in the nature of an exploitation project to advertise his recent pictures.

* * *

Stars Make Generous Offer

At the last meeting of the executive committee of the Motion Picture Relief Fund of America, Inc., a plan was started to render aid to the needy of the film world which is far reaching. A list of stars and producers have agreed to set aside certain sums in their wills to be devoted to the Fund. It is estimated more than \$25,000,000 will be derived in this manner. The list is headed by Joseph M. Schenck, Mary Pickford, D. W. Griffith, Dolores Del Rio, Douglas Fairbanks, Cecil B. DeMille, Mack Sennett, Norma Talmadge, John Barrymore, Hal Roach, Corinne Griffith, Edwin Carewe, John W. Considine, Jr., M. C. Levee, Samuel Goldwyn and Gloria Swanson.

* * *

Hal E. Roach, comedy producer, and his wife, the former Margaret Nichols, sailed Wednesday from San Francisco on the President Van Buren to Hongkong, where they will join the 'round the world liner Belgenland. They expect to be gone several months.

* * *

A new issue of 300,000 shares of \$2 cumulative participating preferred stock of Consolidated Film Industries, Inc., is being marketed at \$26.50 a share by a syndicate headed by Hornblower & Weeks. Two shares of common stock will be given with every 10 shares of preferred.

* * *

"Our Gang" has a new director in the person of Anthony Mack, long an understudy of Robert McGowan, veteran director of Hal Roach studios. "Rainy Days" is Mack's latest and is said to be one of the "Gang's" best.

JOHN STONE

In the front rank of writers!

HERALD December 24

The Biggest MONEY MAKERS of 1927

Stone's

ROOKIES (MGM).....	148
TELL IT TO THE MARINES (MGM).....	148
THE KID BROTHER (Par).....	127
SLIDE KELLY SLIDE (MGM).....	107
IT (Par).....	103
BEAU GESTE (Par).....	97
THREE BAD MEN (Fox).....	95
WE'RE IN THE NAVY NOW (Par).....	95
THE WINNING OF BARBARA WORTH (UA).....	92
THE MAGIC GARDEN (FBO).....	79
THE VOLGA BOATMAN (Pathe).....	75
THE BIG PARADE (MGM).....	72
*LADDIE (FBO).....	72
BEN HUR (MGM).....	64
*THE QUARTERBACK (Par).....	59
THE GREAT K AND A TRAIN ROBBERY (Fox).....	56
*THE BLACK PIRATE (UA).....	55

Stone's

scenarios of the people who are in the front rank of writers are made.

First

1. John Stone (5).....	79.7
2. A. P. Younger (4).....	78.9
3. Dorothy Yost (3).....	77.3
4. Charles Kenyon (2).....	76.8
5. Rex Taylor.....	76.8
6. Fred Myton.....	76.3
7. Alfred A. Cohn (2).....	75.2
Ethel Doherty (3).....	74.8
8. Richard Schayer (2).....	73.2
Glyn.....	

"THREE BAD MEN" and "THE GREAT K & A TRAIN ROBBERY" and others on the Herald's annual list of money makers.

Leading a list of thirty scenario writers on the Herald's box office capitulation.

Wampas Selects 13 "Baby Stars" Likely to Get 1928 Leads

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 17.—Selection of 13 Wampas baby stars who are considered by the publicists' organization as the most likely candidates for stardom in 1928, were made known yesterday. They are:

Sue Carol, who played in "Slaves of Beauty," Fox, and who has been in pictures only a very short time; Ann Christy, who is Harold Lloyd's leading woman in "Speedy;" June Collyer, also a Fox actress, who appears in Jack Ford's "Four Sons" and "Hangman's House;" Alice Day Universal player; Sally Eilers, promising star of the Sennett studios and formerly on the stage; Audrey Ferris, Warner Brothers contract player; Dorothy Gulliver, well known star of Universal's "Collegians;" Gwen Lee, likewise well known and under contract to Metro-Goldwyn-Mayer; Molly O'Day under First National contract; Ruth Taylor, star of Paramount's "Gentlemen Prefer Blondes;" Lupe Velez, a leading feminine player in "Douglas Fairbanks as the Gaucho;" Flora Bramley, Buster Keaton's find; and Lina Basquette.

Sennett's Feature to Be Released Soon; Bevan's Unit Starts New Comedy

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 17.—The Billy Bevan company got under way at the Sennett studio this week with Vernon Dent and Dot Farley supporting. Other companies who started shooting after the three week shutdown were the "Smith Family" and the Daphne Pollard unit.

Mack Sennett announced "The Goodbye Kiss" will soon be ready for release. This picture will be released in 10 or 12 reels and has been made independent of the Pathe program. The film features his newest "discovery," Sally Eilers. Matty Kemp, Johnny Burke, Alma Bennett, Carmelita Geraghty, Lionel Belmore and Wheeler Oakman are in the cast.

Pola Must Keep Those Jewels; Settles Legal Tangle Out of Court

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 17.—Suit brought against Pola Negri by a German jewelry concern to recover \$16,005 has been settled out of court. Miss Negri bought jewels while abroad and when she arrived in America she was assessed \$57,000 by custom officials. She decided to return the jewels to the company, but they refused to accept them and demanded that she pay for them. Terms of the settlement were not made public.

"Michigan Kid" Begun by Willat for Universal

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 17.—Production began yesterday on "The Michigan Kid" for Universal, with Irvin Willat wielding the megaphone. Willat has spent considerable time preparing the story and it is believed the company will make of it a big production.

Conrad Nagel and Renee Adoree have been borrowed from MGM to play leading roles in the film, which is from the Alaskan story by Rex Beach.

THE STUDIO PREVIEW

"The Latest from Paris"

"THE Latest from Paris," previewed last week, stars Norma Shearer and is one of the best pictures turned out of that studio in many months. It is good for all kinds of reasons not the least of which is the direction. Sam Wood long ago proved his ability as a skillful story teller and again repeats himself in this.

It's A. P. Younger's story, and after all, a Younger story is its own recommendation.

From the time that the picture begins with George Sidney as the big Ready-to-Wear Manufacturer, until it ends with him "fixing" things for Norma Shearer, the audience laughs and cries at intervals. Miss Shearer's job is to sell cloaks to small town merchants and Ralph Forbes is her competition. Norma not only wins all the customers in the territory but also wins the salesman.

There's a lot of snow and Christmas spirit in the film and the romantic scene that usually gets a setting of moonlight and roses gets a setting here of sleighbells and snowballs.

The picture is rich with gags and although various credits on the title plate fail to mention Al Boasberg there's no doubt in my mind that he is the author of most of them. Further proof of this (Broadway will get a laugh) is the fact that Al appears in several scenes of the picture. He's not as good an actor as he is a gag man but anyhow the cutter left him in, feeling, I suppose, that if First National can make a picture with Will Rogers, M-G-M can make one with Mr. Boasberg.

Bert Roach gets a few opportunities in the comedy to do himself credit and I have said heretofore that Mr. Roach is one of the screen's best potential comedy stars. It is true though that the picture is filled with comedians and as a matter of fact Roach was not needed with George Sidney in the cast for the important comedy movement.

George has a number of moments when he leaves the audience puzzled between a laugh and a sob. His comedy is superb and his pathos is gripping.

The titles are by Joe Farnham and are quite suitable to the story.

Miss Shearer tries hard in her performance and easily stands out as the leading feminine player of the cast. Her aforementioned competition for the hand of Mr. Forbes would

have been somewhat more convincing if the "other" girl had been more attractive. I can see no reason for depriving Shearer casts of beautiful girls inasmuch as Hollywood is overrun with pulchritude. It may be that the homely ones are better troupers but that hardly makes sense.

All in all it's a great piece of work and is 100 per cent in entertainment values.

HODGES.

* * *

"Tenderloin"

AN interesting crook drama is offered in "Tenderloin," which stars Dolores Costello. Michael Curtiz, the director, has invoked many features such as lap dissolves, timely fade-outs, and angles which are prevalent in leading foreign pictures.

The story deals with gangsters who believe they have been double-crossed by a young girl who innocently comes into possession of a satchel apparently full of bank notes. The suspicion against her becomes stronger when the contents of the bag reveals poker chips and worthless paper.

Chuck determines to find out what has become of the money. This involves taking her to the country and Chuck finds that he has fallen in love, and decides to go straight. The gang is tipped off regarding his actions, which they hasten to investigate. The final scenes show the girl exonerated, the gang being taken away by the police, with her following the patrol, and frantically calling to Chuck that she will wait for him.

Dolores Costello gives a good performance as the innocent girl who is subjected to third degrees, and the questions of the irate gangsters.

Conrad Nagel adds another achievement to his long list of successes as Chuck, the suave gentleman of the gang.

Mitchell Lewis, Georgie Stone, Dan Wolheim, Pat Hartigan, and Fred Kelsey are seen in support.

Warner Brothers attempted another rain sequence and flood as the "menace," which was poorly executed. Many of these shots were received with laughter by the audience.

A good story, ably acted, directed and well titled and photographed makes "Tenderloin" excellent entertainment.

—DICK HUNT.



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Exhibitors Herald and Moving Picture World Production Directory

[Number immediately following title denotes production number]

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Associated Studios				
NO PRODUCTION				
California Studio				
"My Home Town"	Percy Pembroke	Gaston Glass	Trem Carr Prod.	Jan. 5
Chadwick Studio				
"Phantom of the Turf"	Duke Worne	Helene Costello Rex Lease	Duke Worne Prod.	Jan. 4
"The Simple Sap"	Hampton Del Ruth	Larry Semon	Chadwick	Jan. 9
Columbia Studio				
"Paris Nights" (17)	Edmund Mortimer	Margaret Livingston Warner Baxter Armand Kaliz	Columbia	Jan. 9
DeMille Studio				
"Hold 'Em Yale" (11)	E. H. Griffith	Rod LaRocque		Dec. 27
"The Godless Girl" (30)	C. B. DeMille	Marie Prevost		Jan. 3
F B O Studio				
"Terror Mountain" (2)	Louis King	Tom Tyler	Western	Jan. 3
"Crooks Can't Win"	Chas. Gillett	Ralph Lewis Thelma Hill Joe Brown	F B O Prod.	Jan. 10
First National Studio				
"Lilac Time"	George Fitzmaurice	Colleen Moore		Dec. 19
"Little Shepherd of Kingdom Come"	Al Santell	Richard Barthelmess		Dec. 14
"Burning Daylight"	Chas. Brabin	Milton Sills		Dec. 18
"Lady Be Good"	Richard Wallace	Dorothy Mackaill Jack Mulhall Chester Conklin	Robt. Kane Prod.	Dec. 5
"The Headliner"	Alan Dwan	Alice White Billie Dove		Dec. 20
"Heart of a Follis Girl"	J. F. Dillon	Larry Kent Chas. Murray Louise Fazenda		Dec. 27
Untitled	Eddie Cline			Dec. 27
Fox Studio				
"The Four Devils" (2)	F. W. Murnau	Janet Gaynor Chas. Norton Nancy Drexel Barry Norton		Jan. 3
"Honor Bound" (6)	Alfred E. Green	Geo. O'Brien Leila Hyams Estelle Taylor		Jan. 6
"Square Crooks" (28)	Lou Seiler	Robt. Armstrong Dorothy Dwan		Dec. 27
"The Escape" (2)	Richard Rosson	Wm. Russell Virginia Valli Nancy Drexel		Dec. 22
"Dressed to Kill" (6)	Irving Cummings	Edmund Lowe Mary Astor		Dec. 22
"Red Dancer of Moscow" (21)	Raoul Walsh	Dolores Del Rio Charles Farrell		Dec. 21
"Love Hungry" (2)	Victor Heerman	Lois Moran Lawrence Gray		Dec. 13

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Metropolitan Studio				
Untitled "The Yellow Cameo"	Richard Thorpe Spencer Bennett	Wally Wales Allene Ray	Action Pictures Patheserial	Jan. 11 Dec. 8
"Speedy" "Hell's Angels"	Ted Wilde Luther Reed	Harold Lloyd Ben Lyon Greta Nissen James Hall	Paramount Caddo Production	July 30 Nov. 7
Metro-Goldwyn-Mayer Studio				
"China Bound" (354)	Wm. Nigh	Ramon Nevarro		Dec. 27
"The Actress" (336)	Sidney Franklin	Norma Shearer		Dec. 24
"Laugh, Clown Laugh" (352)	Herbert Brenon	Lon Chaney		Dec. 29
Paramount-Famous-Lasky Corporation				
"Partners in Crime" (689)	Frank Strayer	Ray Hatton	Paramount	Dec. 19
"The Patriot" (690)	Ernst Lubitsch	Emil Jannings	Paramount	Jan. 8
Untitled (692) "Sunset Legion"	Lothar Mendez Lloyd Ingraham A. W. Werker	Adolph Menjou Fred Thomson	Paramount Paramount	Jan. 5 Jan. 23
"Something Always Happens"	F. Tuttle	Esther Ralston	Paramount	Jan. 9
Tec-Art Studio				
"Chinatown Charley"	Chas. Hines	Johnny Hines	First National	Dec. 27
Tiffany-Stahl Studio				
"Their Hour"	Al Raboch	Johnny Harron Dorothy Sebastian	Tiffany-Stahl	Jan. 8
"The Devil's Skipper"	John Adolfs	Belle Bennett Malcolm McGregor Montague Love	Tiffany-Stahl	Jan. 6
United Artists Studio				
"Tempest"	Sam Taylor	John Barrymore Camilla Horn Louis Wolheim	John Barrymore Production	Oct. 15
Universal Studio				
"We Americans" (4681)	Edw. Sloman	All Star	Jewel	Dec. 19
"Fallen Angels" (4337)	Ed. Laemmle	Pauline Stark Norman Kerry	Jewel	Dec. 7
"The Man Who Laughs" (4535)	Paul Leni	Mary Philbin Conrad Veidt	Jewel	Oct. 1
"Be Yourself" (4722)	Wm. Seiter	Reginald Denny Mary Nolan	Jewel	Jan. 8
"Phyllis of the Follies"	Ernst Laemmle	Charles Rogers Marion Nixon	Jewel	Jan. 12
Warner Brothers				
NO PRODUCTION THIS WEEK.				



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Hughes Injured When Airplane Falls to Earth

HOLLYWOOD, Jan. 17.—Two accidents to members of the Caddo Productions occurred last week. Howard Hughes, president of the company, suffered severe injury when an airplane he was flying crashed.

Ben Lyon, film actor, Vernon Wood and Jimmy Maddern, pilot, received minor injuries when their plane crashed near San Bernardino. Hughes has purchased a number of planes which are being used in the air sequence of "Hell's Angels."

Poland to Do "Scandal"

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—Joseph Franklin Poland will supervise "Scandal," which Universal plan to make a Dorothy Gulliver vehicle. The continuity will be completed in two weeks but actual shooting may not start until spring.

Miss California Recovers

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—Billy Copeland, screen actress, and last year's Miss California, has returned from the Hollywood hospital, where she had been confined some time following an operation.

Fox Builds Huge Prison for Al Green Production

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—Alfred E. Green is shooting scenes of "Honor Bound" at Westwood, the location home of the Fox company. Before starting this story, which has a penitentiary for its background, Mr. Green journeyed through the South inspecting these state institutions.

Upon his return one of these penitentiaries was duplicated for his exterior scenes.

Ford Signs Bosworth for "Hangman's House"; Work Begun This Week

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—John Ford started production on "Hangman's House" for Fox this week. Hobart Bosworth, who just completed "The Smart Set" for MGM, was the latest player signed to play a featured role. The balance of the cast consists of William Farnum, June Collyer and Earle Foxe.

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Head Hunters of Jungle Filmed for Two Fox Varieties Releases

Pictures Show How Savages Shrink Enemies' Skulls with Hot Sand to Prevent Devils from Escaping

[Pictures on page 60]

Adventures of an expedition into the trackless jungles of South America, motion pictures of the Jivero Indians shrinking the heads of their victims by pouring in hot sand, to prevent the enemies' devils from escaping to plague the slayers, and an escape via 2,000 miles of water by canoe and steamer—all these are depicted in two single-reel pictures to be released by Fox Varieties on the regular schedule, January 22 and February 5.

Expedition Backed by William Fox

The pictures, which show intimate glimpses of the life of savage tribes, descendants of the Incas, were made by an expedition backed by William Fox and headed by Dr. Herbert S. Dickey, a fellow of the Royal Geographic Society and a major in the American Army during the World war.

Originally it was intended to make a long feature out of the pictures, but the decision to limit long features to only dramatic productions placed them on the Fox Varieties program.

Dr. Dickey, who already had lived in tropical South America for 22 years, was accompanied by his wife and three cameramen, Charles F. Lehmann, Harry W. Smith and Tom Hogan, equipped with specially constructed Bell and Howell and Akeley motion picture and still cameras. The party went from New York by way of the Panama Canal to the port of Guayaquil, Ecuador, on the west coast of South America, then by train to Rio Bamba, in the Andes.

Carried on Natives' Shoulders

From Rio Bamba the explorers rode on mules up the steep and difficult trail to the Continental Divide. Due to torrential tropic rains, they literally slipped and slid

down the precipitous eastern slope of the Andes. Pack mules were abandoned for human carriers. The difficulties of advancing through the tangled, matted jungle increased. A trail had to be hacked out, and the Indian carriers rebelled at entering the mysterious stronghold of the head-hunting Jiveros.

Troubles were complicated by the threat of starvation as supplies began to run low. Lehmann volunteered to make the dangerous trip back for supplies. His guides threatened mutiny, but he forced them to keep on. One night Lehmann was bitten on the neck by a tarantula. He stemmed the poison temporarily by having the Indians dig holes in his neck and pour in permanganate. He forged ahead, dropping unconscious as he reached his destination.

Lehmann was unable to return at once,

but he sent back supplies and joined the party later. Luckily, Dr. Dickey was able to establish friendly relations with the Jiveros, and the expedition camped in the communal hut. This gave the party an excellent opportunity to obtain pictures of the habits of the head-hunters. The tribe had just completed a successful war with a neighboring tribe and was shrinking the head of a victim by pouring hot sand into it. The chief carefully preserved the original features.

With a new war developing, the party decided that discretion was the better part of valor. Escape to the seacoast lay through more miles of whispering tropical forest full of vague dangers. Another deluge brought further difficulties. Finally a navigable branch of the Amazon was reached, but the Atlantic was still 2,000 miles away. The adventurers bargained with the natives for canoes, which carried them down to the Amazon. There they embarked on a river steamer to Para, Brazil.

Trevor Critically Ill

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 17.—Norman Trevor, film actor, is in a critical condition at California Lutheran hospital following an operation for appendicitis in advanced stages.

Casts Dorothy Revier

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 17.—Raoul Walsh, directing "The Red Dancer of Moscow" for Fox, has selected Dorothy Revier to play the role of the Princess Varvara. Dolores Del Rio and Charles Farrell have the leading roles.

Leila Hyams originally was scheduled for this part, but was cast for one of the leads in "Honor Bound," in which George O'Brien and Estelle Taylor are featured.

Congratulations and wishing every success to Exhibitors Herald and Moving Picture World

Madge Bellamy



PRESENTATION ACTS

Incorporated in this department of Exhibitors Herald is the Moving Picture World Department, "Stage and Pit."

Ash Bandshows To Have Plots

Local Bands Build Name By Touring

Cafe and Hotel Orchestras Can Win
Fame Through Picture House
Bookings

Since stage bandshows have become a popular entertainment, many name bands have neglected to see the value of capitalizing on their local popularity and picture house reputation by not making a tour of picture theatres. It is true that nearly every deluxe picture house today has some form of stage presentation whether in stageband form or otherwise. However, there are any number of theatres who do not attempt to install a permanent band but who will be only too glad to book a good traveling attraction occasionally, especially one that has won a wide reputation and has some good exploitation angles.

There are very few band leaders who can head their own organizations as masters of ceremonies and also act in the capacities of personality leaders. In spite of the fact that there are a great number of these personality bands permanently installed in picture houses, it is only a matter of time when the community in which they appear will tire of them.

This rule is a fact with a very few exceptions like Paul Ash, Mark Fisher and a few other individuals who have their own mannerisms. Therefore it is a very wise move and a suggestion on our part that any band now capable of doing specialties should devote their efforts in becoming a national institution instead of a community organization. With a national reputation you can always find bookings regardless of the town and its audiences.

Fail to Capitalize Popularity

Many good cafe and hotel bands now appearing in these jobs are also neglecting to capitalize on their popularity by not accepting theatre engagements. Many of them do accept theatre work occasionally but not as often as they should. A good combination of men who can play and do specialties can get a great start as a traveling band by first appearing in a picture theatre in the territory that they are known in as

(Continued on page 52)

Just Tickling the Keys



Can ART KAHN rattle the ivories? No not much—this popular band leader and composer is one of the best pianists ever to hail from the Windy City—He got his start a few years ago with Lubliner & Trinz, when the bandshow idea struck town—Since then he has won a name in the recording field also—Now Art is making a big hit as master of ceremonies and leader of Edward L. Hyman's stage bandshows at the Mark Strand theatre, Brooklyn, New York.

From One Paul to Another

It is interesting to note that since presentation in the form of stage bandshows have become a popular entertainment in the deluxe picture theatres, how responsible Paul Ash, the originator of this policy, is for the success of many other men. Walt Roesner, formerly trumpeter and assistant conductor for Ash, is now master of ceremonies and stage band leader at the Capitol Theatre, New York. Don Wilkins, formerly a banjo player with Ash, is now also master of ceremonies for Fanchon and Marco. The following men now with Paul Whiteman were at one time, also a part of the Paul Ash orchestra, which made its first big success at the Granada theatre, San Francisco several years ago. The men are as follows: Wilbur Hall, Chester Hazelette, and Rupert Corizer, now all of them are men of importance in the Whiteman aggregation.

New Type of Stageshow on Boards Soon

Condensed Operettas Will Alter-
nate with Present Shows at
Oriental Starting Feb. 13

By A. RAYMOND GALLO

Another one of our prediction comes true. Since presentation in the form of stage entertainment in picture houses has been one of the important factors in the last three years, this trade paper is more or less responsible for instigating this type of entertainment in more than 2,000 motion picture theatres in this country. Through these columns we also made it possible for exhibitors and production managers to keep their hands on the pulse of the picture-house-going-public by reading the constructive reports and activities in the presentation field conducted by this department. Not so very long ago we remarked through these columns that if presentation is to last the present form of stage bandshows must undergo many changes. This last prediction seems to have come true as all our other ones have.

Just a few days ago the Editor of this department learned that Paul Ash, the originator of the stage bandshow policy would inaugurate a new policy at the Oriental theatre, Chicago, which is to be the only one of its kind offered in a deluxe picture house. The new policy is based on operatic successes of an elaborate nature such as "The Mikado," "Pinafore," "Chimes of Normandy," and so forth. These productions will be staged with the same setting and costuming but modernized and all the tunes done in syncopation time.

Present Policy Needs Change

The entire production will not run over one hour and each unit will be cast with artists to fill each role as required by the original script as to character and ability of the part.

In other words every other week or so, the Oriental will offer to its public a bandshow with a plot running through its entire presentation, something that has been lack-

ing from the average run of stage bandshows heretofore.

Inasmuch as the stage bandshow policy has taken hold in nearly every form of deluxe picture house in Chicago, it is a wise move as well as a clever stunt for the Oriental to offer this new type of entertainment which really is a novelty.

The present run of stage bandshows are getting monotonous by offering the same type of entertainment week in and week out which always consists of band numbers and specialty acts who sing or dance. Outside of a few changes of wardrobe in addition to a novel setting now and then they are a repetition of songs, steps and band numbers which are losing their drawing power value at the box office.

Watch Your Box Office

We have always taken the stand that in order for stage bandshows to be a permanent thing in the picture houses they must do something different every week to keep the same class of people coming into their theatre regularly. Outside of the few outstanding features like local favorites as Mark Fisher, Benny Krueger, and many other popular leaders, the management have no other form of box-office attraction and unless some radical changes are made very soon the box office shall suffer.

Since Paul Ash returned from Europe he has brought back some clever ideas and new music which he intends to instill into his shows from week to week. The new plot idea will not run consecutively but will alternate with the regular bandshows until the proper response is received from the audience to enable the management to learn whether or not this new type of policy is desired.

New Idea Should Succeed

Louis McDermott, the stage producer who is partly responsible for the success

of the Oriental and Paul Ash's fame in Chicago, will still continue to produce these new shows in association with Paul Ash.

The first production will be offered on the week of February 13, commencing the policy with "The Mikado." This production has been tried and proven a success in San Francisco some few years ago by Ash and McDermott who at that time were doing bandshow presentations at the Granada theatre. There is no reason why this new class of picture house entertainment should not be a success and eventually replace the present form of bandshows by injecting plots in them.

Bands Should Travel

(Continued from page 51)

a hotel or cafe band. After creating a following locally they can then gradually develop their popularity nationally, thereby gaining not only prestige and reputation as a national institution but also increasing their drawing power at the theatres as well as their earning capacity.

Big Bands Always Travel

In addition to Paul Whiteman, Waring's Pennsylvanians, Ted Lewis, Ben Bernie, Vincent Lopez, Dan Russo and many other name bands, the Parisian Redheads, composed of all girls, have taken advantage of this situation by not restricting their efforts and appearances in one locality. Each and every one of the above bands are touring constantly and have appeared two or more weeks in each theatre, in which they created a greater success upon their return engagement than when the attractions first made their debut.

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor I recently had the pleasure of spending a very enjoyable evening with your Mr. J. C. Jenkins, and incidently I received some very valuable information from him.

Perhaps he informed you that we remodeled the Court theatre of this city and we have arranged for our grand opening on January 17. Will you kindly advise all music publishers of this fact, that they may furnish our organist with song slides as well as tax free music.

I appreciate this assistance very much.—H. E. Hart, Court theatre, Auburn, Ind.

PRESENTATION ACTS—To the Editor: For my solos this week I am doing a slide presentation entitled "Ernest R. Ball—In Appreciation" included in which are his most familiar compositions such as "Boy of Mine," "When Irish Eyes are Smiling," "Mother Machree," etc., finishing with the last composition he wrote before he died—"Watching the World Go By."

With the picture "What Price Glory" I am using "Charmaine," the love theme of the picture, with a singer and two violins.

I was not a little surprised and pleased to read of the merger of the Motion Picture World with your paper and I know it will be a huge success.—Ramon Berry, Alamo theatre, Chicago, Ill.

PRESENTATION ACTS—To the Editor: Just finished my days work a few minutes ago and as my organ solo for this week is put over in a rather unusual manner thought I would write and tell you about it.

I am using the regular Harms slide presentation called "Our Memories" which features "Just A Memory." It opens with the usual title slide and then goes into some special lyrics which are played to the melody of "Just A Cottage Small By A Waterfall" (a verse and a chorus). I play a bit of "Memories" and then we have a special slide to the effect that "the music continues to a "Howard Peterson" organ record" and we start a big electric phonograph on the stage and I blend into the record of "Just A Cottage Small" which I recorded for Columbia a little over a year ago when I was at WJJD at Mooseheart. The slides are changed as the record plays on and after the v & c I blend in with the record, the machine is shut off and I continue with my solo. It went over remarkably well so, of course, I feel happy about it.

About your magazine. I enjoy it very much indeed, most of all your department as I know a great many of the boys in Chicago, and items about friends are always interesting.

Wishing you and "your department" the most successful year in every manner, I remain with best wishes and kindest regards—Howard L. Peterson, Featured organist, Missouri theatre, St. Joseph, Mo.

PRESENTATION ACTS—To the Editor: Just a line to let you know I'm going into the Piccadilly starting Sunday the 15. I would appreciate your reviewing my solo.—Cornelius Maffie, Organist, Chicago, Ill.



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STAGE SHOWS

Chicago Harding

Week Ending January 15

"Welcome Home" was Mark Fisher's homecoming show this week in which a fine staging featured the popular band leader and the Gould Dancers. Mark has been away from this theatre seven weeks and the reception accorded him proved that he is the idol of this community. The stage presentation ran as follows:

Opening: In full stage setting with novel costumes and scenery with the band playing an arrangement of "Soli Mio" as Mark Fisher sang the song in Italian off-stage. Upon the last line Mark made his entrance in tuxedo winning a huge reception. Immediately after this number Mark went into "Are You Happy?" singing special lyrics for the benefit of his return to his audience. The innovation given Mark for his singing at this show almost lifted the roof off of the theatre.

This was followed by the Gould Dancers in a routine quite novel from the standpoint of costumes. The girls wore white fuzzy hair wigs and ornamental bodice of gold, presumably metal conclaves which jingled throughout their dancing. Dave Gould, the ballet master of these girls, is always finding something novel and unique to present and this is one of his recent creations.

Rose and Caroll, two girls, appeared next in a harmony singing routine in which they used "My Blue Heaven" and "Just Once Again." The young ladies work as a sister team with the old pillow idea sitting on the floor close to the footlights and although they have fairly good voices and looks they are nothing extraordinary for picture houses. They managed to receive an encore at this show.

Jay Mack, a tan-faced entertainer, followed next, first with a mouth organ and then with a series of eccentric negro steps made popular down South by the darkies. The novelty of harmonica playing and similar dancing is about worn out. This chap worked as good as he was able to and was rewarded with an encore at this performance. Nowadays it is hard to say what is good or bad in a picture house, for taste and opinions vary. Personally, this reporter is about fed up on this type of entertainment and entertainers. However, the public response to this man's effort was good, therefore he must be good, for those who like him at least.

The band next played an arrangement of "Did You Mean It," one of the feature songs of the show called "Night in Spain." During this number, Charlie Buckwalter, the pianist, offered a vocal solo, in which he received a fine hand.

Russell and Marconi, two men, followed next with violin and accordion music in a selection of popular songs intermingled with comedy by-plays. These chaps have a good routine and seemed to know how to sell it. If the long haired chap would shed his locks the act as a whole would make a better appearance from the standpoint of showmanship. They won an encore at this show.

The next scene was a very novel staging showing a reproduction of a beach in Hawaii with the moon shining on the silvery waters as the Gould Dancers, all attired in native costumes sat on the beach which in this case was a level platform above band as the band played a Hawaiian tune while the girls sang softly.

Later during this number the girls descended the staircase from each end of the stage and all took a sitting position in front of footlights while they

picked their steel hawaiian guitars to the same tune. It was quite a clever stunt to convey to this audience that a ballet can also do other things if necessary. The finish was a regular hula dance routine to an arrangement of "Waik-ka-kii."

Tommy Wonder followed this with his regular routine of sensational dancing which again stopped the show. Tommy has been reported many times before in these columns and never fails to draw a tremendous reception for his efforts no matter in what spot he appears.

Mark Fisher next stepped up to the footlights as the overhead lights dimmed with a red spot centered on him as he went into a vocal solo of Al Jolson's new song, "Four Walls." Mark has always been considered a great singer with a dramatic punch but you have never heard "Four Walls" sung until you hear Mark sing it. It seems that since he's been away from this theatre he has gained more polish and knack of distributing his splendid voice in every corner of the auditorium and as we predicted once before a great future is in store for this fellow in high-class musical shows or operas.

On account of his tremendous reception he was compelled to sing his own composition of "Everywhere You Go" for an encore in which the Gould Dancers assisted with a routine as everybody assembled on the stage with Mark still singing the song as the final curtain rung down.

New York Capitol

Week Ending January 13

The Capitol theatre opened their program this week with "The Student Prince" played by the Capitol Grand Orchestra conducted by Eugene Ormandy. Sylvia Miller and William Robyn sang the chorus to this song which seemed to please the audience.

"Topsy Turvy" was the stage presentation. The curtain rises on "The Capitoliens" in front of a scene of topsy turvy houses painted in bright colors.

As the first number the Chester Hale Girls appear in very striking green and white Russian costumes and render a dance featuring their great green and white capes which they swing around the stage. "The Capitoliens" then played "Just a Memory" with a vocal refrain by one of the orchestra.

Ballet Caprice was the next number which was the favorite of the entire presentation. Six clowns dressed in ragged white clothes with white-washed faces imitated a ballet corps, a specialty dancer, and several numbers of their own. Their imitation was

ridiculously funny and they were recalled again and again by their enthusiastic audience.

Fain and Dunn appeared and sang a few specialty numbers. These popular fellows were held over from last week by special request. The Chester Hale Girls rendered a dance dressed as horses with real imitation hoofs inside of hobby horses. This was very cleverly done.

The orchestra played and sang the new song, "Henry's Made a Lady Out of Lizzie," which was funny enough to make even the most serious of the audience hold his sides with laughter.

George Givot, the American school boy appeared in a pair of 40 inch pants and sang some comical songs, but no one not even he, seemed to know what it was all about.

As the closing number the Chester Hale Girls did some lively steps while the topsy turvy houses in the back of the stage turned around displaying girls in little green and white costumes inside of them.

Philadelphia Stanley

Week Ending January 7

The program at the Stanley this week was a musical one of mediocre quality.

The Stanley Symphony Orchestra presented an overture of operatic gems, including Barcarolle and Anvil Chorus, with some realistic touches in the latter.

The Ponce Sisters, Ethel and Dorothea, and their vocal harmonies were well received. They sang "Blue Heaven," "Among My Souvenirs," "We're Kissing the Blues Goodbye" and "We Told Them All About You" and their animated delivery put the songs across.

Arnold Johnson and his orchestra do well but in these days when an orchestra has to be almost a whole vaudeville show to attract attention, and when so many better orchestras have been featured on the Stanley programs we cannot enthuse about this one. One number that was clever, however, was "A Quiet Evening at Home with the Radio." The back of the stage was in darkness, Johnson at the front of the stage adjusted the dial of the radio and the members of the orchestra imitated the various sounds and forms of entertainment that one might get on the radio, including static, bed time stories, negro prayer meetings and jazz. They sang "At Dawning," "The Song Is Ended," "I'm Coming, Virginia," and "Blue Heaven."

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Chicago Oriental

Week Ending January 15

Paul Ash took his audience "Way Back When" movies were 10 cents and father used to ride on a bicycle. The above is the title of the stage show this week in which Louis McDermott reproduced the entire front part of an old time movie auditorium with balcony seats and pit orchestra and etc. Although the show was not heavily laden with talent the comedy situations and continuity made the show one of the best entertainments ever offered at this theatre. The presentation ran as follows:

Opening: with slides on the screen requesting the audience to please take their hats off and keep their feet out of the aisle and so forth which reminded one of the old days when the operator would flash the slide "One Minute Please" whenever his machine went on the blink.

During the series of these comedy slides candy peddlers ran up and down the aisle as a few hundred feet of the old film "The Great Train Robbery" started to unravel. During this screening the only musical accompaniment was from a piano, typical of the old days and as the scenes appeared patrons sitting in the box seats discussed the plot to one another in loud voices.

This was very funny and got many laughs and as the picture ended another slide announced that Professor Ash and his Hungarian orchestra would present an overture. After this Paul Ash and his men took their places in the orchestra pit on the stage and then went into a hand arrangement of "William Tell." During this arrangement many comedy situations arose from the lighting effects and the manner in which Ash conducted the band. Throughout the overture a waiter would cross the stage with a huge glass of beer in his hand.

At the end of this number the orchestra men sat back in their seats as Harry Hume, the waiter in overgrown dress suit, appeared on the miniature stage singing "Under the Shade of the Old Apple Tree," with illustrated slides. It is needless to say how funny this was compared to the modern way of song exploitation.

The next specialty act on the bill was Johns and Mabley, in a series of smart chatter dressed in typical old fashion style.

Emerson and Baldwin, two men, presented a versatile offering of hokum magic stunts and some real juggling feats at the end of their routine. One of these men possesses a very clever line of comedy talking and a keen sense of humor, which proved a great asset to the act.

Eva Mandell was next announced as the "child wonder," and the child wonder turned out to be nearly a 400 pound girl. She opened with her usual song, "Nobody Loves a Fat Girl," later going into one of her own compositions "How Do I Know You Still Love Me?" first as a ballad and then in syn-copated time, in which she offered her conception of a cabaret singer singing the same song. Her reception was as big as her size. As an encore she offered "Some of These Days" as a tribute to Sophie Tucker whom she tried to imitate in her style of singing.

Burns and Kissen, opened on the miniature stage as "Casey and O'Brien," but later came down to work in front of hand with Ash. This time the hoys offered a special routine on "In a Little Spanish Town" and "It All Depends on You," in addition to their regular standard offering. The type of work that these men do seems to just please a picture house audience and we firmly believe that if there were more Burns and Kissens in presentations that the much predicted story bandshows would become a realization.

During this scene the band struck up an arrangement of a fast tune as the entire cast assembled on stage for the finale.

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This must have been visiting week in Chicago. . . . Those who were guests of our "fair city". . . . And it is, in spite of the fact that they all call it the "Windy City" were. . . . Frank Cambria, of Public New York production office, formerly a Chicagoan. . . . Charles Krull, managing director of the Stanley-Fabian theatres. . . . Joe Leo, brother-in-law of William Fox, now in charge of Ascher's theatres. . . . Ben Bornstein, president of the music publishing firm of Ager, Yellen & Bornstein. . . . And many others that lack of space prevents our using their names. . . . Listen fellers! Did you hear the new Paul Ash plan of running stage bandshows? Better turn back to page 51 of this issue and read our lead story on it. . . . Paul has decided to stage condensed form operettas like "The Mikado" to alternate with the regular shows every other week or so. . . . While on the subject of bandshows let us say right here that the Keith-Albee-Orpheum people are installing this policy in one of their theatres in Syracuse this week. . . . Four more are expected to follow suit on February 20. . . . Nat Kalcheim, formerly of the booking department of the Junior Orpheum, is now associated with the Chicago William Morris representatives. . . . For the benefit of those who do not know these gentlemen I will give them their names in full. . . . Max Turner, manager of the office, Phil Tyrrell and Sam Bramson, associates, and now Nat Kalcheim and Harry Santley. . . . We hear that George Givot is running wild on Broadway. . . . Watch out, George, or someone will cop your balloon pants. . . . Sophie Tucker is making her first New York appearance this week as a picture house artist. . . . She's in a special Jack Partington hand unit at the Paramount. . . . Speaking of the Paramount, our friend Lou Kosloff, its personality band leader is confined to his bed for a few days from a recent stroke of palsey. . . . Al Mitchell is pinch-hitting for him. . . . Cyril Gutheorl, featured organist of the Penn theatre in Pittsburgh, has opened a school for pupils desiring to become organists. . . . A local favorite always finds this a good side line. . . . Mark Fisher received a beautiful basket of flowers together with a personally signed tribute from the Business Men's Association of Logan Square, Chicago, when he returned to their neighborhood theatre. . . . We understand that Armin Hand is now leading the Piccadilly theatre orchestra of Chicago. . . . His brother, Arthur, is doing the same for the new Shore theatre, where George Vlach is the featured organist. . . . Ted Leary has just renewed a two years contract with the National Playhouses, as master of ceremonies for their Stratford theatre, Chicago. . . . Oh say, we nearly forgot to tell you that Cornelius Maffie, formerly at the Admiral, is now guest organist at the Chicago Piccadilly. . . . That is he was to be according to this morning's report. . . . Fred Kinsley, the only featured organist in New York is still presenting solos at Keith's Hippodrome in spite of the unraisable organ. . . . Do you know that Howard L. Peterson, formerly staff organist of WJJD of Mooseheart and a Columbia recording artist, is now the feature organist at Public's Missouri theatre in St. Joseph? . . . Markell & Faun just opened their Southern tour of Public. . . . Their inseparable friends, Heller & Riley are in Chicago and may soon open a tour of Fanchon & Marco. . . . Walter Hirsch, a local songster is now in charge of the organ solos at Villa Morets' Chicago office. . . . Lindsey Stevens, formerly of that department is now touring for the firm. . . . Just got a nice letter from Johnny Fink, of the Larry Conley music company. . . . It says that he needs the "Herald-World" awful bad. . . . Those who wonder where the title "The Unholy Three" originated from will learn that Rocco Voeco, Al Beilin and Harry Hume are really the ones referred to. . . . All of these gentlemen, if we may use such a refined term, happen to manage branch offices for music publishers as side lines. . . . Harms have moved their Chicago office from the Capitol Building to the Woods. . . . Chick Castle and Dave Silverstein are still in charge. . . . Roy Mack has also moved into the Woods theatre building. . . . Jack Perry was on as special added attraction at Marks Bros. theatre last week. . . . Koehler & Edith, the sensational roller skaters are now touring Puhlix circuit in a band unit.

A. Raymond Gallo

STAGE SHOWS

(Continued from page 54)

Chicago Senate

Week Ending January 15

"Hello 1928" was the stage bandshow offered here this week featuring Al Belasco and his novelty syncopators. In addition to the Gould dancers, Billy Snyder, Pauline Gaskins, and Ned Norworth headed the cast. This same show appeared at the Norshore last week and was reported then in these columns. Briefly we give an outline of the proceedings here.

Opening: In front of scrim with the Gould Dancers doing a special routine as the scrim curtain bearing a huge calendar rose to the band's tune of "Are You Happy?"

At this point Al Belasco entered and introduced Pauline Gaskins, who sang "What'll You Do," using Al as a foil and then went into a series of musical comedy steps which won her an encore and a large reception. This young lady has been reported many times before and as stated then her personality and talents seem to just fit this type of show.

Marion and Lazar, two men, followed next in troubadour costumes singing "Just a Memory" and a medley of Operatic tunes with modern lyrics. These boys have splendid voices and harmonize fine. At this show they stopped the performance completely. They were compelled to take several encores.

They were immediately followed by the Gould Dancers in a novel routine danced to an operatic arrangement. The steps were nothing unusual but the routine as a whole appeared as a novelty from the costuming and musical arrangements.

Billy Snyder, was next announced who opened with "Ray-Ray-Rainy" and later went into a dramatic recitation of "The Kid." This chap has a fine personality and a clever line of material that should be appropriate for high-class picture houses. As a master of ceremonies he should do well and some outfit should grab him. His routine was highly received at this show.

A band arrangement of "I've Told Them All About You" was offered next by Al Belasco and his boys in hot style. During this number, Al offered some of his cute mannerisms and clever eccentric steps while directing the arrangement. This particular style of conducting has been imitated by one or more leaders in town who "would be originators," however, Al is imitable in any of his steps, and as a clever entertainer stands in a class all by himself.

Ned Norworth, the nut comedian, was next in a series of comedy antics, wise chatter, and a lot of other silly things that kept this audience in a continuous roar of laughter. It seems that the more goofy, comics can be nowadays, the bigger a success they can accomplish in picture houses. This fellow stopped the show cold.

The Gould Dancers were next in a routine to the band's arrangement of "Shake the Blues Away" as the background illuminated with stars, while a huge star descended bearing the numerals 1928 as a final curtain started to lower.

Milwaukee Wisconsin

Week Ending January 13

"All Aboard" is this week's offering here. The title being taken from the fact that Schooler is going to New York for a two weeks' vacation.

Billy Meyers opens the performance singing before the curtain, "Countin' the Days." As the curtains part showing a novel setting of luggage and letters and photos, and the orchestra dressed in baggage-

men's uniforms with red caps, the Abbott Dancers, all eight of them, coming out of a trunk on either side of the stage strut their stuff. As they finish Schooler makes his appearance carrying a parrot cage and bags, and joins the girls in singing the chorus to "Countin' the Days."

The Three Sunshine Boys give the audience some clever popular song numbers, with one of the trio accompanying on the piano. Among the selections sung by the boys were "Where Is My Meyer," "I Scream—You Scream—We All Scream for Ice Cream," "I Love to Catch Brass Rings on a Merry-Go-Round," "It's Rain, Rain, Rainin'," and "Take a Look at Kentucky." The boys' voices blended nicely and they received good applause.

The next selection by the band, "Tomorrow," giving Glen Welty's version of the number was very well done. Billy Meyers first sang the selection through accompanied by the orchestra, and then the Abbott Dancers in very attractive costumes did a bit of toe dancing to the melody, and the number concluded with the Treble Cleff Quartette, made up of four ladies, singing the number from the upper stage attired in beautiful costumes.

Song and dance drew good applause as rendered by the Darling Twins, who first sang "Are You Happy," followed by a bit of snappy dancing. For their encore they did a clever bit of soft shoe dancing.

In the next number we find Billy Meyers and Schooler, the latter playing the piano as well as joining Meyers in the song, "Henry's Made a Lady Out of Lizzie." This selection went over big and was followed by Billy singing, "Charmaine," accompanied by Dave. The two boys got a big hand for their selections.

Now we have Nat Nazarro, Jr., who is taking Schooler's place during his absence. Nat, who has acted as master of ceremonies at theatres along the coast, is quite a versatile fellow, and introduces his number by playing the cello, following this by singing, "Will You Remember Me," and closing his act with a clever bit of dancing. Dave then turns the baton over to Nat, and the orchestra plays as the Abbott Dancers in red bellboy costumes and carrying suitcases step a fast number. The lights are then dimmed and the girls take up their suitcases which are lighted and spell, "By, By, Dave." Dave sings a farewell song, and the girls imitating a train shuffle off stage with Schooler between them.

The curtains are dropped to part again upon the "Schooler Special," showing him upon the rear platform of the speeding train augmented by scenic views from the motion picture machine, waving good bye to the audience. The number was perhaps the best since the new policy went into effect and went over big. E. J. Weisfeldt deserves credit for the staging of the presentation which was good.

Chicago Diversey

Week Ending January 14

Joe Kayser and his Musical Funsters opened his "Joytime" stageshow with the boys playing and singing, "Marvelous," "All Wrong."

A team of three men and a girl, next offer some very good comic, tango and adagio dancing. The comedians received the more generous applause.

Flavio Plasencia, a popular baritone from a local Radio station next sang "La Paloma," in his native Spanish. He then did, "All for You" and "In a Little Spanish Town," in English. He earned two encores of "Among My Souvenirs" and "Irish Eyes Are Smiling."

Helen Kennedy, follows by singing "A Darn Good Man" and "Nothings Gonna Stop Me Now." She also earned two encores of "Look at that Baby," which she sang to Kayser.

The orchestra next played "Bungalow of Dreams."

While the pianist sang a chorus, the back curtain rises to a pretty setting of a bungalow during this arrangement. This received a very good hand.

The Morgan Girls next offer some very good acrobatic dancing, to a fine hand.

Jack Waldron, next offered comedy songs, and chatter. His eccentric and Jewish black bottom received a good hand.

Joe Kayser next sang "What Will You Do" in a pleasing manner. The entire company came on at the end of second chorus for the finale.

Brooklyn Strand

Week Ending January 13

Art Kahn pepped right into his second week as the feature stage attraction at the Brooklyn Mark Strand in a new Edward L. Hyman production, "Jazz a la Carte," in which he was assisted by the twenty-piece stage band and nine specialty artists. This extended engagement of Kahn as a "personality" draw looks like the real goods, as the Chicago importation plays a snappy piano and delivers his "master of ceremonies" gags with a punch.

With "Jazz a la Carte" there was an overture presentation, bringing the musical end of the show up to forty-five minutes, as the big act required thirty-six minutes. The feature photoplay, Billie Dove in "The Love Mart," took one hour and sixteen minutes, and the Topical Review was given eleven minutes, thus making a complete performance of two hours and twelve minutes.

The Famed Mark Strand Orchestra, under the batons of Willy Stahl and Sascha Kindler, started off the deluxe shows with Thomas' "Raymond," nine minutes long.

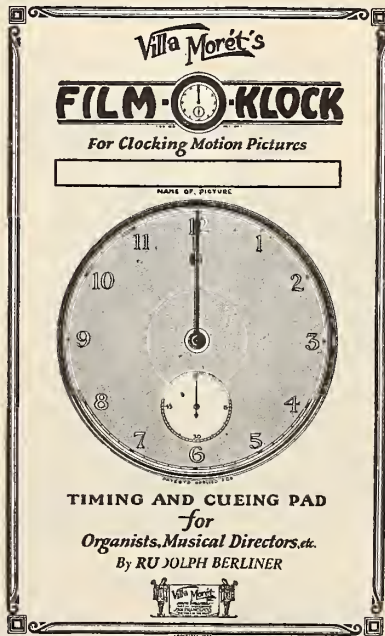
Following the Topical Review, which was followed by a short scenic to permit men from the orchestra pit to go to the production stage, "Jazz a la Carte" got under way with an introductory leader announcing the name of the presentation, playing up Kahn's name and the names of the specialty artists. The curtains then opened showing the band seated full stage and backed up by French curtains in front of which were hung black velvet streamers. The orchestra opened with "Did You Mean It," with vocal chorus by three of the musicians.

Kahn then brought out George and Jimmie Trainor, tap dancers, who did a fast routine to big applause. Next Eldora Stanford, soprano, was introduced, and

(Continued on page 56)

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STAGE SHOWS

(Continued from page 55)

sang "Among My Souvenirs." Kahn then had the piano rolled out and obliged with "Dawn of Tomorrow" and "Flapperette," and had hard work in quieting the audience, which kept asking for more.

The Four Biltmore Boys were next brought out, their novelty songs going very big and proving to be the big spot of the whole presentation.

A special arrangement of "My Blue Heaven" by the orchestra followed, with a "hot" finish. The draw curtains were closed and reopened and then Kahn introduced Georgie Raft, the whirlwind dancer, who worked up a big finish by bringing on the little colored boy, Snowball, who helped Raft with the black bottom.

Chicago Uptown

Week Ending January 15

Herman and Seamon, Dolores and Eddy, Irmanette, and Jerome Mann were the big hits in Bennie Krueger's exceptional stage show, "Listen In," at the Uptown this week.

The show started with "I Left My Sugar Standing in the Rain," by the orchestra, with a vocal refrain very well given by Jackie Heller, and a saxophone solo by Krueger.

After this the Ada Kaufman Girls went into a keen routine to the "Doll Dance"; and then Jerome Mann sang "Is She My Girl Friend?", and gave some impressions of Ted Lewis singing "Just Around the Corner" and of Eddie Leonard. He was neat with his feet, and for an encore gave "The Daughter of Rosie O'Grady," which brought a big hand.

Carlos and Inez, fancy ballroom and toe dancers, were fair.

"Did You Mean It When You Said 'I Love You'?" was the next number by the orchestra, in which Heller sang the chorus, and a saxophone quartette was featured.

Dolores and Eddy, "bowery dancers," followed with clever novelty cut ups, that brought laughs and a big hand. Dolores sang "He's My Beau," and when called for an encore, made a very cute "thank you" speech.

The next girl on the program certainly had educated feet and hands. Her name was Irmanette, and after playing "Czardas" on the violin, she did a Charleston and black bottom to a number from George White's Scandals. She took three curtain calls, but did not give an encore.

Herman and Seamon, just goof acrobats, came on without saying a word, and in one minute the audience was howling, until by the time they finished their act the audience was just about as exhausted from laughing, as they were from their strenuous work. "You know, some acrobats get tired, but we

don't, oh, no, we're just about dead!" one of the team said after he could get his breath when it was all over. They were the biggest hit on the program, and deserved to be.

After a hot routine by the Kaufman Girls to the Varsity Drag all acts came on the stage for the Finale, in which they joined in to "You Don't Like It, Not Much!"

Observation: A fast, good-looking, and well-trained ballet goes a long way in making stage presentations successful. The Ada Kaufman Girls seem to meet this description.

New York Roxy

Week Ending January 13

The Roxy overture, "Sicilian Vespers," played by the Roxy Symphony Orchestra, led by Erno Rapee, was followed this week by "Bacchanale," the opening presentation number.

The curtain rises on Bacchante, portrayed by Maria Gambarelli, holding a large golden goblet under an immense bunch of grapes. She drinks the supposed wine, and after rendering the dance of Bacchante, she falls into a spell. The inner curtain then rises on the court of Bacchus.

The Sixteen Roxyettes and the Roxy Ballet Corps do some special dances, as well as Nicholas Daks and George Kedden as fawns. Alex Toura as Bacchus then rescues Bacchante from her spell, and they do some very pretty dancing, assisted by the entire dancing ensemble.

Berlin's "The Song is Ended," is the next number. Harold Van Duzee dressed as a travelling singer seated on a little bench, sings Berlin's song while above him behind a transparent curtain, two dancers—Addison Fowler and Florenz Tamara—are seen leaving the ballroom, sitting in a trellis in the garden and having a few short hours before the song is ended and they waltz away again. Fowler and Tamara lend their usual grace and beauty to this tender scene.

Friml's "The Song of the Vagabonds" from "The Vagabond King" is most realistically portrayed and sung by Douglas Stanbury and the ensemble, representing the irate French mob as they stood below the steps of the castle where their Beloved Rogue was being tortured. Behind the mob is a black velvet curtain which brings out the vividness of this fanatical gathering.

The last presentation was "A Palm Beach Frolic." The curtain rises on a pavilion at Palm Beach. At the table were seated the ensemble dressed to represent the usual Palm Beach gathering. Hovering around them are waiters. As the curtain goes up the ensemble is singing "By the Sea." Bernard and Rich, two very gifted dancers, then delight the audience with incredible dance steps.

The Four Aristocrats, accompanying themselves on musical instruments, then sing a song to the effect that one can do anything under the sun under the moon.

"When Love Comes Stealing," composed by those masters, Erno Rapee and Lew Pollock was sung by

the ensemble while Addison Fowler and Florenz Tamara, those two graceful figures of European fame went through some Spanish steps. Suddenly the waiters, who are in reality the Russian Cathedral Choir, rushed to the front of the stage and sang Serenade Espagne.

Irving Shelton then rendered a Danse eccentric, followed by the Steward Sisters singing "South Wind," with a few dance steps. The Sixteen Roxyettes did a specialty number followed by Leonard Harper's Steppers, eight young colored fellows in The Caddie's Trot which was certainly a novelty for the audience.

For the closing number the dancing ensemble appeared in beautiful and certainly original bathing costumes, and exhibited them in a few novel dance numbers.

St. Louis Missouri

Week Ending January 13

The stage show carried the very intriguing title of "In Dutch" and wooden shoes, wind mills and quaint Dutch settings were the prevailing vogue of the stage decorations.

In "In Dutch" they attempted more or less successfully to bring forth all of the color and gaiety of "The Red Mill." Four new acts were imported for the occasion while Arthur Nealy had a new song hit, "Tell It to the Red, Red Rose."

The band leader personally offered a Dutch musical comedy number in which he was supported by several of the Missouri Girls.

Leonid Leonardi selected as his orchestral overture, "Mignon." The musicians were aided by Milton Slosser at the organ.

"In Dutch" enabled Freddy and Eddy to sing some pleasing numbers, while Billy Rhodes danced and did a split across the backs of two chairs. Julia Garity filled the auditorium with her pleasing voice. Her bluey-blue harmonies were catching.

Atlanta Howard

Week Ending January 14

As his farewell presentation, Al Short arranged an exceptionally good program for the Howard this week, offering "Gypsyland," colorful and entertaining.

The curtain went up on a picturesque atmospheric outdoor scene around a gypsy camp. Miriam Lax and August Werner gave songs which were well liked. This was followed by a gypsy dance, the chorus of eight girls, The Eight Lenora Dancers, claimed to have been trained by Mme. Lenora herself. Their costumes for the several numbers they gave were very pretty.

Chaz Chase, comedian, gave his trick "eating" stunt in which he apparently consumes two boxes of matches, his shirt front and all else conveniently within reach, receiving a good hand.

Parker and Lee, gypsy tap dancers, drew well. Ron Portman and Morton Sherdahl, singers, likewise, were liked.

The honors, however, go to George Lyons, harpist, who each time was hailed back for the second encore.

Al Short and his Melody Boys rendered four favorite selections, accompanied on the organ by George Lee Hamrick.

Mr. Short during the program gave a short message of thanks for his royal hospitality while in Atlanta and his appreciation of the manner in which the patrons of the Howard have received his presentations. He leaves Sunday for Chicago where he will become band master for the Capitol theatre. Much regret has been expressed for his leaving and critics have been generous in expressions of his popularity and work while in Atlanta.

DICK

MARJORIE

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Chicago Chicago

Week Ending January 15

The presentation at the Chicago this week included the Spitalny overture and the stagershow with Jules Buffano as master of ceremonies. Spitalny's overture was unusually good, and during which Bruno Steindl, pianist, a tenor singing, "Song of Songs," Margaret Matias, soprano, a violinist and a ballet dancer doing a swan dance were featured. Each of these featured artists were unusually fine and their efforts received fine applause.

Buffano's presentation is called, "Steppin' High," and features Louise and Andrew Carr, brother and sister. This young pair know all the steps in the tap dancers' catalogue and a number of their own besides. They can dance! Their tap dance to "The Stars and Stripes" gets a fine hand. The audience begs for more but instead the father and mother come out to give a tap dance of the kind they did 25 years ago in Chicago, and it is hard to see how they could have been much better than when they had their youth. Mother and dad know their taps. The act ends with the four dancing for all they're worth. The applause is great.

This fine number is followed by Ross and Gilbert who give a new conception of blue singing. The way they sing "The St. Louis Blues" is indescribable but more than good. They make a big hit with the cash customers, and follow with "Lay Me Down to Sleep in Caroline." The act is ended with a radium effect on their clothing that is a knockout.

This is followed with a band number, "Dream Kisses," featuring a cornet and vocal solo. This proves an unusually good number.

Then comes Lew Fink, who does a good comedy acrobatic dance. The audience applauds a number of times during his act when Lew introduces some new ideas in this sort of dancing. He makes a good hit with his audience.

The last act is a Japanese troupe of hand balancers, tumblers, jugglers and whatnot. The act is well costumed and staged. These Kikutas Japs are as good or better than any similar act this reporter has ever seen. They end the show with a colorful and whirlwind finale.

Boston Metropolitan

Week Ending January 13

The feature attraction at the "Met" this week was the personal appearance of Fannie Ward, "the most remarkable looking woman of her age in our age." If we had not read that Miss Ward is sixty years of age, we should have thought her just another attractive and clever young actress, for so sensational is her juvenility in face, spirit, physical attractions, and her clever wit. This remarkable looking woman came here direct from London to entertain us with selections of songs and stories.

The stage presentation was Frank Cambria's "Treasure Ships," an attractive and richly staged production. The rising curtain disclosed the stage rigged up as a Spanish pirate ship, and all the actors, even Gene, leader of the famous stage band, were in colorful costume of that nation.

The first on the stage was the captain of the pirate ship. He sang a song introductory to the rest of the scene. The Maids from Mexico in the persons of the Felicia Sorel Girls were next in a snappy dance of Mexico.

Then came Carlo and Norma, the Argentine Gauchos, in some solo foot work. Norma's graceful dancing and her beautiful Spanish shawl made a pretty picture.

A bass solo by the pirate captain, Walter Smith, came here, and was entitled "Song of the Buccaneer," a rollicking sea song. Then Mary Fabian sang a soprano solo, "Serenade Granada," "Hasta Manna."

Val and Ernie Stanton were a big hit with their comedy stunt and were called back for three encores. They could sing, dance, imitate anything from a Jews Harp to a rooster, play the uke, spring jokes—and how! Incidentally their Spanish costumes were quite stunning, and this is not a joke.

Charles Bennington's Harmonica Boys were a good number. Their red, yellow and black costumes were striking to say the least, and Charles as the orchestra leader was a howl. Charles Bennington in a wooden legged dance entitled "Long John Silver," accompanied by the boys, all with one wooden leg, was something "different" and clever. Then the Sorel Girls danced a tap step with the boys that went off well. "Together We Two" was played by Gene Rodemich and the band.

For the finale the girls were dressed in gorgeous costumes and headdress which made a colorful picture against the ship's background. The whole performance was beautiful and well-acted.

Chicago Norshore

Week Ending January 14

Al Kvale and Harry Gourfain who devised the stageband show this week deserve credit for their interpretation and following of the plot of "Captain Kiddo," which was followed in every way.

The opening band number, played by the orchestra behind a scrim curtain, was "Over the Bounding Main." At the finish the curtain rose disclosing a pirate ship with the Gould Dancers posed around the piratical orchestra, who play "Over the Billowy Main."

A Pirate (Willard Andelin), on the upper bridge sings the number in a pleasing bass voice. "Capt. Kiddo (Al Kvale) then enters and orders the girls to dance a routine.

Cloyd Griswold, the well liked baritone of the orchestra, then sings a fine chorus of "Rain," after which Kvale, playing the saxophone, interpolates "April Showers" and "Just Like A Butterfly," with the orchestra finishing with "Rain." This was very well received.

The Maybelle Sisters, then offer an acrobatic routine that wins them an encore. "Sweeping the Cobwebs off the Moon" was next sung by Clem Dacy to two girls who later do a high-kicking routine.

Two Pirates, the Luster Bros., next offer some fine contortion work. Three slightly inebriated pirates, (Dacy, Post and Andelin) then sing those old favorites, "Sweet Adeline," "Good-night, Ladies" and "Merrily We Roll Along," to a very fine hand. On both sides of the ship, the cover of a huge treasure chest opens and four girls jump out of each chest and do a fine routine.

Hines and Leonard, two young ladies, next sing popular tunes and play a piano, to a fair hand.

West, Lake and Hane, three boys next have the audience roaring at their comic singing and dancing. One of the boys impersonates a woman and when he sung an operatic comic version the house became hysterical. The other two boys did some very good dancing.

The eight Gould Dancers, in beautiful pirate costumes, followed by the entire ensemble sang "Song of the Vagabond" for the finale.

New York Paramount

Week Ending January 13

As the opening number the Paramount Orchestra played, "The Beautiful Blue Danube," "The Voice of Spring," and the well-known Polka all of that famous composer, Johann Strauss. These lovely selections of the waltz king were sung by Gladys St. John and Rhys Morgan.

Mrs. Jesse Crawford with her usual splendid ability played "The Song is Ended," "I Told Them All About You," "Head Over Heels in Love" and "Mary, What Are You Waiting For?" on the organ.

The Paramount presented this week "Havana." The curtain rises on a scene portraying the patio and garden of a Havana home.

"Down in Old Havana Town" was the first number danced by the Boris Petroff Girls with the Paramount Stage Orchestra accompanying. Al Mitchell, the guest director of the Paramount stage orchestra conducted them in "Oh, Ya, Ya," a very catching melody.

Wally Jackson, a young college student spending the Winter in Havana, appeared in some clever dance steps and showed how he originated the black bottom while killing black ants during a plague.

The orchestra then played, "Dream Kisses," with a vocal interpretation by Coster and Hewlett, who, with beautifully blended voices, do justice to Mendelssohn's "Spring Song" from which this song is taken.

The "Paul Whiteman of Havana" next appeared in the person of Wally Jackson, a funny thin little comedian in a big red coat with gold epaulets which would not stay on his shoulders. His gyrations in attempting to direct the orchestra were ludicrous in the extreme.

George Dewey Washington, a real negro from the South, made his first appearance in New York City singing "On the Road to Mandalay," "Let a Smile by Your Umbrella," and "Blue Heaven." His voice was of unusually fine timbre.

"The Serenaders" portrayed by the Petroff Girls appeared with huge guitars as a background for Dorothy Berke and Mario Naldi in "Lolita." This couple fascinated the audience by the grace and intricate movement of their interpretation of the tango.

The finale, "Under Your Skies of Blue" was sung by Hewlett as she was lowered from the top of the stage, representing a framed portrait of a famous Spanish lady. This was assisted by the entire ensemble.

St. Louis Ambassador

Week Ending January 13

"Publix Follies" was the vehicle for Ed Lowry's talents this week.

The cast of "Publix Follies" was a big one, including Roy Cropper, New York star of "The Student Prince," the Lime Trio, eccentric comedians; the Four Runaways, comedy steppers; Sylvia and Clemence, dancers; the Three Kemmys, and twelve artists models.

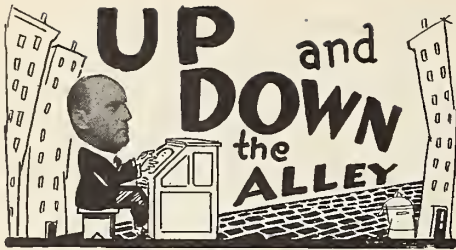


MILTON SLOSSER

Solo Organist

Fifth Year at the

MISSOURI THEATRE, ST. LOUIS



(By Sam Coslow, pinch-hitting for Larry Spier.)

Well, here goes: I've written songs, patter, recitations, musical comedy skits, Jewish parodies, and sweet sentiments for greeting cards, but this is the first time I've ever written a Column. But life is short, and I'd like to try everything at least once—the truth of the matter is that Larry Spier, my business partner in the enterprising young music publishing firm of Spier and Coslow, has left on a short business trip and as somebody has to be here to report the latest news from Tin-Pan-Alley, I'm elected. If I don't stop the show, remember, I'm a songwriter on week-days.

* * *

Did you ever stop to think of some of the queer things that have placed certain people in the Hall of Fame? Well, a young man well known to all Broadwayites will go down in history as the originator of all those funny sounds like, "Doo doodle doo," "Vo-de-o-do" or what have you. His name is Arthur Johnston, and he is noted for being the man who puts all of Irving Berlin's melodies on paper—in fact Berlin never goes anywhere without having Arthur along, as he may think of something at any moment and if Arthur isn't there with a piece of manuscript paper, the world might lose another masterpiece. Anyhow, what I started out to say was that Arthur suddenly blossomed forth one day with a harmony arrangement of "Sittin' in a Corner," in which every line ended with "that's all I do—doodle-o-o-do" if you get what I mean. That was the germ that started it all. From then on, every sister act, harmony team, etc. on the stage commenced putting, "Doodles," "Vo-de-o's," "How-de-ows" and various noises and sounds of all descriptions between the lines of their ditties. The rest is history. But I started out to write snappy news items, not short stories. . .

* * *

Broadway's leading songwriters were introduced to the general public for the first time last Thursday night on the Maxwell Coffee Hour, over the National Broadcasting Chain. Over twenty million people heard Walter Donaldson, Ray Henderson, Buddy De Sylva, Lew Brown, Benny Davis, Cliff Friend and others personally sing and play their latest compositions, under the sponsorship of Nat Shilkret of Victor record fame. In this way, Tin Pan Alley extended that night from coast to coast. Some of the new songs introduced were corkers, and will annoy you a-plenty in months to come, especially Walter Donaldson's new one "There Must Be a Silver Lining," which by the way I helped him write—I held the pencil.

* * *

A new addition to the jazz orchestra on the Great White Thoroughfare—Arnold Johnson, who has been missing from Broadway for several years, returns with his band, this time at the new Park Central Hotel, replacing the Cass Hagan outfit.

* * *

Joseph Gilbert, representing London's Tin-Pan-Alley, is in town with a flock of new English popular song hits. He is also looking for some American hits to take back to England, as he represents most of the popular music houses in England. This is his fourth crossing in a year. On his last crossing he brought back "Among My Souvenirs."

* * *

Is New York falling for the Paul Ash policy? Looks like it with Lou Kosloff at the Paramount, Walt Roesner at the Capitol, Cherniavsky and his stage band at the Colony, and over in Brooklyn, Art Kahn, who is one of the original exponents of that style of presentation, doing his stuff at the Mark Strand. Next thing I expect to hear is a New York audience shouting their lungs off to the organ accompaniment of a set of illustrated slides. Chicago, what have you done?

* * *

There are mysterious whisperings among music men of another "Prisoner Song" beginning to spread out in the sticks. It is called "Lonesome Road." Heard anything about it?

* * *

Well, with the playing of "Smiles," I will sign off, trusting my listeners have enjoyed another delightful hour of melodies old and new, and in closing my friends, I wish to state that to all those who write in care of this station, please tell me how you enjoyed the program. I will send absolutely free, an autographed photo of my Aunt Cordelia, of Swishing Falls, Wisconsin, playing the Brazilian Banjo-sax. Good night, all.

—SAM COSLOW.

ORGAN SOLOS

Jesse Crawford (Chicago Chicago) made a triumphal return to the Chicago this week, after having been featured organist at the Paramount in New York for the last year. There are few organists that can get the effects out of an organ that Crawford can. His rolls are tremendously thrilling, his echoing bells are beautiful, and who can play a ballad with more feeling! When he plays a song, he gives it all the dramatic effects of a perfect short story. There is the increasing intensity of dramatic effect, then the climax, and then the denouement. Crawford first plays "The Sunrise," which he calls "An Excellent Bit of Philosophy for the New Year." Then he plays bits from his recent records, "When Day Is Done," "After We Kiss," "My Blue Heaven," "Russian Butterfly" and the finale to the overture to "Martha." The audience gave him a wonderful reception.

Jim Thomas (Newark Branford) offered a very clever novelty stunt this week in the way of a scrim presentation featuring a trained dog. This novelty is enacted entirely by the dog by playing a specially constructed piano and bells. Towards the finish he did a Good-night Stunt by kneeling near his bed in prayer and then retired, and as he did, he pulled the covers up over him. The stunt was conceived by Cliff Hess and is one of the best novelties yet to appear in a picture house as an organ presentation. Many popular tunes were softly played during this action.

Milton Charles (Chicago Oriental) presented an original stunt called "Deciding A Question," in which the chief question was whether or not, heaven could also be found on earth. The popular tunes played were "Way Down South in Heaven," "Is She My Girl Friend," "Dream Kisses," "An Old Guitar and An Old Refrain" and "Did You Mean It?" Charles played a great deal of organ during these selections which appeared to this reporter as a new sign that the theatre is trying to educate the audience in appreciating good musicianship and less lung exercising. If we must say so ourselves, since Charles has taken over the organ duties here there has been less cutting up during the organ solos than when Henri Keates, his predecessor had charge of these duties.

Arthur Richter (Milwaukee, Wisconsin) presented for his number at the organ, "Romantic Rivers," which included with words upon the screen songs about the Danube, Shannon, Wabash, Mississippi, Swanee, Volga, and concluding with the popular number, "Blue River."

Preston Sellers (Chicago Senate) did a community stunt this week under the title of "Free Service" which took in the following tunes: "Dream Kisses," "Among My Souvenirs" and "Is She My Girl Friend." During the playing of the Souvenir song, he used the bell chime effect which lent beauty and coloring to the playing. In addition to the clever gag slides a number of other tunes were interpolated in the form of a medley. The entire stunt received a very good reception.

George Valch (Chicago Shore) selected for his solo this week "Salute a Pesth" a classic by Kawalski. This house just opened a few weeks ago on the South Shore of town and seems to like the better class of music more than the ordinary community stunt. Arthur Hand the musical director conducted the overture of "The Only Girl," by Victor Herbert.

Edward K. House (Chicago Granada) After playing a short introduction to "Goodbye Forever" and "I'll Think of You," House told the audience that a rich uncle of his had died in Switzerland, and that he was going to Paris to spend the money he had been left heir to. He meant this as a joke, but the audience took it seriously, so he was required to tell them that he was only kidding. He also sang "I'll Think of You," "A Shady Tree" and "An Old Guitar and an Old Refrain," as solos, and with the audience.

Ed Meikel (Chicago Harding) used a community stunt this week of popular songs to the title "Welcome Mark," as a tribute to Mark Fisher the leader of this house who returned after an absence of seven weeks. He opened with "Hail Hail The Gang's All Here" gradually going into the tune of "Everywhere You Go" and "What'll You Do." For a finish Meikel requested his members to give Mark the usual club cheer in which no voice was spared.

Francis Kromar (Chicago Diversey) used Irving Berlin's new classic, "The Song Is Ended" as the theme for his solo this week. The slides were flashed to the tune of "Narcissus" and "My Bonnie Lies Over the Ocean" and ended up with two choruses of "Just Another Day."



BREAKING ALL RECORDS!!
"Among My Souvenirs" (DeSylva-Brown & Henderson).

A Lasting Hit!

"My Blue Heaven" (Leo Feist).

NEXT BEST SELLERS

"The Song Is Ended" (Irving Berlin).

"Just a Memory" (Harms).

"Charmaine" (Sherman Clay).

RAINY DAY PAL—(J. H. Remick & Co.)—By Phil Baker and Sid Silvers, two of the featured entertainers in "A Night in Spain." A Pal song of the type that is always in demand. Well written as a fox trot.

* * *

WHAT DO YOU SAY—(Ager, Yellen & Bornstein)—A cute novelty song of the type that these writers are famous for. One of the co-writers is our own Rajah, Paul Ash. Excellent lyrics to a fox trot melody.

* * *

THE LONESOME ROAD—(Spier & Coslow, Inc.)—A high class number by two of the Victor record stars, Gene Austin and Nathaniel Shilkret. These two names should be able to start the song off.

* * *

GOLDEN GATE—(Irving Berlin, Inc.)—A number introduced by Al Jolson last week on the radio. A song praising the West and as sung by Mr. Jolson sounded very good. He is also partly responsible for writing this composition, co-writers are, Dave Dreyer, Joseph Meyer and Billy Rose.

* * *

MY FOLKS COME FROM INDIANA—(Shapiro-Bernstein & Co.)—A song about the Hoosier State written by Chicago's favorite, Paul Ash. With the plug he can give it, it's bound to show up locally.

* * *

WE (My Money and Me)—(Shapiro-Bernstein & Co.)—A song by the writers of "Me Too." This title made famous by "Lindy" is written up as a cute little love song. The composers are, Harry Woods, Charles Tobias and Al Sherman.

* * *

CHANGES—(Leo Feist, Inc.)—A Walter Donaldson novelty. This leading American writer has written a piano solo with his own lyric and as usual has made a perfect job of it.

* * *

THE SUNRISE—(Leo Feist, Inc.)—Jesse Crawford's back for a three week visit to the theatre that made him famous, the Chicago, and introduced this number for the first time and made us like it. Words and music by Lester Santly and Cliff Friend.

* * *

WHAT ARE YOU WAITING FOR, MARY?—(Leo Feist, Inc.)—Walter Donaldson can write any kind of song. He has proven that, but there is one type that stands out as his best and this is one of them. A fox trot ballad.

* * *

I'M IN HEAVEN WHEN I SEE YOU SMILE
DIANE—(Sherman Clay & Co.)—What "What Price Glory" did for "Charmaine," "Seventh Heaven" is doing for "Diane." Two great songs tied up with two great pictures. Erno Rapee and Lew Pollack deserve credit for both.

* * *

AFTER WE KISS—(Henry Waterson)—A new waltz by Ted Fiorito, introduced in Chicago by Jesse Crawford. An excellent waltz that should bring the composer back in the limelight.

* * *

"COUNTIN' THE DAYS"—(Forster Music Publishers, Inc.)—A very pretty fox trot ballad written by Walter Hirsch and Milton Samuels.

* * *

THE BEST THINGS IN LIFE ARE FREE—(De Sylva Brown & Henderson)—"Good News," due here in a few weeks and this is another outstanding song in this great show. The Chicago company will have several local favorites including Abe Lyman and Peggy Bernier.

* * *

P. S.—Looks like a great line-up of songs for 1928.

Sid Bernman



THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

What the Short Feature Did for Me

EDUCATIONAL

CLIMBING INTO CLOUDLAND: Hodge Podge scenic, a good filler.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

DUCK OUT: Bobby Vernon—Good comedy and contains plenty of laughs. Two reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

FELIX TRUMPS THE ACE: Fairly good cartoon comedy.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

THE FIGHTING DUDE: Lupino Lane—Good comedy, but in very bad condition. Two reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

HALF PRINT HERO: Pretty good. I run Educational comedies better than 90 per cent of the time, and the reason for this is because I find them better than any other. Their Kinograms can't be beat.—W. H. Goodroad, Strand theatre, Warren, Minn.—General patronage.

F B O

BEAUTY PARLOR SERIES. On the 11th chapter and going good. Will please most patrons. Two reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

BOYS WILL BE GIRLS: Good comedy. Drew numerous laughs and pleased. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

MICKEY'S PALS: Mickey McGuire—Considered a rather good kid comedy. Two reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

WANDERERS OF THE WAISTLINE: Three Fat Boys—A good action Western comedy. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

FOX

CAPT. KID'S KITTENS: Good juvenile comedy. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

FOUR FACES WEST: A pleasing comedy. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

METRO-GOLDWYN-MAYER

METRO-GOLDWYN-MAYER COMEDIES: They are better than anything Roach has ever made, or at least the first six are. Chase and Our Gang are best. Stan Laurel is a hit. Two reels.—Helen Ulman, Opera House, Salisbury, Md.—General patronage.

UNIVERSAL

BUSTER'S SHOW OFF: Buster Brown—In line with most Buster Brown comedies, good. Two reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

THE COLLEGIANS: George Lewis—Second series. They are great and as good as the first series. Sorry to see them run out. Please everyone, young and old. Cast is great. Two reels.—Helen Ulman, Opera House, Salisbury, Md.—General patronage.

DAZZLING CO-EDS: Excellent, as are all Collegians. Two reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

FIGHTING FINISH: Same as all "Collegians," excellent, and draws us new customers. Two reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

Buckley Answers Question of "What I Did For Short Feature"

Owner of Leland and Clinton Square at Albany and Manager Vic Sayles Play Up Short Product in Programs and Advertisements

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, Jan. 17.—Of the 400 or more motion picture theatres served by exchanges of this city, none pays greater attention to the short feature than the Leland and Clinton Square theatres of Albany. Perhaps that is the reason why the Leland is admittedly the best paying house in Albany, and the reason why the Clinton Square theatre, which came under the Buckley banner a couple of years ago, is now also in the moneymaking class.

Plays Them Up in Newspapers

While more than one theatre still continues to look on the short feature as nothing more than a filler, Buckley and his manager, Alec Sayles, have discovered it pays to take a great deal of care in booking their short features and to play them up in the newspapers, the program and in every possible way.

"Did you ever stop and consider," said Buckley, "that when the man or woman pays his admission at the wicket, he or she is looking for two hours of entertainment, and not for the single hour of the long feature. I am emphatic in saying that I do not follow the practice of taking a feature that has been booked and running it,

and then proceeding to fill up the remainder of the program with anything that comes handy in the way of a short subject.

"I consider my short subjects as of almost as much importance as the main picture, and furthermore, I want to say right here that I demand that my short subjects be on a par, as far as possible, with the entertainment afforded by the feature itself."

Buckley said he was booking Pathe Review, M-G-M Oddities, Fox Varieties, Hodge Podge from Educational, and the Tiffany Color Pictures.

Buckley comes pretty near answering the query of "What I Am Doing for the Short Feature." After questioning patrons as to their wishes Buckley started out by seeing to it that there is a place always for such subjects on his program, and by taking the best possible care in learning just what the subjects may be before he books them.

Buckley is not afraid to advertise his short features, and as a result his house is always packed. Of course it sometimes happens that his feature is not quite up to par, but on such occasions it is noticeable that he balances his program with the use of particularly attractive and entertaining short subjects.

The use of the short feature and the proper exploitation of it is becoming more general in this territory. It is not uncommon to see an "Our Gang" comedy, for example, featured in the electric lights of a marquee in Albany, while in Utica, that veteran, "Pop" Linton, through years of experience, never fails to give all possible credit to his short feature and to see that it is given a prominent place in his newspaper and other advertising.

"This Little Pig Stayed Home"

WASHINGTON.—"This Little Pig Stayed Home" is the title of a two-reel agricultural film written by Dr. T. P. White of the Bureau of Animal Husbandry, for teaching pork producers how to deal with hog cholera.

THE WHY
THE HOW
THE WHEN
THE WHERE

of

VOCAFILM

told by

Educational

IN THIS ISSUE



IN THE LAND OF THE HEAD HUNTERS. Left: Dr. Herbert S. Dickey and Mrs. Dickey examine a head shrunk to one-fourth its original size by the Jivero Indians of Ecuador. Middle: He's a cake-eating, head hunting warrior and uses achote, cake coloring, in his makeup. Right: Indians prepare for war dance preliminary to taking up the hunt for their victims. Fox Varieties will release pictures of these savages January 22 and February 5.

Publix Starts Manager's Contest For Ads and Exploitation

Thousand Dollars Will Be Distributed in Prizes Through Paramount Campaign with Christie

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—Publix is starting a contest for managers this week to develop the best methods of tying up the Paramount-Christie comedies with general newspaper advertising of the entire program. This contest evidences how the large circuits are emphasizing the short product.

ED OLMSTEAD of Publix is in charge of the contest, which began yesterday and closes March 17. The campaign, with a large prize list for the successful contestants, was arranged by the advertising department of Paramount and the Christie Film Company.

Sam Katz Among Judges

Judges will be Sam Katz, president of Publix; Sam Dembow, Jr., vice-president; D. J. Chatkin, of the Publix booking department; A. M. Botsford, director of Publix advertising and publicity; Ed Olmsted, and Pat Dowling, publicity and sales director for the Christie Company.

"Many theatres have overlooked the fact that comedies, properly advertised in connection with the bill, can sell not only many extra tickets on their own strength, but aid in showing that the theatres are presenting a well rounded bill of entertainment on both the screen and stage," Katz declared. "Our effort will be to assist in pointing out the very advantageous policy of selling the whole show."

"This contest should be of decided advantage in encouraging theatre managers to give a little more thought to the comedy end of their program from the advertising standpoint," Dembow said. "It will be readily seen that there are many ways in which a worthwhile short comedy attraction can be worked into the general advertising without necessarily adding one cent to the daily expenditure for display.

Will Award \$1,000 in Prizes

"In my opinion every manager should sell properly every unit of entertainment which he is presenting, the feature picture, the surrounding stage show where there is one, the comedy, the music and the news-reel events. Each part of a modern theatre's program has its own particular fans who should be catered to, and in addition there is the class of patrons who want a

lot of show. By properly advertising all of these elements, that class of picture patron can be appealed to with the maximum success."

The sum of \$1,000 will be distributed in prizes for the best newspaper ads and the best exploitation stunts.

The Publix manager originating the best newspaper ad will receive the first prize of \$400; second, \$150; third, \$75; and fourth, \$50. There will be three prizes of \$25 each for the next most representative advertising efforts.

The manager who originates the best exploitation stunt will receive a cash award of \$150; the second, \$50; and the third and fourth, \$25 each.

In case of a tie in any of these campaigns, a similar prize will be awarded.

NEWSPICTURES

PARAMOUNT NEWS NO. 48—Ice ties up Mississippi river at St. Louis—Italian ace flies to record height, 38,792 ft. at Turin, Italy.—German ice skating champions loosen up at Berlin.

M-G-M NEWS NO. 43—Winter adorns Niagara with colorful beauty—French girls train with fencing swords, at Paris—Scientists seek secret of life at third international conference at Battle Creek.

FOX NEWS NO. 31—Gen. Lejeune is off to Nicaragua's war—Two Americans tour Europe in tiny plane, at Venice—Atlantic zero cold clothes ships in ice, off New England coast.

KINOGRAMS NO. 5360—The sea gives up the honored dead of Submarine S-4, at Provincetown, Mass.—Marine Corps chief to go to Nicaragua, at Washington—Teaches women to use their fists, at Washington.

KINOGRAMS NO. 5361—Seaplane fleet is off to Nicaragua, at Washington—Twenty-one men die in mine explosion at West Frankfort, Ill.—Wins \$10,000 just by playing golf two days, at Los Angeles.

INTERNATIONAL NEWSREEL NO. 3—Soviet army parades in display of power at Moscow, Russia—Nice big bonfire ends obsolete army planes at Philadelphia—Marine chiefs lay plans to crush revolt led by Sandino in Nicaragua, at Washington.

Short Feature Releases

WEEK OF JANUARY 29

"Dog Days"—The Sun and the Rain," Outdoor Sketches, Educational, one; "High Strung," Mermaid, Educational, two; "All Set," Cameo, Educational, one; "The Man Without A Face," No. 3, Pathe, two; "The Wandering Minstrel," Fables, Pathe, two-thirds; "Love at First Flight," Sennett, Pathe, two; "Pathe Review," No. 5, Pathe, one; "Topics of the Day," No. 5, Timely, Pathe, one-third.

WEEK OF FEBRUARY 5

"The Man Without A Face," No. 4, Pathe, two; "The Good Ship Nellie," Fables, Pathe, two-thirds; "Smiths Army Life," Sennett, Pathe, two; "Versatility," Rice, Pathe, one; "Pathe Review," No. 6, Pathe, one; "Topics of the Day," No. 6, Timely, Pathe, one-third.

WEEK OF FEBRUARY 12

"Mistakes Will Happen," Snappy, Universal, one; "The Vanishing Rider," No. 5, Adventure, Universal, two; "The Prince and the Papa," Special, Universal, two; "Man of Letters," Stern Bros., Universal, two; "Buckskin Days," Western, Universal, two; "The Man Without A Face," No. 5, Pathe, two; "Everybody's Flying," Fables, Pathe, two-thirds; "Flying Elephants," Roach, Pathe, two-thirds; "Life Savers," Record, Pathe, two-thirds; "Over the Bounding Blue With Will Rogers," C. S. Clancy, Pathe, one; "Pathe Review," No. 7, Pathe, one; "Topics of the Day," No. 7, Timely, Pathe, one-third.

Pollock's Quick Action Saves Naval Secrets in International Reel

Quick work on the part of Leo Pollock, news editor of the International Newsreel, it is said, recently prevented thousands of theatres from showing close-up views of the secret mechanism of the U. S. Navy's new \$45,000,000 aeroplane carrier, the U. S. S. Saratoga.

Pollock, who was an officer in the U. S. army during the World War, realized, as he viewed the scenes in the International Newsreel projection room that some of the views of the new warship showed the navy's new aero launching mechanism in great detail. He also realized that such views would be received with great interest in foreign circles. By instruction to all theatres which had received prints of the newsreel, Pollock ordered the close-up scenes deleted.



SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

FIRST NATIONAL'S ERROR

SEVERAL readers inform me that I erred in calling Billie Dove's new picture "The Slave Mart," in last week's comment, whereas the title of the picture is "The Love Mart." I should like to apologize in the traditional manner of persons who write about pictures, but I do not feel that way about it. I feel the error to be First National's, not mine, for anyone who looks at the picture can see with half an eye that the correct title of it is, as I wrote it, "The Slave Mart." And with less than that fraction of an optic he (or she) can see that it's a wow.

"THE SHEPHERD OF THE HILLS"

IT'S so long since I read Harold Bell Wright's book, if indeed, I ever read it, that I do not know how closely the new picturization follows the printed page. I do know, however, that it tells about the same story as the stage play of the same name, which I remember rather more clearly. And I am likewise sure that it is a pretty good picture, a picture of the sort that should be more numerous.

The people who portray Mr. Wright's anachronistic characters are well selected for that business. Alec B. Francis is an excellent shepherd, Molly O'Day is delightful as the girl, and the others are good, too. The locale is nicely accomplished and the action of the thing runs along smoothly and naturally. The fight is a bloody affair, perhaps a little less fetching than a more evenly balanced brawl would have been, but the story needs this punch. I object to nothing in the picture save the colloquial captions, an effort to convey the period and an effort which, at least so far as I'm concerned, defeats its own purpose. I gladly appoint myself a committee of one to agitate a movement for the elimination of colloquial, dialect and otherwise distorted captioned phraseology once and for all. (Do I hear a second?)

It is beside the point to remark that Chicago censors took it on themselves to whitewash a few unimportant corners of the story that probably not more than 50,000,000 American citizens of all ages have read in the undoctored original. Censors are like that.

"TWO FLAMING YOUTHS"

W. C. FIELDS gets his long sought chance to do his act (that is, his juggling act) in "Two Flaming Youths." Mr. Fields plays one of the

By T. O. SERVICE

burning babies, Chester Conklin the other, and from these scorching brands a good deal of heat is generated. It turns into laughter, or at least it did at the exhibition I witnessed, and what more is to be expected of a picture with a name like that? Nothing, of course.

Mr. Fields comes into the picture as an itinerant circus manager down on his luck. Mr. Conklin is the town bull (Ye Olde slang for sheriff) and Cissie Fitzgerald is a former burlesquer now directing the destinies of the Mansion House. There's a three, even a four, sided love affair, all revolving around a much sought fifteen hundred dollars, and there's a carnival, several chases and innumerable nifties in the working out of the affair.

I may be a bit isolated in my tastes (indeed, such has been a rather widespread accusation on previous occasions of this sort) but I am in total agreement with the idea, shared by people who make pictures like this, that the proper target for the comic picture is the middle-aged

citizenry. I think, if you care to go into the past, that you'll find most of the successful comedies have been those which interested the adults. This is that sort of a comedy, not the best in the world and not the worst, a comedy out of which a self-respecting man or woman of more than thirty years of age can get a giggle. I'm for more of them.

"GATEWAY OF THE MOON"

HAD I seen enough pictures during the past week to fill a page decently, I should say nothing at all about "The Gateway of the Moon." I'm sure Dolores Del Rio is sorry she acted in it, I'm sure I'm sorry I saw it, and I've more than half an idea that the Fox people are sorry they made it. On this latter point, of course, I may be in error, for it is possible that the thing will have its uses in the far fields. I see no use for it in downtown Chicago, which is as far as I have investigated the matter.

This yarn, for it is by no means a story, is the one about the more or less white young lady with the wild manners whose guardian is a bad boy, save in his pure love for her, and whose heroic young man wears the straw benny and the briar pipe common to white folks in the jungle. Yes, it's one of those jungle things, the African jungle to be as exact as the caption, and there are the dangers that lurk in the underbrush, the natives that drink too much and work too little, the plot that is aimed at the noble young man and the means by which the sterling young woman (same one) rescues him and averts the dire things (whatever they are) threatening all through the picture. It is, in short, something like "Kongo," "Rain," "White Cargo" and all those things, except that it isn't like any of them and isn't like much else either.

I'm sorry, as I mentioned before, that I have seen the thing. I was by way of getting all steamed up over Miss Del Rio, whose performances in "What Price Glory" and "Loves of Carmen" are among the performances I think I shall always remember. Yet I do not blame her for "The Gateway of the Moon." I don't think anybody could have done more with it than she, if as much, for there wasn't anything to work with in the beginning.

As I say, I should not say a word about the picture had I enough else to talk about for the required amount of space.

VOCAFILM

AN

ANNOUNCEMENT
OF IMPORTANCE

by

Educational

IN THIS ISSUE

VOCAFILM



THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the Picture to the Public," which was established September 23, 1911, by Epes Winthrop Sargent, and "Better Business Builders."

Louis E. Ramm, Jamestown, N. Y., Wins Distinction as M. B. I. No. 2

The honor of becoming M. B. I. Number 2 in "The Theatre's" "My Best Idea" club goes to Louis E. Ramm of the Wintergarden theatre, Jamestown, N. Y. Ramm's "My Best Idea" arrived right on the heel of A. D. Baker's "My Best Idea," who became M. B. I. Number 1. If you are not acquainted with this newest and biggest feature of "The Theatre" read the last two copies of this department and then send in your "My Best Idea."

"My Best Idea" No. 2

By Louis E. Ramm

I AM enclosing clippings of one of my numerous best ideas, one that I really believe helped at the box office.



Louis E. Ramm
M. B. I. No. 2

When we played the Pathe picture, "Dress Parade," at our Wintergarden theatre, we invited all members of the American Legion and their lady friends to a gratis showing of the picture.

I then hit upon the plan to ask them to have their drum corps parade to the theatre along with the rest of the Legion boys so as to advertise the picture at the same time, and also had them come to the stage and render a concert.

I have also put over a good tieup with jewelry stores on Gilda Gray's picture, "The Devil Dancer," using a flash card announcing that Gilda Gray wears a Bulova watch, and in turn all the jewelers dressed up special windows with only Bulova wrist watches.

Also had special throwaway cards on this picture which were handed out at the various dances a few days previous to the showing of "The Devil Dancer."

I am also enclosing a card used on Warner Bros.' "The Fortune Hunter," and napkins used around Christmas week and placed in all ice cream parlors, sandwich shops, and also had menus printed and placed in all restaurants.

"Gorilla" Auto Stickers

When the Aztec theatre, San Antonio, Texas, played First National's "The Gorilla," 5,300 automobile stickers were put out on automobiles in the city. The stickers read "Where the Hell is Mulligan?" Cuts made from these stickers were run in the newspapers in advance of the opening. The teaser campaign proved a good stimulant at the box office.

Order A Wardrobe for "My Best Girl"



If Mary Pickford sent you a request to order her some wearing apparel from the shops here in Jamestown, you would know what sizes she would like to get her? Everybody has a mind's eye image of Mary Pickford, but how many people could undertake accurately to outfit her? As Maggie the shop girl, the fiancee of a millionaire, 5-and-10 cent store proprietor's son in her new picture, "My Best Girl," which comes to the Wintergarden Theater next week, Mary challenges you to submit an order list that will have the correct sizes for Maggie's trousseau from your memory of her appearance on the screen in the past, ESTIMATE (not guess) a descriptive list upon the blank schedule below. For the most nearly accurate estimates, the following rewards will be made: First 20 correct replies will be the guests of Miss Pickford to see her latest greatest picture. Contest closes Saturday noon.

"My Best Girl" Editor
Evening Journal.

I estimate Mary Pickford's
 Size Glove $\frac{1}{2}$ Size Shoes $2\frac{1}{2}$ Neck $13\frac{1}{2}$ inches
 Bust 36 Size Stockings $8\frac{1}{2}$ Waist 30
 Hips 40 Height $5\text{ft } 3\text{ in}$ Weight.....
 Color of Eyes *Blue*
 Color of Hair *Light Brown*
 My Name is *Mrs. James Higgins*
 My Address *140. Cook. av. S. City*

This contest was staged by M. B. I. No. 2, Louis Ramm, Wintergarden theatre, Jamestown, N. Y., when he ran Mary Pickford's picture, "My Best Girl." The 20 people guessing most accurately the measurements of Mary were given passes to the picture. Another contest on the picture was held through a tieup with a local paper.

House Organ Copy

The Motion Picture Is—

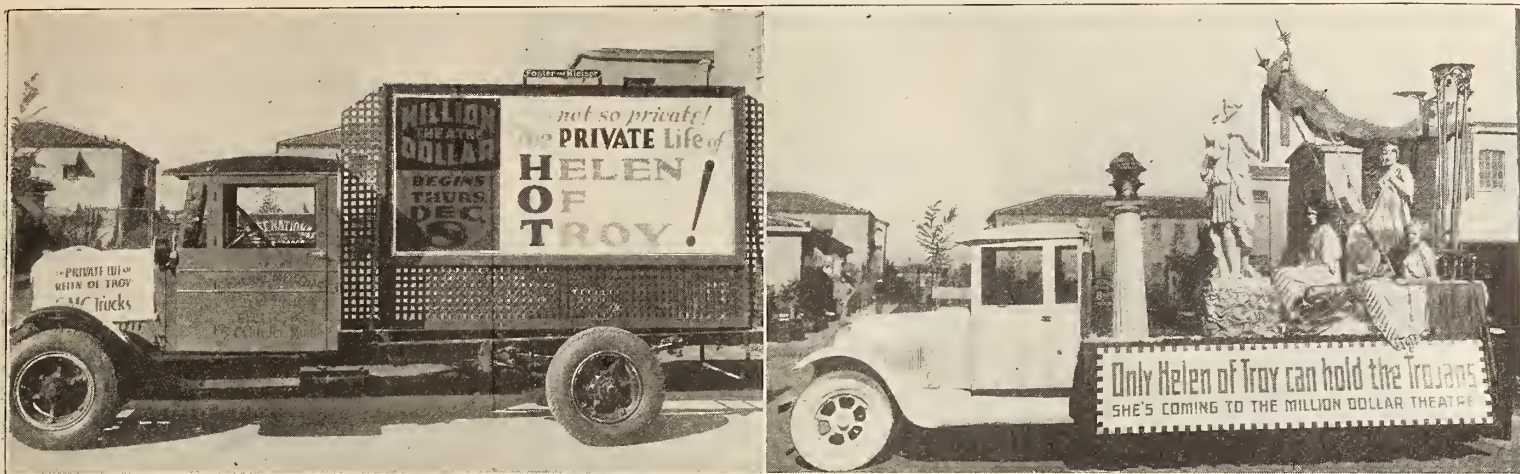
- The consoler of the lonely.
- The chaser of the "blues."
- The bond of scattered families
- The enlarger of the community life.
- The disseminator of news and knowledge.
- The untiring worker for the common good.
- Aptly termed the screen press of America.
- The "Blank" theatre is your playground of life.
- Make the "Blank" a habit.
- (From the Julian theatre, Chicago)

Texas Theatre Uses Shock Campaign for "Beau Sabreur" Run

When the Texas theatre, San Antonio, played Paramount's "Beau Sabreur" the management and publicity department decided that a shock campaign would go a long way in putting the picture over right. A special billing program was outlined and carried through and an unusual newspaper ad and story campaign was formulated. Some of the stunts that Bob Blair, manager, pulled were tried and true and some were new. For one thing a special traffic violation card, resembling in make-up and wording the card used by San Antonio police officials, was put out, summoning every car owner parking on the main street to see "Beau Sabreur." Blair also made up a triangular card for spare tires and had his ushers put them in the various parking stations at night. Five hundred of these were put out and traveling billing of "Beau Sabreur" proved to be one of the best selling points of the picture. Ten sets of the new 14 by 17 lobby reproductions were used in gold frames in downtown windows together with 100 squee-gee stills in frames. One hundred stock window cards were used and 200 cards distributed to adjacent towns within a radius of 150 miles through a hookup with a local bus company.

Community Advertising

Charlie Querrie, manager of the Palace theatre, a fine suburban house of Toronto, Ontario, put across some effective neighborhood advertising in a district newspaper by announcing recently that practically all of the employes of the theatre were residents of the immediate locality. These included the operator, cashier, doorman, orchestra leader, assistant manager, head usher, fireman, cleaner and others, whom he listed by name.



When the Million Dollar theatre, Los Angeles, played First National's picture, "Helen of Troy," this traveling miniature 24-sheet (at left) was sent all over the city for an entire week, four days before the picture opened and during the first three days of the run. The float was seen by 85,000 people at the Southern California-Washington championship football game. Such a float will open the eyes of the public in anybody's town.

Series of Articles on Advertising Will Run in "Theatre"

(This is the first of a series of articles on advertising which will run each week in "The Theatre." These articles originally appeared in "Showmanship News," the house organ published by Finkelstein and Ruben Theatrical Enterprises. Watch for article number 2 next week.)

Number One

Right at the outset of this discussion we are going to recognize advertising as one of the most powerful forces in business progress of today. The very foundations of Showmanship are cemented by advertising. Showmanship, to coin a short definition, is intensified salesmanship. This salesmanship is accomplished largely through advertising. Advertising has a distinct advantage over the salesman. It works while the salesman sleeps.

Advertising has universal appeal, and so it reaches all classes of people. This mass influence makes advertising all-powerful.

Showmanship advertising is a thing apart from ordinary commercial advertising. Again, motion picture advertising has its own principles and aspects. The rules that govern commercial advertising do not always apply to film advertising. For instance, people have been taught to expect force in our advertising. They react favorably to ballyhoo because they have been taught by showmanship to do so.

Forceful advertising is essential to showmanship. This force may take any one or all of a number of forms. The mediums used to exert advertising force are newspapers, billboards, trailers, lobbies, fronts, car cards, direct mail, heralds and novelties.

In the preparation of forceful advertising, strive for truth in all copy. There may have been a time when the public could be fooled by advertising, but not now. However, that is not the governing impulse which must lead us to truthfulness at all times. We don't want to fool anybody. We don't want to mislead our patrons any more than we would want anyone to mislead us. See that the principles of ethics and good taste have a prominent place in all of your advertising deliberations.

Remember always that our advertising copy is written to inform our patrons. To carry properly the advertising message to our patrons we must study each picture separately. Each production presents an advertising problem. The name of the star, the name of the production, the theme or lack of any of these major selling points must influence our decision. Only careful study based on experience, and not haphazard guess work, will lead you to a true solution of your advertising problem.

Wolfberg Makes Exploitation of Old the "Adploitation" of Today

A new word has come into existence around the St. Louis territory and it is descriptive of a change in picture exploitation being brought about by Harris P. Wolfberg, district manager for Metro-Goldwyn-Mayer at St. Louis.

The new word is "adploitation." Where Wolfberg's influence is felt, the strident call of ballyhoo has died down to a whisper. Exploitation of yesterday is adploitation of today.



Harris P. Wolfberg

Where once grew the blatant ballyhoo now sprouts forth a more effective service, a closer-knit friendship between exhibitors and exchange personnel and an aid that reflects its efficacy at the box office.

The ballhoo that boomed gloriously but grew dim when noses were counted in the theatre is kicking its

last, and a more dignified service that slowly but surely makes its effect felt around the dollar line is to be reckoned with, and Wolfberg's exhibitors are hailing its advent.

Publicizing a picture formerly meant a loud, noisy campaign that drew attention to the subject at hand. The reaction of the public was secondary. The tactics now practiced have been toned down considerably. The public reaction is given first consideration and if deemed favorable, the maneuver is set in motion.

For instance, when "The Big Parade" and

"Ben Hur" played in the St. Louis district, a campaign was started. Not only was the exhibitor furnished with the necessary material to stir up interest in his town but a mail campaign out of the St. Louis office was started. In the case of "Ben Hur" the ministers were appealed to. The American Legion posts were solicited for their support in the instance of "The Big Parade." Floats were sent out to stimulate interest in the picture, and all this without the cost of a cent to the exhibitor.

Wolfberg's experiment with exploitation is being closely watched. He has proved that you can cloak a campaign in dignity and make it do the work. Exhibitors concur heartily in his theory and even in the mining towns a certain restraint is being practiced.

Lost, Strayed or Stolen

Manager Pete Egan of the Capitol theatre, Regina, Sask., used a good stunt to boost a recent show in the distribution of a typical hand bill which advertised the supposed loss of a lady's hand bag.

The throwaway gave a list of articles in the mythical hand bag, the list including a diamond ring, five \$10 bills, a gold wrist watch, pearl necklace and two tickets to the Capitol theatre.

The announcement was made that the finder could keep the contents of the bag if the two tickets were returned to the fictitious owner.

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Parade of Collegiate Flivvers in Contest Helps "Fair Co-ed"

Collegiate flivvers parading downtown streets in competition for cash prizes furnished not only a great deal of amusement to the citizens of Dallas, Texas, but were also instrumental in getting a great deal of exceptional publicity for Marion Davies' Cosmopolitan starring vehicle, "The Fair Co-ed," which played at the Melba theatre. Ernest Emmerling, manager of the Melba, assisted by an M-G-M exploiteer, ran the flivver parade, as well as many other stunts in connection with the showing of the Davies production.

One week in advance of the playdate announcement was made during the chapel exercises of the Southern Methodist University regarding the date of "The Fair Co-ed" and "The Fair Co-ed" Collegiate Flivver Parade.

The announcement of this parade was also carried in a 2-col. 4-inch display ad in the dailies and in the college daily. The rules were that anyone could enter their flivver just as long as they had "The Fair Co-ed" prominently lettered on the car or on a card attached to same. It was also announced that Marion Davies would give her personal check for the three prizes.

Special Student Night Boosts "The Drop Kick"

The Capitol theater, Victoria, B. C., got off to a fine start with First National's Richard Barthelmess picture, "The Drop Kick," by giving a college night at the first evening's performance.

About 200 students of Victoria college turned out and made things lively through giving their college yells and songs from the stage under the leadership of their yell leader.

College nights at the Capitol attract big audiences, are covered in detail by the newspapers and give the picture the finest kind of word-of-mouth advertising.



One of the best house organs that comes to our desk is the "Falls Theatre News," published by the Falls theatre, Cuyahoga Falls, O. It has the size and makeup of a seven column, 8 page newspaper and is issued monthly. Although the mass of the editorial matter is about motion pictures, a good deal of local news is carried. It contains a number of good features, one of the best being, "The Critical X-Ray," which gives an unbiased review of the pictures to be shown at the Falls. More merchant advertising is carried in the paper than will be found in many newspapers this size. A large number of film illustrations and stories about pictures and film folk is carried. The above reproduction shows the front pages of two issues.

Tieup Valentine Day and Leap Year for Picture Exploitation

In Leap Year, theatremen are offered an innumerable number of opportunities for exploitations, extended campaigns and merchant tieups. Your opportunities are limited only by your own initiative. The flappers' opportunity year is ready-made for fine theatre exploitation.

Practically every newspaper in the country has already cashed in on the year with feature stories of all sorts. The year is being bally-hoed every day. Have you thrown your hat in the ring with some special exploitation for your theatre?

There are so many corking good ideas for such exploitations, it's hard to begin naming, but the most obvious is to give passes to all bachelors at a special Leap Year performance, or to admit every bachelor free when accompanied by a feminine escort. This can be called "Bachelors Night."

There are many current pictures that fit ideally into any Leap Year promotion. Clara Bow's picture, "Get Your Man," is ready made for the occasion, as are "The Fair Co-ed," "She's a Sheik," "Very Confidential," "Gentlemen Prefer Blondes," and plenty of others. Look over the pictures you have booked and decide which among them will be the best for your Leap Year exploitation.

The year offers many splendid tieups with merchants. A good stunt would be to get the merchants in town to offer presents to any couple marrying on the stage of your theatre, with the provision that the girl proposed to the man. This can be worked with a number of merchants or it can be handled with one merchant, a furniture merchant perhaps.

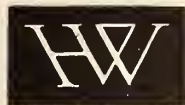
Valentine day, February 14, and Leap Year offer a fine combination exploitation. A good stunt would be to send out programs in the form of valentines, or invitations made up like Valentines. Send the invitations to women, and make them good for two admissions when the woman is accompanied by a male companion.

Playfully Speaking

The Jacksonville Journal introduces a new theatre page feature this week called "Playfully Speaking." One of the novelties is the idea of giving notices to second runs, something apparently new in newspaper practice. Heretofore, only road shows and vaudeville have drawn staff criticisms from the papers.



If this lobby display didn't drag 'em in to see First National's picture, "The Gorilla," we miss our bet. It was used at the Imperial theatre, Asheville, N. C. This picture offers unusually good angles for displays and exploitations.



LIVE NEWS FROM COAST TO COAST

Milwaukee

MILWAUKEE.—*E. C. Krofta*, for two years office manager at the local Ludwig film exchange and more recently connected with the Walter Baier exchange, is now office manager and booker at the local Tiffany exchange, replacing *Art Roberts*, who has left the film business. . . . The Milwaukee Film Board of Trade election resulted in the following new officers: *Charles Trampe* of Mid-West, president; *Ed Weisman* of Educational, vice-president; *Sam Shurman*, M-G-M, secretary and treasurer; *Mark Morgan*, Red-Seal, sergeant-at-arms. The board of governors consists of *J. A. MacIntyre*, Pathe; *O. R. Rieffel*, Famous Players; *J. E. Rosen*, Tiffany, and *Sam Shurman* and *L. J. McCarthy*, First National, as alternates. . . . The Community theatre at West Allis, under the direction of *C. W. Nebel*, has changed its name to the Cameo. . . . *E. W. Van Norman*, former president of the M. P. T. O. of Wisconsin and manager of the Parkways theatre, has been named manager of *George Fisher's* new National theatre, a neighborhood house on Milwaukee's south side. . . . It is planned to open the new \$1,000,000 Capitol theatre at Madison January 21. *A. P. Desormaux* is manager of the new house. *McKinley Bridewell*, present organist at the Parkway theatre there, has been named organist at the new Capitol. . . .

Kansas City

KANSAS CITY.—*E. W. Werner* is president of the newly incorporated Warwick Amusement Company, which resulted from the incorporation of the Warwick theatre, one of the larger suburban theatres. *L. C. Walker* will remain as manager. *R. K. Dietrich* is secretary-treasurer of the organization. The Warwick will be entirely rebuilt next summer, the work to start about June 1. . . . Following in the wake of the closing of the Royal theatre, first run house under lease to Loew, the Newman theatre has reduced its top price from 50 to 35 cents. . . . *LeRoy Foster* of Greensburg, Kans., has leased the Attica Opera House at Attica, Kans., from Biberstein Brothers. The Opera House at Lincoln, Kans., was badly damaged by fire the other night. . . . The contract for the construction of the new Missouri theatre, Columbia, Mo., has been awarded to the Schultz Construction Co., of Chillicothe, Mo., at \$133,755. *J. D. Stone* of the Missouri Theatre Company, announced. . . . *J. C. Weigand* is the new manager of the Lewis theatre, Independence, Mo., while *W. Akin* has been made manager of the Elliott theatre there.

Philadelphia

PHILADELPHIA.—The Carman Theatre at Germantown and Allegheny Avenues, which has been in course of construction for the past two years, was recently opened by *George Gravenstein*. The house represents an investment of almost \$1,000,000 and has a seating capacity of approximately 2,500. It is directly opposite the old Carman, which was operated very successfully by Gravenstein for a number of years. Its policy will be moving pictures with presentations. As an opening production Gravenstein featured *Karyl Norman*, imper-senator of women.

Pittsburgh

PITTSBURGH.—The past week end was spent on business in New York by *Johnny Harris*, of the Harris Amusement Company, . . . The circulation department of the Pittsburgh Post-Gazette has a new member in *Selden Kiralfy*, for some time past shipper at the Columbia exchange, who resigned that position last week. *Fred Fry* is now acting in Mr. Kiralfy's former capacity. . . . Taking a vacation period before again entering in the film business via any of the many offers that have been tendered him, *Carlos Moore* spent the recent holidays with the "old folks" in St. Cloud, Minn. Moore was formerly manager of the local United Artists exchange, from which position he recently resigned. . . . Among the exhibitors to visit Film Row early in the week were *A. P. Way*, DuBois; *Samuel Haimovitz* and *Bart Dattola*, New Kensington; *William Lipsie*, Blairsville; *C. B. Pascoe*, Somerset; *Paul Dattola*, Springdale; *Mr. Huit*, Tarentum; *Mrs. Myra Boyd*, Blawnox; and *Mr. Fitzgerald*, Hillcoke.

Atlanta

ATLANTA.—*Willard C. Patterson*, Southern division manager of Universal theatres, left Atlanta Tuesday night for his regular inspection tour of the company's Florida circuit and will remain over in Orlando for the opening of the new Baby Grand theatre at Winter Park on Friday evening. . . . *Dan Michalove*, newly appointed general representative for Pathe in the Southern states who reached Atlanta to assume the duties of the new post on January 1st, is now making a tour of Pathe's exchanges in the South.

Columbus

COLUMBUS.—The Tuscarawas County Grand Jury, meeting January 12, ignored the five cases brought against *George Chrest* and *Roscoe Speidell* for alleged violation of the Sunday blue laws for opening their motion picture theatres at Dover, Ohio. Sentiment in Dover regarding the operation of moving picture theatres on Sunday has been divided. *George Chrest* has been arrested on each occasion that he opened and appeared before the local magistrate and paid the fine of \$10 and costs. This did not stop Sunday theatres and so the cases were taken to the grand jury. . . . The McKinley Theatre company of Canton has been incorporated with a capital of 100 shares of no par value stock to acquire either by purchase or lease theatres and operate them with motion picture and vaudeville exhibitions. The incorporators of the new company are *Max Young*, *Harry Boksenbon* and *Charles S. Weintraub*.

Albany

ALBANY.—*W. W. Farley*, owner of several theatres in Schenectady, left by automobile this week, with his wife and two children, for Florida, where he will spend several weeks. . . . *George Roberts* is now managing a theatre in New York City. . . . *Moe Mark*, vice-president of the Stanley Corporation of America, was on the sick list last week. . . . *Julius Berinstein*, owner of the Colonial and other theatres in Albany, is spending a week or so in New York City. . . . *George Tetrault* is now handling the Grand in Watervliet. . . . *Guy Graves*, of Schenectady, is once more a familiar figure along Albany's Film Row, as he books for the Farley houses. . . . The Rialto in Albany, operated by *Lous Cappa*, was badly flooded with water last week. . . . *Len Garvey*, of Clinton and New Hartford, was in town during the week. . . . *Herbert Greenblatt* of Pittsburgh, has been added to the sales force, at the FBO exchange. *Frank Breymaier*, who has been handling the Wedgeway in Schenectady, has become manager of the two Silverman houses in that city. . . . *Harry Rose* is now booking for the Rose theatres in Troy.

Portland

PORTLAND.—Northwestern Film Corporation, Inc., has been incorporated at Seattle with a capital of \$95,000, by *D. C. Millward* and *G. W. Millward*. . . . All motion pictures portraying events of the William Edward Hickman murder case or any other "vicious crimes" will be prohibited in British Columbia theatres, it has been announced by the British Columbia Board of Censors at Vancouver. . . . Rabbi Henry J. Berkowitz, leader of Temple Beth Israel at Portland, has criticized "The King of Kings" and says the picture should never have been made. . . . The Columbia theatre at Portland has set the pace here for night previews for its patrons, and each Monday night after the regular picture patrons are treated to an advance showing. . . . The Oregon Council of National Motion Picture league announces the following list of indorsed pictures: "The Gaucho," "Closed Gates," "The College Hero," "Judgment of the Mills," "Primitive Love," "Student Prince" and "Inklings."

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THEATRE



Read the
Announcement by
Educational
in this issue



NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD and MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaigns.

BARE KNEES: Gotham comedy-drama, with Virginia Lee Corbin, Donald Keith, Jane Winton, Johnnie Walker, Forrest Stanley, and Maude Fulton. Directed by Erle C. Kenton. Released February 1. Length 6,000. (Repeated from a previous issue for corrections in cast.)

TYPE AND THEME: An up-to-the-moment story of a girl whose bare knees and cigarette smoking scandalizes the small Southern town to which she goes to visit her married sister. She finds one kindred spirit in Larry. Discovering that her sister, neglected by her husband, district attorney, is having an "affair," Billie schemes to prevent a real scandal. An elopement being contemplated, she goes to the rendezvous at a notorious houseboat cafe and is there with the clandestine pair when the husband arrives, leading a raid. Billie introduces the man as her friend . . . then there's a fire. Jumping into the river, Billie is saved by Larry, and with her promise to marry him and the reconciliation of husband and wife, bare knees have a great inning.

BRANDED SOMBRERO, THE: Fox Western, with Buck Jones, Leila Hyams, Jack Baston, Leo Kelly, Francis Ford, Josephine Borio, and Stanton Heck. Directed by . . . Released January 8. Length 4,612 ft.

TYPE AND THEME: The deathbed confession of John Hallett casts gloom over the Hallett household, for it is learned that his old and battered sombrero, covered with numerous brands, represents a diary of the cattle taken from his neighbors. The ranch is sold to pay off his debts, but Lane, the younger son, forgets his promise and gambles his share away. This throws the bulk of the responsibility upon Buck. As each rancher is paid off, Buck draws a line through the brand. Finally there is but one brand left, and Buck is reluctant to negotiate with the owner, Connie Marsh, whom Buck loves deeply. Buck endeavors to protect Lane from the villainous hotel owner, Maggett, who is using him in his nefarious undertakings. Accused of being a member of Maggett's gang, Buck brings about the downfall of Maggett, then returns to his old home with his bride, Connie.

CHICAGO AFTER MIDNIGHT: FBO melodrama, with Ralph Ince, Jola Mendez, Lorraine Rivero, James Mason, Carl Axzelle, Helen Jerome Eddy, Ole M. Ness, Rob Seiter, and Frank Mills. Directed by Ralph Ince. Released March 4. Length . . .

TYPE AND THEME: More reverse ballyhoo for the metropolis of the West. This picture is one of FBO's major efforts and is to be featured in the February Kennedy drive. Added to that is Ralph Ince, both as star and director. The story concerns Jim Boyd, who, released after 15 years of imprisonment, trails the man who sent him there to Chicago where he is an underworld boss, and kills him, shifting the blame on Waring, an orchestra leader. Waring's sweetheart, Mona, tricks Boyd into saying Waring is innocent and Boyd turns her over to a dive keeper. Then he learns she is his daughter. . . and sacrifices his life for her happiness.

DIVINE WOMAN, THE: Metro-Goldwyn-Mayer drama, with Greta Garbo, Lars Hanson, Lowell Sherman, Dorothy Cumming, John Mack Brown, Cesare Gravina, Paulette Duval, and Jean de Briac. Directed by Victor Seastrom. Released January 14. Length 7,300.

TYPE AND THEME: Legrande takes the peasant girl, Marianne, to his Paris theatre. He makes love to her, and Marianne, fleeing him, meets Lucien, a soldier, with whom she becomes on good terms. Lucien steals a dress for her and having also deserted the army, he is put in prison for five years. Marianne, returning to Legrande, is made a star because of her beauty. Years pass, and Lucien suddenly appears at the theatre. Marianne collapses and discharged, faces poverty. But Lucien finds her and they leave for South America, happy in their love.

DOOMSDAY: Paramount drama, with Florence Vidor, Gary Cooper, Lawrence Grant, Charles A. Stevenson, and others. Directed by Rowland V. Lee. Released February 18. Length . . .

TYPE AND THEME: An adaptation of the popular book by the English novelist, Warwick Deeping, who wrote "Sorrrell and Son." The story is laid in England and presents Mary Viner with the problem of whether to marry for love or money. Arnold, whom she loves, has only Doomsday farm. Fream, who is rich, is old. She marries Fream to end her days of work, but after a year as his wife, she returns home, has her marriage annulled, goes to work for Arnold—and finally wins back his love.

FANGS OF THE WILD: FBO melodrama, with Ranger, Dorothy Kitchen, Sam Nelson, Tom Lingham, and Sid Crossley. Directed by Jerome Strong. Released . . . Length 4,578.

TYPE AND THEME: For folks who like canine geniuses. Blossom Williams, who lives with her drunkard step-father in the Kentucky hills, has only Ranger to protect her from rough Rufe Anderson, who loves her. Anderson has a superstitious fear of the dog and trapping him, throws him into the river. Larry, young engineer seeking to buy Blossom's property for his father's coal company, rescues Ranger, and both battle Rufe. Victors, they hunt up Blossom, and Ranger is very glad when both land and Blossom are acquired by Larry.

HER SUMMER HERO: FBO comedy-drama, with Hugh Trevor, Harold Goodwin, Duane Thompson, James Pierce, Cleve Moore, and Sally Blane. Directed by James Dugan. Released . . . Length 5,146.

TYPE AND THEME: This one's about our so-called younger generation. It is also collegiate—that is, Ken and Al are college friends. Then in the summer, Ken is life-guard at a beach where Al and his sister Joan are entertaining friends. Ken, who is star of his college's swimming team, saves Joan from drowning, without knowing that she's Al's sister. Of course she likes him. That's why she's peeved when she sees Chris in Ken's sweater being pretty chummy with Grace, for she thinks Chris is Ken. So she promises Herb she will marry him if he wins the swimming race, which he doesn't, inasmuch as Ken wins it. But explanations fix things so that Joan can marry the winner after all.

LOVE AND LEARN: Paramount comedy-drama, with Esther Ralston, Lane Chandler, Hedda Hopper, Claude King, Jack J. Clark, John Trent, Hal Craig,

Helene Lynch, Katherine Parrish, Martha Franklin, Jerry Mandy, Dorothea Wolbert, Johnnie Morris, and Guy Oliver. Directed by Frank Tuttle. Released January 14. Length . . .

TYPE AND THEME: Here is Esther Ralston's first starring picture, starting her out in the approximate manner of Clara Bow. As Nancy, she seeks to prevent her parents from getting a divorce by making them concentrate their attention upon her. Her first escapade lands her in jail, but the judge likes her and to warn him of a plot to prevent his re-election, she breaks jail and goes to his hotel. He's out, so she gets a room. It happens to be the room the judge takes after hearing of the plot. They discover their intimate proximity about the time Nancy's parents enter in search of her. Of course she and the judge want to marry anyway. And her father's hay fever makes mama's care necessary, so the divorce is off.

PHANTOM OF THE RANGE: FBO Western, with Tom Tyler, Charles McHugh, Duane Thompson, Frankie Darro, James Pierce, Marjorie Zier, and Beans. Directed by James Dugan. Released . . . Length 4,781.

TYPE AND THEME: A new twist (if possible) to the usual Western theme. As Duke Carlton, Tyler is the leading man in a stock company tramping the West which becomes stranded when the manager deserts. Duke takes a job on a farm, and though hating the work, he stays on to protect his boss and Patsy from the machinations of Corbin, rascally realtor. He stays not in vain, for exposing Corbin and putting over a deal for the land with a generous syndicate, he wins Patsy's love.

RED RIDERS OF CANADA: FBO melodrama, with Patsy Ruth Miller, Charles Byer, Harry Woods, Rex Lease, and Barney Furey. Directed by Robert DeLacy. Released . . . Length 6,419.

TYPE AND THEME: A story of the beautiful Canadian forests and, of course, the Mounted Police. Pierre is made a captive when his father is killed by De Busart, fur pirate. Later Sergeant Scott captures De Busart, but Pierre's sister, Joan, releases him on his promise to save her brother. De Busart takes her to his cabin, where his treacherous intent comes to light. But Joan had marked the trail for Scott, who arrives at the cabin in the well known nick of time and saving her, tells her effectively of his love for her.

SHE'S A SHEIK: Paramount comedy-drama, with Bebe Daniels, Richard Arlen, William Powell, Josephine Dunn, James Bradbury, Jr., Billy Franey, Paul McAllister, and Al Fremont. Directed by Clarence Badger. Released November 12. Length 6,015.

TYPE AND THEME: How sheikesses make love, or fun in North Africa! Kada loves Zaida, daughter of Sheik Yusif, but she doesn't love him. Kada swears to get her somehow. Zaida meets Joe and Jerry, two Americans trying to convert the natives into motion picture fans, when Kada would chastise them for knocking him down. Zaida subdues him with a rapier. Yusif, fearing Kada, had gone to the Foreign Legion garrison, and there Zaida goes, meeting Captain Colton. She falls in love, but he does not, so she has her slaves take him prisoner. A command of soldiers soon follow and are to shoot him for desertion. Then Kada's forces attack, but Joe and Jerry protect a film showing soldiers arriving and they flee. Zaida and Colton embrace.

SIREN, THE: Columbia drama, with Tom Moore, Dorothy Revier, Norman Trevor, Jed Prouty, and Otto Hoffman. Directed by Byron Haskin. Released . . . Length . . .

TYPE AND THEME: In this tale a girl, falsely described as a siren and accused of murder, nearly pays the death penalty, a confession in the nick of time saving her. Her friend, Norwood, is exposed as a cheat, and in an encounter with Allen, who has fallen in love with her, the house is set on fire. Norwood is badly burned and his accomplice accuses her of murder, while Norwood goes about in disguise. Facing death, the accomplice tells the truth—and love heals all wounds.

WEST POINT: Metro-Goldwyn-Mayer drama, with William Haines, Joan Crawford, Neil Neely, William Bakewell, Ralph Emerson, Leon Kellar, and Major R. G. Moses, U. S. A. Directed by Edward Sedgwick. Released . . . Length 8,134.

TYPE AND THEME: The tale of an arrogant young gridiron gladiator who learns the error of his ways. His name is Wayne and he starts his smart aleck career at West Point by pretending to Betty to be blind, thus winning her attention. His wise-cracking soon makes him unpopular with the cadets. He thinks he is the whole football team, and just before the Army-Navy game in Chicago he dissipates and is suspended. But he apologizes and is sent to the game, arriving as the score is 3 to 0 against the Army. Sent into the game, he breaks an arm, but carries on and wins the battle for West Point. Back at the academy, strolling down the famous Flirtation Lane, Betty promises to be his wife.

Your Classified Ad Will Do the Work!

Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organizers all over the country, has helped in obtaining equipment, in selling equipment, and also in solving many another problem that seemed difficult. The rates are but 10c per word. See this week's classified page. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.



PRESS SHEETS

A Service WITHIN A Service

Herewith is presented a new service in the Press Sheets Department of "Exhibitors Herald and Moving Picture World." Abundant testimony from the field points to the benefits exhibitors are deriving from this department in presenting the highlights of advertising and exploitation ideas culled from the press sheets issued by the companies on their latest releases.

Now a new service is founded. From time to time this department will devote the page to a résumé of the outstanding suggestions printed, or the highlights among the highlights, and all classified according to the type of picture for which intended. These will serve as an index of leading ideas, applicable to other pictures than those for which the thoughts originally were offered.

The department also will welcome letters from exhibitors showing how these suggestions or others, were applied to increase box office receipts.

COMEDY

BLONDES BY CHOICE (Gotham): Tie up with a beauty parlor and in the window on a revolving table place a wax head, on one side of which the coiffure is blonde and on the other side brunette, with signs on the proper side reading, "She WAS a brunette" and "But she chooses to be a blonde. See Claire Windsor in 'Blondes by Choice.'"

COHENS AND KELLYS IN PARIS, THE (Universal): Free passes might be given to those whose names are Cohen or Kelly. Print the announcement in the daily ad, adding that if the persons with either of those names brings the ad to the box office they will be admitted free.

FIGURES DON'T LIE (Paramount): Pick out a local athletic team which is winning most of its games, obtain percentage figures and post them in the lobby with the sign, ".....games out of..... for our (name of athletic team). Figures don't lie, and neither do we when we call Esther Ralston's picture, 'Figures Don't Lie', her best comedy."

HAM AND EGGS AT THE FRONT (Warner): Put a stretcher near the box office with this notice over it: "Placed here for the convenience of our patrons who laugh themselves sick at 'Ham and Eggs at the Front.'"

HOME MADE (First National): Obtain from Fitzer Brothers of New York a phonograph record made by Johnny Hines (who plays five roles in the comedy) in which he tells about the picture. The records are in the series of "Fitzer's Star Talks."

NOW WE'RE IN THE AIR (Paramount): Stage contest among children with awards for those building model planes which fly the farthest.

TWO FLAMING YOUTHS (Paramount): Drug store window display cards can say "Want to retain your pep and energy? Try these, or go to the..... theatre and see TWO FLAMING YOUTHS."

COMEDY-DRAMA

COLLEGE HERO, THE (Columbia). Have organizations of the local high school conduct their initiations on the stage of your theatre, dressing them up in outlandish collegiate attire.

GET YOUR MAN (Paramount): Get cards in shop windows saying, for example, "Get your man with.....dresses and make him take you to see Clara Bow in 'Get Your Man' at the..... theatre."

HONEYMOON HATE (Paramount): Get a local travel bureau to have its advertisements read, "Prospective newlyweds! No such thing as HONEYMOON HATE when we arrange your trip. Get in touch with us immediately."

IF I WERE SINGLE (Warner): Install a radio amplifier in the lobby with a microphone attached inside the theatre to carry the laughs from the audience to the outside.

LOVE MART, THE (First National): Arrange with a women's page editor to compare in a series of articles the old marriage methods with the present day methods.

MAN CRAZY (First National): Newspaper teasers can read, "Are modern girls Man Crazy?" "Is your daughter Man Crazy?" etc., and for the last day just preceding the showing of the film the copy could read, "Everybody will be Man Crazy tomorrow when she sees Jack Mulhall and Dorothy Mackaill, etc."

NO PLACE TO GO (First National): For tieups with sporting goods stores selling golf outfits, prepare the following card: "See what happens to a golfer when he is marooned on a cannibal island with nothing to do but practice golf."

POLLY OF THE MOVIES (First Division): Begin at both ends of the block in which your theatre is located and stencil on the pavement a woman's footprints, leading into your lobby. At both starting points have lettered, "Follow me, 'Polly of the Movies.'" Be sure you are violating no ordinance.

SAILORS' WIVES (First National): The best copy presented for advertising this film is the following: "Suppose you were going blind in a month. Suppose you were a wealthy girl, member of the smart set, beautiful, clever. What would you do? Wouldn't you want to cram into your last hours of sight a lifetime of frenzied gaiety? This is the powerful theme of 'Sailors' Wives,' a First National picture, with Mary Astor and Lloyd Hughes, that is now playing at the.....theatre."

DRAMA

CALL OF THE HEART, THE (Universal): In parts of the country where dogs are used for pulling sleds in winter, a mush race might be a novel exploiting stunt for this one.

CAT AND THE CANARY (Universal mystery drama): Borrow a police, fire or regular auto siren, muffle it, plant it in some out-of-the-way place in your lobby, and have the cashier (by electrical control) sound it.

DEAD MAN'S CURVE (F B O): Use redhot throwaways on which are printed the town's traffic regulations, by tieup with the police department.

GOLDEN CLOWN, THE (Pathe): If feasible have ushers in clown costumes, and tieup with banks, using the copy, "Don't be a 'Golden Clown' and throw your money away. We can show you how to make money by saving it."

GORILLA, THE (First National mystery drama): Obtain a live ape or gorilla for the lobby, or a realistic impersonation of one, and make its presence known in as many ways as possible.

LET 'ER GO, GALLEGHER (Pathe): Have an artist draw the figure of man's hand, one finger of which is missing, and use this copy to describe it: "This missing finger was responsible for bringing a murderer to justice in 'Let 'er Go Gallegher' which will be shown at the.....theatre.....(dates)."

MAIN EVENT, THE (Pathe): Have a contest to determine the best heavyweight boxer in your town and then have the winner and the best known boxer in your territory appear on the stage during the showing of the picture.

ONCE AND FOREVER (Tiffany): Have newspapers run a contest for A. E. F. men or women on "My Most Romantic Adventure While Overseas" or something of that nature.

PRIVATE LIFE OF HELEN OF TROY, THE (F. N.): Have stones with a few Greek letters chiseled on them, with explanatory cards reading, "This is how they sent love letters in the old days. For those who cannot understand French, they were written in Greek. For those who cannot understand Greek, you can get the inside dope on the inside of this theatre."

SECRET HOUR, THE (Paramount): Cut out the outline of a clock with the hands pointing to twelve, work the title on the face and place this in a conspicuous place, playing it up in as many ways as possible.

STAGE KISSES (Columbia): Consult the city librarian and get pictures of the different ways of kissing in other times and other countries and show them in your lobby.

WOMAN ON TRIAL, THE (Paramount): Tie up with shoe shops with the slogan, "We are introducing our new style of shoes in this city. A pair will be sent to any WOMAN ON TRIAL. See Pola Negri in the Paramount picture, 'The Woman on Trial,' now playing at the....."

MELODRAMA

ADVENTURE MAD (Paramount): Clocks play big part in this one. Display a large clock in one of the leading show windows a few days before the run of the picture with card saying that the clock will be started at a certain time and give prizes to those estimating the best what that time is, and also to those guessing the closest to when it will stop.

ADVENTURER, THE (MGM): Try a "correct" contest for a still showing Dorothy Sebastian and Tim McCoy together. Have contestants guess what they are saying, and give free tickets to the nearest guesses.

AFLAME IN THE SKY (F B O): Get an airplane pilot to go up and bombard the town with heralds, such as "Help, see the thrilling climax to this cry of anguish in 'Aflame in the Sky,' at....."

AIR PATROL, THE (Universal): The Inquiring Reporter who asks five questions a day is a popular newspaper feature. Get a reporter to ask, "In view of the rapid increase in airplanes, when and why will it be necessary to establish an AIR PATROL?" An explanatory note by the editor saying that the question was suggested by the film showing at the.....theatre will get the tieup.

ALIAS THE LONE WOLF (Columbia): Get from the police and place in the lobby the paraphernalia used in apprehending criminals, such as handcuffs, pistols and tear bombs.

GIRL FROM CHICAGO, THE (Warner Brothers): Tie up with confectioners to put out a "Molly Coddle" sundae, from the name of the song, "Molly the Girl from Chi," which should be featured in the music stores and in displays in the confectionery stores.

SPOILERS OF THE WEST (M-G-M): Chief Big Tree, who plays in the film, posed for the radiator cap of the Pontiac automobile. Tie up with local Pontiac dealer, since one of the "stills" shows him in the same pose.

TIGRESS, THE (Columbia): Decorate your lobby to resemble a gypsy camp and have a group of dancers dressed as gypsies give as a prologue a number of gypsy songs and dances.

WESTERN

GALLOPING FURY (Universal): Have a drawing contest to determine who can make the best likeness of Hoot Gibson, or stage a "Western Lingo" contest to see who knows the most Western slang or ranch language.

THE

VOCAFILM

Story is Out!

SEE Educational's
ANNOUNCEMENT
IN THIS ISSUE



THE BOX OFFICE TICKER

A System for Determining the Definite Attraction Values of Motion Pictures

Exhibitors reporting to "What the Picture Did For Me" supply a percentage rating obtained by dividing average daily gross of house record attraction into average daily gross of picture being reported on. When 10 of these percentage ratings on a picture have been received, the

average of these 10 percentage ratings is entered in "The Ticker." Each additional percentage-rating report received on pictures entered is combined with those previously received and the new average thus created is entered.

Ben Hur (MGM)	85.83%	The Fire Brigade (MGM)	60.00%	The Still Alarm (U)	50.38%
The Lost World (FN)	80.70%	Clash of the Wolves (WB)	59.93%	The Wandered (Par)	50.36%
No Man's Gold (Fox)	80.57%	The Understanding Heart (MGM)	59.88%	Whispering Wires (Fox)	50.33%
The Mysterious Rider (Par)	78.94%	The Flaming Forest (MGM)	59.78%	Hogan's Alley (WB)	50.25%
The Iron Horse (Fox)	78.61%	The Masquerade Bandit (FBO)	59.72%	Mare Nostrum (MGM)	50.22%
Laddie (FBO)	76.80%	The Waning Sex (MGM)	59.51%	Somewhere in Sonora (FN)	50.18%
Irene (FN)	76.75%	The Teaser (U)	59.50%	Prisoners of the Storm (U)	50.13%
Chip of the Flying U (U)	75.60%	Orchids and Ermine (FN)	59.46%	Bred in Old Kentucky (FBO)	50.00%
The Great K. & A. Train Robbery (Fox)	74.80%	Son of His Father (Par)	59.40%	You Never Know Women (Par)	50.00%
The Cohens and Kellys (U)	74.75%	The Flaming Frontier (U)	58.96%	The Brown Derby (FN)	49.90%
Rookies (MGM)	74.57%	That's My Baby (Par)	58.85%	The Sea Tiger (FN)	49.90%
Keeper of the Bees (FBO)	74.33%	Under Western Skies (U)	58.83%	Pals in Paradise (PDC)	49.83%
The Vanishing American (Par)	73.95%	Desert Valley (Fox)	58.66%	The Million Dollar Handicap (PDC)	49.82%
The Winning of Barbara Worth (UA)	72.60%	The Wilderness Woman (FN)	58.64%	Tin Gods (Par)	49.76%
The Calgary Stampede (U)	72.54%	The Denver Dude (U)	58.43%	The Show Off (Par)	49.73%
Hills of Kentucky (WB)	72.46%	Wild to Go (FBO)	58.33%	One Minute to Play (FBO)	49.66%
The Last Trail (Fox)	72.40%	Sally Irene and Mary (MGM)	58.09%	The Seventh Bandit (P)	49.54%
Tell It to the Marines (MGM)	72.30%	The Texas Streak (U)	58.07%	The Ancient Highway (Par)	49.40%
The Phantom of the Opera (U)	71.90%	The Goose Woman (U)	57.80%	Love 'Em and Leave 'Em (Par)	49.31%
Naughty But Nice (FN)	71.73%	Rolling Home (U)	57.75%	The Runaway Express (U)	49.25%
Arizona Sweepstakes (U)	71.42%	Paradise (FN)	57.50%	The Ice Flood (U)	48.66%
The Magic Garden (FBO)	71.34%	The Red Mill (MGM)	57.35%	The Adorable Deceiver (FBO)	48.63%
Tillie the Toiler (MGM)	71.14%	The Dark Angel (FN)	57.14%	Faust (MGM)	48.60%
The Volga Boatman (PDC)	70.68%	Private Izzy Murphy (WB)	57.00%	The Music Master (Fox)	48.60%
The Gorilla Hunt (FBO)	70.64%	The Eagle (UA)	56.90%	Whispering Smith (PDC)	48.45%
The Bat (UA)	70.40%	The Flying Horseman (Fox)	56.85%	The Potters (Par)	48.30%
Johnny Get Your Hair Cut (MGM)	69.64%	Knockout Riley (Par)	56.80%	Battling Butler (MGM)	48.16%
The Gentle Cyclone (U)	68.81%	The Temptress (MGM)	56.73%	Her Honor the Governor (FBO)	48.11%
It (Par)	68.52%	Old Clothes (MGM)	56.69%	The New Commandment (FN)	48.08%
Ella Cinders (FN)	68.46%	Mike (MGM)	56.45%	The General (UA)	47.90%
The Sea Beast (WB)	68.45%	Salley of the Sawdust (UA)	56.45%	New York (Par)	47.81%
Slide, Kelly, Slide (MGM)	68.22%	Men of Steel (FN)	56.36%	The Taxi Dancer (MGM)	47.40%
The Son of the Sheik (UA)	68.09%	Blind Alleys (Par)	56.30%	Wedding Bills (Par)	47.36%
Children of Divorce (Par)	68.00%	Kid Boots (Par)	56.29%	Desert's Toll (MGM)	47.33%
Don Mike (FBO)	67.95%	Man Power (Par)	56.00%	Hair Trigger Baxter (FBO)	47.18%
The Man on the Box (WB)	67.70%	Wild Justice (UA)	55.86%	The Waltz Dream (MGM)	47.15%
Mr. Wu (MGM)	67.70%	The Rainmaker (Par)	55.72%	Dancing Mothers (Par)	46.90%
The Tough Guy (FBO)	67.68%	Born to the West (Par)	55.63%	So's Your Old Man (Par)	46.86%
The Scarlet West (FN)	67.40%	Valley of Hell (MGM)	55.60%	Wet Paint (Par)	46.81%
The Last Frontier (PDC)	66.78%	Forlorn River (Par)	55.57%	There You Are (MGM)	46.77%
The Midnight Kiss (Fox)	66.70%	For Alimony Only (PDC)	55.40%	Take it From Me (U)	46.75%
The Four Horsemen (MGM)	66.50%	Senorita (Par)	55.30%	Paradise for Two (Par)	46.72%
The Campus Flirt (Par)	66.41%	Forever After (FN)	55.27%	The Silent Lover (FN)	46.63%
Flesh and the Devil (MGM)	66.25%	Mantrap (Par)	55.20%	The Cat's Pajamas (Par)	46.25%
The Phantom Bullet (U)	66.23%	It Must Be Love (FN)	55.18%	Ont of the West (FBO)	46.09%
The Black Pirate (UA)	66.04%	Winners of the Wilderness (MGM)	55.10%	Syncopeating Sue (FN)	46.07%
The Quarterback (Par)	65.85%	The Johnstown Flood (Fox)	55.08%	Altars of Desire (MGM)	45.69%
Casey at the Bat (Par)	65.81%	The Unknown Soldier (PDC)	55.00%	The Border Sheriff (U)	45.00%
Babe Comes Home (FN)	65.72%	What Happened to Jones (U)	54.88%	Just Another Blonde (FN)	44.91%
The Unknown Cavalier (FN)	65.66%	The Cowboy Cop (FBO)	54.76%	Fine Manners (Par)	44.40%
Three Bad Men (Fox)	65.60%	Let it Rain (Par)	54.65%	The Marriage Clause (U)	44.35%
Tarzan and the Golden Lion (FBO)	65.56%	Upstage (MGM)	54.56%	Thirty Below Zero (Fox)	44.30%
Man of the Forest (Par)	65.53%	Hero of the Big Snows (WB)	53.90%	The Blind Goddess (Par)	43.88%
Senior Daredevil (FN)	65.48%	The Road to Mandalay (MGM)	53.90%	The Mystery Club (U)	43.83%
The Kid Brother (Par)	65.33%	The Silent Rider (U)	53.75%	Mismates (FN)	43.72%
Let's Get Married (Par)	65.00%	The Barrier (MGM)	53.70%	The Duchess of Buffalo (FN)	43.46%
The Devil Horse (P)	64.82%	Red Hot Leather (U)	53.70%	A Little Journey (MGM)	43.46%
Desert Gold (Par)	64.81%	Stella Dallas (UA)	53.54%	Fascinating Youth (Par)	43.35%
The Limited Mail (WB)	64.70%	After Midnight (MGM)	53.50%	The New Klondike (Par)	43.27%
Sea Horses (Par)	64.63%	Her Father Said No (FBO)	53.50%	Partners Again (UA)	42.87%
His Secretary (MGM)	64.50%	Beverly of Graustark (MGM)	53.40%	Bardelys the Magnificent (MGM)	42.73%
Across the Pacific (WB)	64.06%	The Runaway (Par)	53.40%	Special Delivery (Par)	42.18%
For Heaven's Sake (Par)	64.00%	The Family Upstairs (Fox)	53.36%	Miss Brewster's Millions (Par)	42.12%
The Night Cry (WB)	63.90%	Breed of the Sea (FBO)	53.23%	Ranson's Folly (FN)	42.00%
Corporal Kate (PDC)	63.83%	Subway Sadie (FN)	53.04%	La Boheme (MGM)	41.95%
Up in Mabel's Room (PDC)	63.81%	Padlocked (Par)	52.82%	Midnight Lovers (FN)	41.85%
We're in the Navy Now (Par)	63.70%	The Midnight Sun (U)	52.77%	The Love Thief (U)	41.72%
McFadden's Flats (FN)	63.58%	Mother (FBO)	52.72%	Ladies at Play (FN)	41.61%
Friseo Sally Levy (MGM)	63.45%	Sweet Rosie O'Grady (Col)	52.72%	The Canadian (Par)	41.58%
Skinner's Dress Suit (U)	63.42%	Poker Faces (U)	52.68%	Hold that Lion (Par)	41.54%
Hands Across the Border (FBO)	63.40%	Miss Nobody (FN)	52.66%	Blarney (MGM)	41.33%
Canyon of Light (Fox)	63.16%	Stepping Along (FN)	52.66%	Blonde or Brunette (Par)	41.30%
The Overland Stage (FN)	63.08%	The Return of Peter Grimm (Fox)	52.66%	The Old Soak (U)	41.06%
Land Beyond the Law (FN)	63.00%	Tom and His Pals (FBO)	52.40%	The Wise Guy (FN)	40.92%
While London Sleeps (WB)	63.00%	California (MGM)	52.33%	Kiki (FN)	40.70%
The Man in the Saddle (U)	62.85%	The Country Beyond (Fox)	52.00%	The Ace of Cads (Par)	40.38%
Tin Hats (MGM)	62.82%	The Blue Eagle (Fox)	51.70%	Fig Leaves (Fox)	40.23%
Lone Hand Saunders (FBO)	62.71%	Her Big Night (U)	51.65%	The Boy Friend (MGM)	40.20%
Brown of Harvard (MGM)	61.96%	Prince of Pilsen (PDC)	51.60%	A Kiss in a Taxi (Par)	40.00%
The Scarlet Letter (MGM)	61.94%	The Strong Man (FN)	51.46%	Held by the Law (U)	39.64%
Heaven on Earth (MGM)	61.91%	The Palm Beach Girl (Par)	51.41%	Bigger than Barnums (FBO)	39.53%
Little Annie Rooney (UA)	61.84%	The Greater Glory (FN)	51.36%	Lovers (MGM)	39.20%
A Regular Scout (FBO)	61.36%	Say It Again (Par)	51.15%	Everybody's Acting (Par)	38.70%
War Paint (MGM)	61.17%	Variety (Par)	51.11%	Steel Preferred (PDC)	38.36%
Tony Runs Wild (Fox)	60.94%	Aloma of the South Seas (Par)	51.10%	Nell Gwyn (Par)	37.54%
The Two Gun Man (FBO)	60.85%	Kosher Kitty Kelly (FBO)	51.09%	Into Her Kingdom (FN)	36.33%
His People (U)	60.70%	Tumbleweeds (UA)	51.07%	Perch of the Devil (U)	35.87%
California Straight Ahead (U)	60.63%	Spangles (UA)	51.00%	The Amateur Gentleman (FN)	35.50%
Sweet Daddies (FN)	60.55%	Sparrows (UA)	50.95%	The Great Gatsby (Par)	35.33%
Twinklitos (FN)	60.50%	Stranded in Paris (Par)	50.95%	The Magician (MGM)	34.42%
The Buckaroo Kid (U)	60.45%	Combat (U)	50.80%	You'd Be Surprised (Par)	34.23%
Behind the Front (Par)	60.35%	Eagle of the Sea (Par)	50.69%	Exit Smiling (MGM)	33.50%
Moulders of Men (FBO)	60.30%	Outside the Law (U)	50.60%	Don Juan's Three Nights (FN)	30.80%
Tramp, Tramp, Tramp (FN)	60.06%	The Arizona Streak (FBO)	50.53%	Pals First (FN)	28.66%

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

A Reply to Mr. Biddle

COLUMBIA CITY, IND.—TO THE EDITOR: I note that you request some attention to Mr. Biddle's failure to put the better pictures that demand more price over. Mr. Biddle, I believe, is suffering in the same state that I am, Indiana, and his experience is identical with mine exactly. There is no bounce to this business as there used to be. A noted star, a company that has the reputation for occasionally outstanding productions, and they all seem to gross about the same.

Business is down in Indiana. That I know, but my experience has been that there is in a great many instances just the same amount of business from a good so-called program picture as there is from some of the much advertised specials.

Personally, I don't think that the road showing of a big picture helps very much in the smaller towns, and I would not step beyond my price for them. There are exceptions to this rule, of course. "Ben Hur" would benefit by its roadshowing, because it resembles to some extent "The Ten Commandments." It will draw people who you never see in your house because of its early Christian era theme.

But names of stars do not mean as much as they did some four or five years ago and if the picture shown has the element of entertainment it will do very close to the much advertised specials.

Understand that there's a few outstanding productions that will gross more money, but a great many of them will not, and the exchanges cannot understand it. But all of the big specials are prologued with more entertainment than you expect to dress up the showing, and in the key city runs that largely accounts for the phenomenal successes, but in a small town, that is out, and the picture must do the business and the sauce of the stagemat that goes with it is responsible for the large grosses. Always there are exceptions to what I have said, but by and large the average gross taken into a small town house is not very often enhanced to stand the larger cost of the specials.—A. E. HANCOCK, Columbia City theatre, Columbia City, Ind.

Holds Standard Price Best

KINGSTON, W. VA.—TO THE EDITOR: In your issue of December 10 I note letter from C. E. Holt, of the Legion theatre, Elmwood, Wis., inquiring if it is the best policy for a theatre to establish one standard price for all shows.

I believe it would be best for the small theatre exhibitor to establish standard prices irrespective of the picture shown. I have found it confusing to my patrons to have two prices. An instance of this came to my attention last night. I have been accustomed to running specials on Friday nights, but due to the fact that the high school had a Lyceum program booked for Saturday night I decided to keep the theatre dark on Saturday and run the regular Saturday night show on Friday. The result of it was, even though all my advertising carried my usual admission price, the house was about \$15 lighter than I anticipated. The picture "Casey at the Bat," even on my weakest night, should have packed them in.

Charging special prices for pictures that are intended to be specials, which aren't specials in the majority of cases, sometimes loses a patron for weeks at a time. If they pay a special price to see a lemon they figure the exhibi-

tor put one over on them, and the exhibitor soon hears about it as well as feeling it in the box office receipts on succeeding shows. I always try to make it a point to give my patrons a special at the regular admission if I figure the last special did not come up to the anticipated. And I had to do this on more than one occasion this year, and I usually run but one so-called special a month.

If we were to believe the trade journal advertisements on some of the producers' pictures one would think that they had stopped making programs and had nothing else but specials to offer. And the result of it is the exhibitor is getting to be more "from Missouri" every day, and the small town patron is already that way.—J. A. ROWNA, Moonlight theatre, Kingston, W. Va.

We'll Look Into It

PEORIA, ILL.—TO THE EDITOR: I want to congratulate you upon the business foresight as displayed in your recent consolidation.

In your first consolidated issue, however, I missed your service previously provided by the MOVING PICTURE WORLD which covered stage settings for productions, organ solos, etc. It was a very helpful service.

Wishing you every success, beg to remain—H. STICKELMAIER, Great States theatres, Inc., Chicago, Ill.

The Passing of 1927

SALMON, IDAHO—TO THE EDITOR: Twisted tomcats! Here we were all set in December, 1927, for a nice quiet passing out of old Father Time when darned if the old cuss didn't rear up like a Texas steer and go cavorting all over the range, upsetting all local traditions by hurling in on us North Pole blasts, pawing up all the snow on the great plains and kicking it back into Idaho, completely ruining our box office; then turning east tossing up Chicago on its horns, causing the staid old HERALD to go grapevining off with the WORLD in a locked embrace. Not content with this, the hoary old fellow cut up something scandalous, causing fires to break forth in exhibitors homes, bombs to explode in theatres, sending Will Rogers to Mexico, scaring O'Hara into making his own news reels, Jenkins out into the desert, throwing Bill Weaver into a new editorial chair, sending Robert L. Anderson into a complete state of coma, Eagle Eye Joe to writing love sonnets on the report blanks,

Krause's Injuries in Wreck Prove Serious

(Special to Exhibitors Herald and Moving Picture World)

ALBANY.—Jack Krause, local manager for Tiffany Productions, was much more seriously injured in the recent automobile accident than was first known. Krause was able to appear at his office for short periods once or twice last week. Suffering from a fractured hip, he is obliged to use crutches. Eight stitches were taken in his upper lip, while the cheek bone was also fractured. After skidding from the road the car plunged into a telegraph pole and then hurtled onto railroad tracks. The car was so badly damaged that Krause received exactly \$50 for what was left of it.

Davy Crockett rushing to tom toms and war paint and sending yours truly into a raging fever.

Gosh—that old fool of a 1927 had a dying kick of a Montana bootlegger's white mule and if baby 1928 starts in doing any didoes like his dad or the news breaks that T. O. Service and Pola Negri are twins, I'm going to apply for the job of night watchman at the morgue where a cool slab will be all ready for your nervous wreck.—PHILIP RAND, Rex theatre, Salmon, Idaho.

P. S.—If you've got any pre-war stuff, just shoot me two fingers worth, but if it was made in volatile 1927, give it to Big Bill Thompson of Chicago. His present stock of fireworks seems to be running down.—P. R.

All in Favor Say "Aye"

VILLISCA, IA.—TO THE EDITOR: Did I hear some old gentleman by the initials J. C., call me by a fictitious name? Doggone your old hide, when Phil, Eagle Eye, Fred, Micky, Bert, Old Grasshopper and the rest of us boys get you up there, we'll feed you on carp. Tough luck, J. C. Listen, boys, what 'er we going to do? J. C. is gettin' too old to sleep out. They's a powerful lot of sandburs in that section and we ought to arrange some way to put up a coyote proof shack to live in until the fishin' trip. Think it over.—DR. F. M. CHILDS, Cozy theatre, Villisca, Ia.

Registers a Complaint

NAPPANEE, IND.—TO THE EDITOR: Played "Foreign Devils" December 23-24 and thought it as rotten a picture as I ever played, but didn't make any complaint and thought I wouldn't, until last night when I played "The Thirteenth Hour," which I am compelled to play again tonight, for I have no way of getting another picture or I sure would do it. I think it is terrible to show to children and I am really ashamed to face them when they come out. Nothing but a silly, spooky, mystery picture, not really fit for anyone to see. This is my first of Metro-Goldwyn-Mayer's pictures and if all of the program pictures in this block are like these two, I sure will be glad when the contract expires. Metro can make good pictures, for I think there is no better than "Ben Hur," "The Big Parade," "Tell It to the Marines," "The Fire Brigade" and "The Scarlet Letter."

I can't understand why a company like Metro-Goldwyn-Mayer would put such stuff on the market as "Foreign Devils" and "The Thirteenth Hour" when they make such pictures as mentioned above and get the price they do for them and plenty of compliments.—GUY LOUDERMILK, Fairy theatre, Nappanee, Ind.

Hake of FBO Returns to N. Y.

NEW YORK.—C. V. Hake, representing FBO, has returned from a trip through Central America.

Why Every Theatre
Can Have
VOCAFILM



Educational's
ANNOUNCEMENT
IN THIS ISSUE
TELLS YOU

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DEEP SEA wonders and curiosities for pit shows—Stuffed Fish and Alligators. Send for catalog. Address Joseph Fleischman, 1105 Franklin, Tampa, Florida.

Theatre Wanted

WANTED TO LEASE OR BUY theatre in town of 5,000 up or old legitimate house in town of 25,000 up. Address Box 422, Terre Haute, Indiana.

BUY OR LEASE—Theatre in town over 5,000. Prefer Ohio or Indiana. Open or closed. Address details to Box 55, St. Marys, Ohio.

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"NEARGRAVUREMBOSSO" (Type-embossed) Stationery if particular. 100 each letterheads-envelopes special \$3.75 cash, postpaid. Samples, stamp appreciated. Address Sollidays, EX-124, Knox, Indiana.

Position Wanted

MANAGER—Capable young man 23. Experienced 6 years. Knows the business thoroughly. Best reference, ability and unquestionable character. Any size of house and anywhere. Or as assistant. Salary reasonable. Write Box 2, Columbus, Michigan.

LIVE WIRE THEATRE MANAGER, 20 years' experience—Publix training. Advertising, promotion, stunts, novelties, etc. Can fit in with any organization. 100% references. Address Box 235, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

THEATRE ORGANIST at liberty would like to get connected with a reliable house. Will go anywhere. Address M. R. Waddell, 129 Forest Ave., Dalton, Ill.

OPERATOR—wishes steady position with a reliable house, 18 years experience. Married, reliable, best of references. Address Fred T. Walker, 6247 Blackstone St., Chicago, Ill.

THEATRE ORGANIST—Experienced on all makes. Go any place. Mabel Young, Plaza Hotel, North Ave. and North Clark St., Room 212-B, Chicago, Ill.

ORGANISTS thoroughly trained and experienced in theatre work. Men and women now ready for

good positions. Union or nonunion. Write salary and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

PROJECTIONIST, 15 years' experience, desires connection with reputable chain. Complete repair shop enables me to keep equipment in A-1 condition. Rewind own motors and generators. Can save \$ for any employer. Married, non-union, sober, reliable. Address Box 229, Exhibitors Herald, 407 S. Dearborn St., Chicago, Ill.

MANAGER or operator, 15 years experience, can, and am willing to do anything in the theatre, married, 38 years old. Address Mr. O. R. Haus, Hastings, Minn.

THEATRE ORGANIST—Good at cueing pictures, and novelty solos. Will go anywhere. Address Edward Schulis, 7329 S. Marshfield Ave., Chicago, Ill.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 307 Sixth Ave., New York.

Organs for Sale

SMITH UNIT THEATRE ORGANS: Factory rebuilt. Also Wurlitzers, Bartolas and Seeburg Pitz Organs. All factory rebuilt. Address Perfection Theatre Equipment Company, 711 Wells Street, Milwaukee, Wisconsin.

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ used or new Reproduco Pipe Organs. Address S. B. McFadden, Havana, Illinois.

Projector Repairing

BEST REPAIR SHOP in the country for overhauling and repairing projection machines, ticket machines, motors, etc. Expert workmanship, prompt service, reasonable prices. Movie Supply Company, 844 South Wabash Avenue, Chicago.

Mailing Lists

21,000 MOVING PICTURE THEATRES showing population and seating capacity in most cases. Price \$6 per M. or \$50 for the complete list. 2,100 chain theatres operating from 2 to 150 theatres @ \$22 per M. 1,043 Film Exchanges @ \$10 per M. 222 Manufacturers of studios @ \$4 per M. 452 Moving Picture Machine and Supply Dealers @ \$8.50 per M. All guaranteed 97% correct. Address Trade Circular Company, 166 W. Adams Street, Chicago, Illinois.

Equipment Wanted

WE PAY BEST prices for used opera chairs, projection machines, ventilating fans, portable projectors, etc. Movie Supply Company, 844 South Wabash Avenue, Chicago.

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HIGH GRADE, GUARANTEED USED EQUIPMENT at very reasonable prices. All makes of motion picture machinery such as Simplex, Powers, Motiograph projectors, Powers high intensity arc lamps, compensators of all kinds, motors, and Mazda regulators. Also first class overhauling done on all kinds of motion picture equipment. An inquiry will bring a prompt quotation. It pays to investigate. Address Joseph Spratler, 12-14 E. 9th St., Chicago, Ill.

CHICAGO CLEARING HOUSE for Second Hand Equipment. Seats, Rebuilt projectors of all makes, Screens, Pianos, Organs and other miscellaneous articles for the theatre. Address Illinois Theatre Equipment Company, 12-14 E. 9th Street, Chicago, Illinois.

COMPLETE THEATRE EQUIPMENT including 500 opera chairs, two Simplex Projectors, Martin Rotary Converter, Screen, Ticket Selling Machine, Lightning Changer, Ticket Chopper, etc. Address Box 111, Exhibitors Herald, Chicago.

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HERE'S A REAL BUY—Of 1,000 finest grade made assembly folding chairs in sections of two chairs slightly used. Also 750 upholstered theatre chairs with a heavy 7 ply veneered back. All seats have been newly recovered in a Spanish leather and are spring constructed. 2,000 used plain light and heavy 5 ply veneered chairs. All chairs offered at a very rare bargain. Exact descriptive matter and photos will be submitted at your request. Address Illinois Theatre Equipment Co., 12-14 E. 9th St., Chicago, Ill.

2,000—Brand new veneer opera chairs, finished in Gray, Mahogany and Walnut. These chairs only slightly higher than used ones and are very rare bargains. Exact photo and full details submitted in first letter. Please state number of chairs required. C. G. Demel, 845 S. State St., Chicago, Ill.

FOR SALE—Used Theatre chairs, always a stock on hand, also veneer seats, write your requirements. Address Theatre Seating Co., 845 S. State St., Chicago, Ill.

Sunday Movies

DO YOU WANT SUNDAY MOVIES? We can help you. Write, describing local situation, to Linn A. E. Gale, Secretary-Treasurer, National Association Opposed to Blue Laws, Inc., 817 Thirteenth St., N. W., Washington, D. C.



WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

PLEASURE BEFORE BUSINESS: Virginia Brown Faire—Fair program picture. Seven reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

F B O

THE BOY RIDER: Buzz Barton—80% November 18. Very good Western and new star made a hit. Good story and supporting cast. Five reels.—Helen Ulman, Opera House, Salisbury, Md.—General patronage.

JAKE THE PLUMBER: Jesse De Vorska—50% December 25. A good comedy, but it is no special. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

JAKE THE PLUMBER: Special east—Fair comedy. Everybody seemed to enjoy it. Opposition playing "Texas Steer" same date. Patrons who saw both said "Jake the Plumber" was the best. Seven reels.—W. E. Dickson, Aristo theatre, Lemmon, S. D.—General patronage.

THE HARVESTER: Special cast—80%. December 27-28. A good picture, but just a little short of the appeal that the other Gene Stratton Porter stories have had. Mr. Meehan did not give us a feminine lead that was exactly convincing. Photography and direction good. Seven reels.—Helen Ulman, Opera House, Salisbury, Md.—General patronage.

THE GINGHAM GIRL: Special cast—54%. December 25. A nice little comedy drama. Pleased generally. Six reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

MOON OF ISRAEL: Special Cast—This is a good religious picture. A very spectacular show. Eight reels.—A. H. Mathias, Dillsboro theatre, Dillsboro, Ind.—General patronage.

THE BOY RIDER: Buzz Barton—Didn't make expenses but no fault of the picture. Was a good show but just simply didn't draw. Don't know why. Five reels.—A. H. Mathias, Dillsboro theatre, Dillsboro, Ind.—General patronage.

THE MAGIC GARDEN: Margaret Morris—The third of the Gene Stratton Porter writings made into beautiful picture which took well with my audience. Did more business second night than the first showing. People went out and talked about it.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

SPLITTING THE BREEZE: Tom Tyler—Splendid Western that will suit any small town audience. This number was full of action as well as comedy and the fact that Frankie Darro was not in it did not affect its entertainment value in the least. The fist fight between Tyler and Harry Woods in the last reel made them gasp for breath. These two boys put up one of the most realistic fights ever seen on the silver sheet.—H. H. Hedberg, Amuse-U theatre, Melville, La.—General patronage.

RANGER OF THE NORTH: Ranger—80%. November 4. Good picture. Hugh Trevor as leading man was good. He is new and will bare watching. Will go anywhere other pictures of this type have run. Five reels.—Helen Ulman, Opera House, Salisbury, Md.—General patronage.

RANGER OF THE NORTH: Ranger—January 6-7. Here is a real dog picture. The story, photography and wonderful outdoor shots were 100 percent perfect. Drew nice business. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

WHEN A DOG LOVES: Ranger—Good little program picture with some splendid acting and not too much dog, as is the fault with most canine pictures. Some good heart interest with a sprinkling of comedy made the picture go over nicely to a fair crowd.—H. H. Hedberg, Amuse-U theatre, Melville, La.—General patronage.

MOULDERS OF MEN: Conway Tearle—This is a good show. If you haven't shown this, book it and boost it. It has a mighty good lesson in it. Seven reels.—A. H. Mathias, Dillsboro theatre, Dillsboro, Ind.—General patronage.

THE GREAT MAIL ROBBERY: Special cast—80%. December 1-2. This is third of the new F B O product and was best. Seitz does well with direction and Von Eltz and Lee Shumway get the acting honors. Great melodrama. Other features were "Judgment of the Hills" which was as good as any picture can be with such a lurid and commonplace story. Frankie Darro made it what it was. The other, "The Coward," a moderately interesting story with hokum as keynote in the climax, to spoil it all. Patrons laughed outright at the impossible rescue stunt at the end of the picture. Seven reels.—Helen Ulman, Opera House, Salisbury, Md.—General patronage.

TARAZAN AND THE GOLDEN LION: Special cast—32%. January 7. Well liked and brought out the best crowd in several weeks. Excellent photography helped put it over. Six reels.—O. A. Fosse, Community theatre, Ridgeway, Ia.—Small town patronage.

MOON OF ISRAEL: Special cast—December 25. A big production that held the interest and pleased most patrons. Eight reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

GALLOPING THUNDER: Bob Custer—Personally we thought this fierce, but no kick from our patrons. Any kind of a Western takes here.—Halliburton & Burns, Texline theatre, Texline, Tex.—Small town patronage.

BRED IN OLD KENTUCKY: Viola Dana—Good old race track stuff, crooked jockeys, and all that, but it pleased our patrons and that is all that we ask.—Halliburton & Burns, Texline theatre, Texline, Tex.—Small town patronage.

MOULDERS OF MEN: Frankie Darro—Frankie puts out some nice acting in this one but the honors should go to Rex Lease who gives a remarkable characterization of the victim of circumstantial evidence. He doesn't act his part, he actually lives it. Others in the cast gave good support and made this a very worthwhile picture which can be classed as out of the ordinary. Good paper.—H. H. Hedberg, Amuse-U theatre, Melville, La.—General patronage.

KEEPER OF THE BEES: Special Cast—This sure is a good show. Ran this a little late. Give us more like this. One of the best crowds for a long time. Seven reels.—A. H. Mathias, Dillsboro theatre, Dillsboro, Ind.—General patronage.

NON STOP FLIGHT: Special cast—Sure was a good show. Drew a good house. Six reels in bad condition.—A. H. Mathias, Dillsboro theatre, Dillsboro, Ind.—General patronage.

BRED IN OLD KENTUCKY: Viola Dana—A good race horse show. Six reels in bad condition out of Cincinnati.—A. H. Mathias, Dillsboro theatre, Dillsboro, Ind.—General patronage.

What is
VOCAFILM
?
THE ANSWER IS IN
Educational's
ANNOUNCEMENT
Turn to it

Reports indented and printed in bold face are those contributed by members of Van's Gang, who reported to "Straight from the Shoulder Reports" in Moving Picture World prior to the merger.

SILVER COMES THROUGH: Fred Thomson—A good action picture with Fred and Silver King furnishing the usual thrills. The cross country race is a hair raiser. However, Thomson's pictures don't pull like they used to. Six reels.—J. B. Carter, Electric theatre, Browning, Mo.—General patronage.

SILVER COMES THROUGH: Fred Thomson—I think this contains the least action of both Fred and Silver King of any of his productions. Looks to me as though they tried to kill Fred because he was leaving. For the benefit of other exhibitors at the close of this there are about 200 feet of trailer introducing Bob Custer.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

CLANCY'S KOSHER WEDDING: George Sidney—January 1. A rather clever picture. Gave very good satisfaction. Would consider it a little better than an average program picture. Seven reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

MOULDERS OF MEN: Conway Tearle—One patron seemed greatly interested in this picture and we'd credit it as a good program picture. Seven reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

JUDGMENT OF THE HILLS: Special cast—January 7. Drew fairly good but the story not so well liked. A story of the backwoods of Kentucky during the late war. If Galdwell had returned sober, believe the ending would have been much better liked. Seven reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

HANDS ACROSS THE BORDER: Fred Thomson—Better than the average Western. Our patrons were well pleased. Even we thought this fine, and we do not care for Westerns, but they are what our patrons like.—Halliburton & Burns, Texline theatre, Texline, Tex.—Small town patronage.

DON MIKE: Fred Thomson—Just a few reels more of that kind of stuff. Six reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

THE TOUGH GUY: Fred Thomson—Average Thomson picture.—Halliburton & Burns, Texline theatre, Texline, Tex.—Small town patronage.

First National

FRENCH DRESSING: Lois Wilson—50%. January 2. This is not a bad show. It will please the ladies. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

THE VALLEY OF THE GIANTS: Milton Sills—60%. January 4. This is a real outdoor story, and above the average show. It pleased for me, and do not be afraid to boost it. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

AN AFFAIR OF THE FOLLIES: Special cast—An excellent production which lost me plenty of money, caused no doubt, by the season of the year when people stay home and get ready for holidays. Am sorry more people did not see it. It's wonderful.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

THE SILENT LOVER: Milton Sills—November 9.—A very good type of screen entertainment. Ending, however, was rather abrupt and very much went to spoil the beauty of the show. Seven reels.—M. Mulihha, Capitol theatre, Karachi, India.—General patronage.

WHITE PANTS WILLIE: Johnny Hines—Absolutely the best that Hines ever made. If this strip of film does not make any audience burst into hurricanes of laughter, it is time to stop showing pictures and go to peddlin' shoestrings. Fun all the way and it will back up everything that the press book says. (That means it's one comedy out of a thousand). Get this, fellows, and make your town happy.—H. H. Hedberg, Amuse-U theatre, Melville, La.—General patronage.

ORCHIDS AND ERMINE: Colleen Moore—This picture lived up to the high standard set by this star and consequently the audience was pleased and also the box office smiled. I consider this star a real asset to any theatre.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

FOR THE LOVE OF MIKE: Ben Lyon—16%. December 22. Fairly good college story. Bad weather and Xmas week hurt attendance. Seven reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

MAN CRAZY: Dorothy Mackaill—50%. December 27. A dandy little show and was well liked. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

MAN CRAZY: Special cast—Good. General satisfaction. Haven't had a poor one from F. N. for two years.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

THE DEVIL'S SADDLE: Ken Maynard—21%. December 23. A Western picture of the better class. Pleased the fans. Six reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

ALL ABOARD: Johnny Hines—77%. December 17. Was disappointed in this one. Six reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

WHITE PANTS WILLIE: Johnny Hines—26%. December 26. A good comedy with some beautiful Technicolor scenes. Pleased about 50 percent. There is a vulgar scene in this picture that has no bearing on the story and should be eliminated. It is the one showing a street sweeper and the title pertaining to it. The roughnecks get a great kick out of it but it embarrasses the rest and makes 'em mad. Seven reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

HER WILD OAT: Special cast—Clever comedy drama and as usual drew a good crowd on a mighty cold stormy night.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

THE LOVE MART: Special cast—Fine acting and direction, and a very good picture of slaving days in the South.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

THE SEA TIGER: Milton Sills—Good rough and tumble melodrama. Seemed to please our patrons.—Halliburton & Burns, Texline theatre, Texline, Tex.—Small town patronage.

THE TEXAS STEER: Will Rogers—January 1-2. Something wrong somewhere. Not what it should be as a draw, even in this Texas town. Thank goodness I had a hunch and didn't raise the price, even though it was New Year's. Just a rather good program picture. The ladies don't seem to care for Will. Tried to make use of the much publicized Kellogg tieup but couldn't even get a reply from them. Don't pay too much for this if you haven't bought it yet. Eight reels.—Henry Reeve, Mission theatre, Menard, Tex.—Small town patronage.

THE RED RAIDERS: Ken Maynard—A very good picture, and pleased majority but where Lone Wolf sends a note by carrier pigeon that is written in a pretty good hand—well, it looks pretty far fetched for an Indian to be able to write that kind of a note in 1868. Seven reels.—Business minus with blizzard and 20 below temperature.—W. H. Goodroad, Strand theatre, Warren, Minn.—General patronage.

THE STOLEN BRIDE: Billie Dove—December 21-22. Registered well and was enjoyed. Miss Dove very lovely. Hughes turns in usual good performance. Eight reels.—Henry Reeve, Mission theatre, Menard, Tex.—General patronage.

BABE COMES HOME: Babe Ruth—Don't know why this was neglected. We thought it a fine picture. Babe was a fine comedian, and was ably seconded by Louise Fazenda who is always good. We got a good reaction at the box office.—Halliburton & Burns, Texline theatre, Texline, Tex.—Small town patronage.

SENIOR DAREDEVIL: Ken Maynard—January 1. This is an extra good Western which more than pleased all of my Sunday patrons. Ken Maynard is some rider.—Lyceum theatre, Manchester, Mo.—General patronage.

CONVOY: Special cast—December 26-27. Very good war picture and our patrons praised it highly. Most war pictures have flopped here, but this one

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did not.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

SUBWAY SADIE: Dorothy Mackaill—This is a little old, but you don't have to hide under the seats when the patrons come out, and furthermore, Dorothy Mackaill can have our hat, coat and shoes any time.—Halliburton & Burns, Texline theatre, Texline, Tex.—Small town patronage.

THE POOR NUT: Special cast—Very good comedy drama.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

NAUGHTY BUT NICE: Colleen Moore—Pulled a fair crowd on a bad night. Everyone seemed to enjoy it and I think it will do business most anywhere. Lots of good comedy to keep them laughing. Seven reels.—J. B. Carter, Electric theatre, Browning, Mo.—General patronage.

THE UNKNOWN CAVALIER: Ken Maynard—This guy makes Fred Thomson look like he needs a new outfit. We have yet to see a bum Ken Maynard picture. They please us because they please the box office.—Halliburton & Burns, Texline theatre, Texline, Tex.—Small town patronage.

SUNSET DERBY: Mary Astor—December 31. A clean little racing story. A little different than the rest. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

ORCHIDS AND ERMINE: Colleen Moore—We had a big night on this due to drawing we held, but we feel that Colleen Moore should be given part of the credit because she is always good.—Halliburton & Burns, Texline theatre, Texline, Tex.—Small town patronage.

ORCHIDS AND ERMINE: Colleen Moore—Consider this as good as any by this star. She always draws us some extra business.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

Fox

SILVER VALLEY: Tom Mix—90%. December 29. One star who is lucky enough to have an ever present variety of stunts and appeal to his pictures, and for that reason he is just as popular with me as he was four years ago. The airplane scenes are always sure to hit with my patrons who like up-to-date ideas in Westerns as well as pictures. Six reels.—Helen Ulman, Opera House, Salisbury, Md.—General patronage.

SILVER VALLEY: Tom Mix—13%. December 30. Very good Western. Bad weather and heavy snow cut attendance. Five reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

HEART OF SALOME: Alma Rubens—Would have been a very nice program but the love making of Alma Rubens and Walter Pidgeon was altogether too mushy; therefore, disgusting to many of the audience. Plot was an interesting one. Well done.—H. H. Hedberg, Amuse-U theatre, Melville, La.—General patronage.

THE GAY RETREAT: Sammy Cohen—100% December 18-19. Of all the screams this takes the cake. These boys are there when it comes to comedy. The house just roared and business was better the second night than the first. If you don't play this there is something wrong with your town. Give us more like it. Seven reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—General patronage.

WHAT PRICE GLORY: Delores Del Rio—60%. December 28-29. Although this is a marvelous production and has been well advertised, it is not the special that Fox claims it is, nor is it as big as "The Big Parade," M-G-M's production. We did not do the business that we expected to do with the production, but think it was the bad weather, not the fault of the picture. Delores Del Rio is a little weak in the part of the French girl, but she does very well at that considering that she is new at the business. The comedy team certainly deserves mentioning as does Edmund Lowe. If you haven't played it you should do so for the reputation of your house, but don't expect a "Big Parade" because you won't get it. Twelve reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—General patronage.

WHAT PRICE GLORY: Special cast—Excellent production. Did big business in face of bad weather. Some parade.—J. C. Keller, Liberty theatre, Eunice, La.—General patronage.

CHAIN LIGHTING: Buck Jones—27%. December 23. Very good Western. Pleased the fans. Six reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

COLLEEN: Special cast—45%. January 2-3. I didn't see this myself but those who did said it was good. Just a little Irish comedy with racing as the main theme. Seven reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—General patronage.

COLLEEN: Special cast—With "Mistake," the famed race horse, Madge Bellamy, J. Farrell Mac-

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported is divided by average daily gross of picture holding house record to determine relative box office value in terms of percentage.*

EXAMPLE: \$75 (average daily gross of picture reported) divided by \$100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in **THE BOX OFFICE TICKER** with its current gross average indicating relative attraction values of pictures listed therein.

THE BOX OFFICE TICKER appears on page 68.

Donald, Sammy Cohen and a cast that kept the smallest Friday and Saturday night house in years. Continuous from smiles to whoops, with a real thrill, spill, hurdle-horse race as the grand final. A dandy comedy drama. Boost this one. Ten and 25.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

LOVE MAKES 'EM WILD: Special cast—A dandy comedy drama from Fox film. Condition not so good.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

TUMBLING RIVER: Tom Mix—Tom and Tony saved the week end. Action, fun and scenery pleased a good Friday and Saturday business. Boost it.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

OUTLAWS OF RED RIVER: Tom Mix—This is the typical Mix action and comedy Western. Didn't do anything big on it, but made a little money. Business is slow now due to weather, roads, and so

forth and so on. A good Mix Western. Six reels.—J. B. Carter, Electric theatre, Browning, Mo.—General patronage.

OUTLAWS OF RED RIVER: Tom Mix—Played this January 23-24. Too near Xmas, but it's sure full of Mix action, pep and fun. Boost it.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

OUTLAWS OF RED RIVER: Tom Mix—The best picture of it's kind. Tom Mix as star.—Earl N. Conway, Electric theatre, St. Francis, Kan.—General patronage.

THE CRADLE SNATCHERS: Special cast—A whooper. Get a press sheet and hop to it.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

THE CRADLE SNATCHERS: Louise Fazenda—This comedy is a riot. Some people may take offense at it, but my crowd ate it up. I didn't know what was going to happen before it was over. It's different and has a real kick. Seven reels.—J. B. Carter, Electric theatre, Browning, Mo.—General patronage.

PUBLICITY MADNESS: Lois Moran—December 23. Just a picture, not good, not bad. O. K. for one day. Six reels.—Henry Reeve, Mission theatre, Menard, Tex.—General patronage.

Metro-Goldwyn-Mayer

ROOKIES: Dane-Arthur—75%. January 6-7. Up-rosarious farce comedy of rookies at a citizens military training camp. Should satisfy any crowd, any time and any place. Seven reels.—George Benson, Community theatre, Minnesota, Minn.—Small town patronage.

ROOKIES: Karl Dane—Best in months. Let's have more like it. Boys, buy it.—Earl M. Bennett, Liberty theatre, Delavan, Ill.—General patronage.

ROOKIES: Dane-Arthur—The funniest yet. Some team work here. Played to the smallest Thanksgiving crowd we have ever played to. Believe this is due to the fact that we ran the Tunney-Dempsey fight pictures the two nights before this.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

THE BUGLE CALL: Jackie Coogan—80%. December 25-26. I consider this Jackie Coogan's best picture since "Dog of Flanders." Story of boy bugler at a Western army post in the '60's. Eight reels.—George Benson, Community theatre, Minnesota, Minn.—Small town patronage.

THE BUGLE CALL: Jackie Coogan—January 7. Everybody here likes Jackie Coogan and this picture was a good one. Drew a good crowd, and was a most acceptable offering. Good for any theatre.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

VOCAFILM

is for theatres
large and small

TURN TO Educational's
ANNOUNCEMENT IN THIS ISSUE

J. C. Jenkins—His Colyum

Tucson, Ariz., January 5, 1928.

DEAR HERALD-WORLD:

You can believe it or not, just as you like, it will be all right with us, but we are writing this in our shirt sleeves and sitting on the lawn in the shade of the house and our wife and Geneve are cracking hickory nuts and Ruth is crocheting some kind of a flim flam fol-de-rol that is not intended to ward off Nebraska blizzards and you can make a guess as to what it is. No it isn't, we thought it was too, but it isn't.

The first thing we needed when we started this letter was an eraser. We hunted the table all over for it and then yelled to our wife:

"What did you do with that eraser?"

"I haven't seen your eraser."

"Yes you did, we left it right here on this table."

"Well, if you did it must be there yet, I haven't seen it."

"No, it isn't, somebody has grabbed it up."

"I cleaned that table this morning and it wasn't there, look on the sideboard, maybe I laid it up there, or maybe it is over there on that sewing table."

"No it isn't on the sideboard, it isn't on the sewing table, it isn't on the sofa nor the writing desk nor the commode nor the dresser nor in the sink nor out in the garage nor in the coal pail."

"Well, I don't know where it is, did you look in your pockets?"

That's the way it is with these women, always trying to throw the blame on someone else. We haven't found out yet who put that eraser in our pocket.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

We wish to herewith record our apology to our old friend, Thomas O. Service. Thomas, in the current issue of the HERALD-WORLD seems to be somewhat hurt at our remarks relative to his criticism of "Seventh Heaven."

Thomas seemed to incline to the opinion that "Seventh Heaven" is a beanoer of a show and he can't understand why we didn't get the same slant on it also. Far be it from us to question the opinion of Thomas on matters of importance, much less the cinema product of a perfectly reliable concern, but be it remembered that the unparalleled advancement made by these glorious United States of America (God bless the American Eagle, he's no buzzard) came about through clashing of great minds. You no doubt recall that famous debate between Webster and Hayne. Lincoln and Douglas didn't agree on one very vital issue, and Lydia E. Pinkham's advance thought has challenged the medical profession the world over and her "Vegetable Compound" has thrown chills into the doctors of medicine and removed chills from the laity until her picture adorns the homes of all well regulated families throughout the civilized world and parts of Chicago.

The public will be the beneficiary by reason of this little controversy between Thomas and the writer in that it has brought to the surface the latent poetic ability of our friend that has lain dormant in and around the Service homestead for lo these many years; therefore, Know All Men By These Presents, that we do hereby acknowledge that "Seventh Heaven" is a right smart picture that ought to satisfy and please Paw and Maw and the kids, Ole and Tillie and the Deacon, and we trust that this public acknowledgment and admission of error will be satisfactory to our old college chum, and that it will bridge the yawning chasm that threatened to separate two brilliant intellects, whose life ambition is, and has been, to guide the wandering footsteps of an incredulous public "Across the plains of Paran" and over the quick-sands of doubt and into a full knowledge of what a darn good picture ought to look like. How's that Thomas, satisfactory?

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

Next Monday morning Marie and I are going to head out of 80 above into 20 below and we don't know a bootlegger along the route. We've got to go back to where the old wigwam used to be and rake over the ashes and see if we can find any trace of our golf and fishing outfit. We will need both at that gathering of the faithful at Alexandria, Minn., next summer. Anybody got any to loan?

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

We notice in the current issue of the HERALD-WORLD that Ray Murray and Douglas Hodges, a coupla fellas out in Hollywood who are connected now with the HERALD-

(Continued on page 76)

patrons dislike this type of picture, but he makes good box office receipts through his personality.—Halliburton & Burns, Texline theatre, Texline, Tex.—Small town patronage.

THE FAIR CO-ED: Marion Davies—December 5-6. Good fun. Why don't they keep Miss Davies out of hoop skirts? She can do this stuff. Admitted all girls in high school free, no strings to it at all, and had exceptional business. John Mack Brown caused quite a bit of comment among the ladies. He should be kept at work. Seven reels.—Henry Reeve, Mission theatre, Menard, Tex.—General patronage.

THE TAXI DANCER: Joan Crawford—December 3. A very fine picture. Very interesting.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

VALLEY OF HELL: Francis McDonald—Good Western but entirely too short. A very good picture but bum looking for Xmas Eve.—Halliburton & Burns, Texline theatre, Texline, Tex.—Small town patronage.

IN OLD KENTUCKY: So called all star cast—December 26. This is good ordinary picture saved by the colored folks in the cast. Where Metro gets the idea it's a special and an advanced price picture is one of those mysteries. Murray did not register at all here. Not a soul in the cast ever heard of that amounted to anything. Poor stuff pushing off this one as special. The picture is good, yes, but not one to sell at a high price. Eight reels.—Henry Reeve, Mission theatre, Menard, Tex.—Small town patronage.

BECKY: Sally O'Neil—A fair picture. No kicks on this one. Will please the most of them.—Earl M. Bennett, Liberty theatre, Delavan, Ill.—General patronage.

FLESH AND THE DEVIL: Special cast—Another one of those asbestos mat affairs. Our audience divided on the merits of this picture. Paper on this picture fierce. Better make your own. This is true of many Metro pictures.—Halliburton & Burns, Texline theatre, Texline, Tex.—Small town patronage.

TELL IT TO THE MARINES: Lon Chaney—A great picture but too high. We saw Lon Chaney act for the first time in this picture. We always knew that Lon Chaney was a great wig and grease paint man, but now we think he is an excellent actor.—Halliburton & Burns, Texline theatre, Texline, Tex.—Small town patronage.

BATTLING BUTLER: Buster Keaton—A fair comedy but seemed to please. The chief objection we have to Metro is that their salesmen think that they are on a farewell tour when they sell us, and we never see them again.—Halliburton & Burns, Texline theatre, Texline, Tex.—Small town patronage.

Paramount

METROPOLIS: Special cast—63%. December 26. This has been described as not a picture for a small town. From the box office standpoint this is true, but what a pity if the people in a small town who enjoy so great a picture as this could not see it. And if those cultivated people only knew how often a theatre owner puts on a picture because it will please them and though it will lose money for him, they would realize that their usual goodwill toward him is not misplaced. "Metropolis" is just one of those kind of pictures for a small town. The theatre must take its pay in prestige instead of receipts. This picture is flashed on the screen with all the force of a great climax without preparation and without notice, and the climax is well maintained. The picture of vast machinery and of mechanical power is at once solemn, impressive, sublime. But the efforts to heighten the stage effects are by methods, more or less, hocus-pocus. With steam blowing off in so many places and men working in an atmosphere of steam, it is more suggestive of a modern stove factory than an industrial plant 1,000 years from now. However, every author is entitled to more or less poetic license. In producing his stage effects he took his share but to pick out defects in this astonishing picture is like picking flaws in Shakespeare. The spectacle of the building of the Tower of Babel would be sufficient to put a picture otherwise inferior on the screen. As for the woman whom he created out of one of those machines, she no sooner danced into life than she became one of those Hip Wiggles. He had better left her where she was. As for his philosophy that industry is becoming so standardized and the workers are becoming mere automatic so that 1,000 years from now they will be mere automatic machines and slaves, the world is not headed that way. The worker he depicts is the fellaheen of Egypt in overalls. He is picturing the past and not the future. But the Pharaohs have gone. They have had their day and they will never return. The moral of the play, the lesson for Capitol and Labor cannot be too highly commended. On this particularly, I never heard

AFTER MIDNIGHT: Norma Shearer—55%. I have seen some bad reports on this but I can't see where it is so bad. It is not a special by any means but it is a good program picture and that is more than can be said for some of them. Norma Shearer good as is Gwen Lee. The latter deserves better roles. Metro-Goldwyn is about done in our town and personally I am sorry of it, even though I did not think they were fair with their new contract. Seven reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—General patronage.

THE FRONTIERSMAN: Tim McCoy—A very good picture of the days of the early history of the United States. Good for any theatre, good scenes, full of interest.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

TEA FOR THREE: Special cast—December 4. Very clever little comedy drama.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

MAN, WOMAN AND SIN: Special cast—Don't know how to report on this. It's pretty hot in places but seemed to please.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

ADAM AND EVIL: Special cast—This picture suited me better than any of its type played in years. Boys, they will all like it.—Earl M. Bennett, Liberty theatre, Delevan, Ill.—General patronage.

BEN HUR: Ramon Novarro—Played it on percentage and made a few dollars. However, would have lost money had I bought it outright. Pulls a class that hardly ever comes out and of course it pleased generally. A great picture. Twelve reels.—J. B. Carter, Electric theatre, Browning, Mo.—General patronage.

BEN HUR: Special cast—October 3-4-5. Played this right at release date. You've all read about it that haven't played it. Greatest achievement of the screen to our notion. "Big Parade" not to be classed with it in any possible way, let alone putting it on same sales basis. Eleven reels.—Henry Reeve, Mission theatre, Menard, Tex.—General patronage.

THE ROAD TO ROMANCE: Ramon Novarro—December 21. Just a fair program picture. Showed to a small crowd. Six reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

TIN HATS: Special cast—A mild innocuous comedy, but Claire Windsor good to look at. Fairly pleasing.—Halliburton & Burns, Texline theatre, Texline, Tex.—Small town patronage.

TIN HATS: Conrad Nagel—Some picture. It's okay.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

SLIDE, KELLY, SLIDE: Williams Haines—We like William Haines so well we would like to see him in something besides smart aleck roles. Our

more favorable comments from an audience as they passed out than on this occasion. Paramount in selecting it used commendable judgment and deserves praise for bringing it to this country.—A. J. Gibbons, Illinois theatre, Metropolis, Ill.—General patronage.

METROPOLIS: Special cast—November 21. Just like near beer in a small American town. I'll phone you when I play another imported super special, no matter how many they stick on the contract. Somewhat interesting to look at, but so is Futuristic Art if you've had enough drinks. Seven reels.—Henry Reeve, Mission theatre, Menard, Tex.—General patronage.

MAN POWER: Richard Dix—January 1-2. A very good, entertaining Dix picture. The photography of the night scenes done in black and white are very effective. This is the first picture for many years which I can recall that the night scenes did not look as though they had been ducked in a barrel of green paint. As a matter of fact, this picture drew and pleased just twice as many as that alleged special, "Knockout Riley." Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

BARBED WIRE: Pola Negri—50%. January 2-3. "Barbed Wire" is a masterpiece of dramatic construction. It has all the elements of the drama. The tragic, the pathetic, the serious and the comic are so well timed that the play is at no time tiresome. As for Pola Negri, to those who were acquainted with her reputation, she satisfied their expectations, and the stranger needed only his own observation to be impressed that she is a distinguished actress. This picture, perhaps, brings her in nearer sympathy with her audience than any in which I have seen her so far, but again it did not pay.—A. J. Gibbons, Illinois theatre, Metropolis, Ill.—General patronage.

THE ACE OF CADS: Adolphe Menjou—60%. Not much of a drawing card but seemed to please those who came. Although Adolphe is a little old he has lots of "It" and that is what goes now days. Play it if you have bought it, but don't expect much. Alice Joyce is a great help to the picture. The only criticism I would have is that Adolphe is too old for the part. Seven reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—General patronage.

THE LAST LAUGH: Emil Jannings—November 23. The acting of Jannings and photographic effects were simply marvelous but without titles, it was a flat failure. Got many complaints and lost money. Eight reels.—M. Mulliha, Capitol theatre, Karachi, India.—General patronage.

THE CAT'S PAJAMAS: Betty Bronson—66%. January 4. This picture drew well and I can't see how it could. If Paramount is the best show in town they will have to put such trash as this in the ash can. It was perfectly silly all the way through, with Ricardo Cortez cast as an opera singer. That was sure a joke to my patrons. Betty Bronson is too much of a snob to make herself liked in pictures. I am glad that she is through at Paramount. Then the titles and the film were so bad that it wasn't even funny. Oh, well, why waste time. Seven reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—General patronage.

SO'S YOUR OLD MAN: Buddy Rogers—22%. December 20. Punk, punk, punk, is all I can say for this lemon. Oh, why, didn't Paramount shelve it before they let people waste their money. If this Fields is funny it's not in this picture. Just seven reels of nothing. So rotten that it is disgusting. Boy, Paramount, has some good old sour lemons as well as good pictures. Six reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—General patronage.

SO'S YOUR OLD MAN: W. C. Fields—Showed this on Family night and it went over with a bang. They all have a good time when you show a comedy like this. Let's keep them laughing. Just the right length, six reels. Most of them are too long.—J. B. Carter, Electric theatre, Browning, Mo.—General patronage.

UNDERWORLD: George Bancroft—November 16-17. Splendid picture, story, cast, production. Not a wow as a draw. Hate to see Bancroft make comedies after showing what he can do in real productions. Seven reels.—Henry Reeve, Mission theatre, Menard, Tex.—General patronage.

HONEYMOON HATE: Florence Vidor—December 16. Very well liked. Paramount has been making some really clever entertaining program releases this year. This is one of them. Six reels.—Harry Reeve, Mission theatre, Menard, Tex.—General patronage.

ONE WOMAN TO ANOTHER: Florence Vidor—December 29. Very pleasing program release. Was greatly enjoyed here. Not big, of course, but well done, as was "Honey Moon Hate." Six reels.—Henry Reeve, Mission theatre, Menard, Tex.—Small town patronage.

THE WORLD AT HER FEET: Florence Vidor—January 7. Score another good one for Miss Vidor. They liked it immensely. Drew well also. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

DRUMS OF THE DESERT: Special cast—Another picture that pleased. It was very interesting. Seven reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

THE LAST OUTLAW: Gary Cooper—January 3. An excellent Western to empty seats because of severe cold. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

TELL IT TO SWEENEY: Special cast—December 19-20. Meant nothing at all here. Should not have run it two days. Just nothing at all to it. Six reels.—Henry Reeve, Mission theatre, Menard, Tex.—General patronage.

A GENTLEMAN OF PARIS: Adolphe Menjou—December 27. Corking good clever sophisticated comedy. Extremely well done. This one and "Service for Ladies" have been excellent offerings for Menjou. Seven reels.—Henry Reeve, Mission theatre, Menard, Tex.—Small town patronage.

Pathe-P D C

A HARP IN HOCK: Rudolph Schildkraut—70%. December 19-20. Could be worse, but not just what my patrons like. The whole picture is saved by the presence of Joseph Striker as the juvenile lead. There are some good love scenes and it is shameful they were so short. Seven reels.—Helen Ulman, Opera House, Salisbury, Md.—General patronage.

STEEL PREFERRED: William Boyd—An excellent picture even though some scenes are unreal. Plenty of comedy. Good acting. An all around good picture.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

THE COUNTRY DOCTOR: Rudolph Schildkraut—80%. January 1-2. Very good drama of a small town character that is fast disappearing. Junior Coghlan does very good as the kid. Eight reels.—George Benson, Community theatre, Minneota, Minn.—Small town patronage.

THE COUNTRY DOCTOR: Rudolph Schildkraut—73%. December 3. An excellent picture.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

THE COUNTRY DOCTOR: Rudolph Schildkraut—70%. November 23-24. Good picture, until the last reel and climax, where the hokum distorted ones conception of the picture as a whole. However, there have been so many that were worse this deserves bouquets for the acting and direction. The photography and titles are good. Eight reels.—Helen Ulman, Opera House, Salisbury, Md.—General patronage.

THE HEART THIEF: Joseph Schildkraut—65%. December 14-15. This is next to last of the old P. D. C. picture and am glad of it. While the story was fair, the direction and photography was good, we did not do any business on this. Producers does

not advertise its pictures like they should be and they have no prestige whatever. I am not going to run them next year, 1928. Seven reels.—Helen Ulman, Opera House, Salisbury, Md.—General patronage.

FLYING LUCK: Monty Banks—70%. December 16-17. Very good Banks comedy. Monty Banks enlists in the aviation corps and has adventures a plenty. Six reels.—George Benson, Community theatre, Minneota, Minn.—Small town patronage.

GIRL IN THE PULLMAN: Marie Prevost—Fast moving comedy of the slap stick variety that certainly kept the audience in an uproar from start to finish. The whole family will like this one. Six reels.—W. E. Dickson, Aristo theatre, Lemmon, S. D.—General patronage.

GIRL IN THE PULLMAN: Special cast—Gave satisfaction and proved to be very good entertainment.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

DRESS PARADE: Special cast—Very fine picture with actual scenes of West Point.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

DRESS PARADE: William Boyd—This is a very good picture and perfectly clean morally. You can step on this one and raise your admission price, and your patrons will say good. I ran it December 18-19.—W. H. Goodroad, Strand theatre, Warren, Minn.—General patronage.

ANGEL OF BROADWAY: Leatrice Joy—December 31. Leatrice Joy plays the part of a Salvation lassie in disguise and does her part very well. Somehow, it lacks heart appeal. Did not go over with us very well on account of the star's deceiving part. Seven reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

JIM THE CONQUEROR: William Boyd—It seemed to please our people. No kicks. Six reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

THE WISE WIFE: Phyllis Haver—January 8. This one pleased our audience very much. A good clean picture and drew better than the average. It is not a special but will stand a little extra boost-in. Six reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

THE FIGHTING EAGLE: Rod LaRocque—This was a costume picture of Napoleon's time and I was afraid of it, but it seemed to please. It has action and held the interest both young and old to very end. Nine reels.—W. E. Dickson, Aristo theatre, Lemmon, S. D.—General patronage.

PALS IN PARADISE: Vera Reynolds—Excellent picture, pleasing all classes.—J. C. Keller, Liberty theatre, Eunice, La.—General patronage.

BACHELOR'S BABY: Special cast—This went over satisfactory. Six reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

THE FRESHMAN: Harold Lloyd—Just like good liquor, even though it was better.—J. C. Keller, Liberty theatre, Eunice, La.—General patronage.

VOCAFILM

is here!

READ ABOUT IT IN

Educational's

ANNOUNCEMENT IN THIS ISSUE

J. C. Jenkins—His Colyum

(Continued from page 74)

WORLD in sending Christmas greetings to a bunch of friends back in Pork Center, Ill., closed their greetings in this fashion: "It's a great life for a trade paper man and he lives with the ease of King Midas." Yeah, they probably do, and they should have gone on and said: "The life of King Solomon also." Gosh, what a picnic old Sol could have were he living in Hollywood in this day of current events. Will Rogers wouldn't be in it.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

As we walk out of the front door of our wife's hacienda and face the majestic Rincon mountains 15 miles away, and feel the soft, Southern zephyrs toying with the fervid cheek of beauty, we are wont to exclaim in that favorite Hollywood expression, "Give us alimony or take back your child." Under the benign influence of this balmy, Southern clime our inconsequential nature is prone to list to the siren's call and hie ourself away to the realms of connubial felicity so dear to the heart of a Hollywood Sheik. There, we'll bet plenty of money that Joe Mayer, of the Palace theatre, at Hamilton, O., can't come within gun-shot of that.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

We've got to stop right here and get out of the house, for our wife is going around the premises with a fly-swatter in her hand and a murderous look on her face that betokens death and destruction to every fly within the confines of Arizona that dares to trespass the sacred precincts of this hacienda, and the swish of the swatter keep rhythmic time to "Dixie" as whistled by Ruth out in the kitchen and the contralto notes from Geneve singing from the back parlor:

*It's a long, long way to old Nebraska,
It's a long, long way to go,
It's a long, long way to old Nebraska
To her blizzards and her snow,
So it's good by to Arizona
We like your climate fine,
It's a long, long way to travel back here
But we're coming back sometime.*

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

It is with a feeling of joy and satisfaction that we note in the current issue of the HERALD the merging of MOVING PICTURE WORLD with EXHIBITORS HERALD. The bringing together of these two great factors in the advancement of the motion picture industry should be a cause for rejoicing throughout the entire motion picture field.

The uniting of these two great journals marks the first and foremost step in the advancement of the picture industry for 1928, and under this guiding influence we confidently expect to see the Motion Picture Industry attain that higher plane of efficiency and service for which it has striven for many years.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

This Colyum isn't supposed to be political, neither for nor against, but if Al Smith wants the support of Arizona he should send a man down here right away and fix this gap in our front lawn fence, for our wife's goat goes in and out ad lib, and sometimes oftener than that. There's a great chance to do some real missionary work down here.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

As a charter member of the HERALD ONLY club, and a lifelong contributor to "What the Picture Did For Me" department, we wish to welcome Van's gang of "Straight from the Shoulder Reports" into full fellowship and will ask "Fishy" Phil, the Rabbi, Creal, Stettmund, Este, Crocket, Tragsdorf and the rest of you pikers to move along and let Van's gang up to the trough. We wish to assure Van's gang that the "What the Picture Did For Me" boys are all right (some of the time) and outside of snoring in their sleep, they will not be bad playmates. 1928 looks like a big year from now on. Come on, there's the 7 o'clock whistle.

J. C. JENKINS,
The HERALD-WORLD Man.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

Rayart

CRUISE OF THE HELLION: Donald Keith—Edna Murphy, Tom Santschi, Frank Ford help Keith to make this a very interesting tale of the sea with plenty of melodramatic action. Suspense is good and the picture holds the interest from fade-in to fade-out. Good paper, too. One traveling man told us this was better than "The Blood Ship."—H. H. Hedberg, Amuse-U theatre, Melville, La.—General patronage.

Tiffany

LIGHTNING: Lightning—one of the finest and very, very interesting and keeps you guessing.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

WOMEN'S WARE: Special cast—Hard to sell to small town fans, but if you can get them in will please. Six reels.—W. E. Dickson, Aristo theatre, Lemmon, S. D.—General patronage.

United Artists

POLLYANNA: Mary Pickford—January 3. A real old picture but we had never played it and our patrons all like Mary Pickford in child parts. This is a good one and pleased our people.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

DON Q: Douglas Fairbanks—A truly remarkable production which took well with everyone. People stopped on way out to mention how good it was. Some came back second night to see it over again.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

Universal

PAINTED PONIES: Hoot Gibson—71%. December 10. They all enjoyed this picture.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

PAINTED PONIES: Hoot Gibson—January 4. This is an extra good Gibson picture with lots of laughs, thrills and action. Everybody likes Hoot Gibson here. Six reels.—Lyceum theatre, Manchester, Mo.—General patronage.

THE CAT AND CANARY: Laura LaPlante—75%. November 8-9-10. Not another "Phantom of the Opera" by a long ways, but a satisfying audience picture. Some of the chills and thrills failed to get over on account of too much comedy in many of the scenes. All of the characters were well portrayed. Eight reels.—Helen Ulman, Opera House, Salisbury, Md.—General patronage.

THE CAT AND CANARY: Laura LaPlante—October 31. Played Hallowe'en, right where it belongs and it went over like a house a fire. Good all the way and the best of its type yet made, in our

opinion. Eight reels.—Henry Reeve, Mission theatre, Menard, Tex.—General patronage.

THE CAT AND CANARY: Laura LaPlante—Another box office knockout. Played midnight show on this Xmas week with advance ticket sale, 50 cents. Results surprising.—J. C. Keller, Liberty theatre, Eunice, La.—General patronage.

ALIAS THE DEACON: Jean Hersholt—65%. December 31. A very good picture. Had a good crowd on one of the worst nights of the year. Seven reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

MICHAEL STROGOFF: Ivan Moskine—70%. November 27-28. This is for highly discriminating audiences and not for the small town and neighborhood houses. This needs excessive publicity and presentation. Foreign productions fail me every time. Nine reels.—Helen Ulman, Opera House, Salisbury, Md.—General patronage.

THE MYSTERY CLUB: Special cast—Good stars and good acting, but the whole plot is so obscure that I consider the picture very poor.—George Lodge, Green Lantern theatre, Claymont, Ind.—General patronage.

FAST AND FURIOUS: Reginald Denny—A very good comedy with good acting, good situations and good subtitles. A picture that will go in any theatre.—George Lodge, Green Lantern theatre, Claymont, Ind.—General patronage.

THE STOLEN RANCH: Fred Humes—Just an average Western that will go where the people like Westerns. Not much to it.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

FAST AND FURIOUS: Reginald Denny—December 30. Better than some of the Denny pictures. Six reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

FAST AND FURIOUS: Reginald Denny—Another good one from Denny. Did not like the lady partner he had playing this with him.—Earl M. Bennett, Liberty theatre, Delavan, Ill.—General patronage.

PAINTING THE TOWN: Special cast—The best comedy drama we ever played, I reckon. Thanks, Uncle Carl.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

CHEATING CHEATERS: Special cast—December 9. Good program crook comedy drama. Well set, well done. Seven reels.—Henry Reeve, Mission theatre, Menard, Tex.—General patronage.

THE LOVE THRILL: Laura LaPlante—January 3-4. A very good La Plante picture, with Bryant Washburn and Tom Moore. Seems to me Washburn is a better actor now when he is in support of La Plante than he was several years ago when they tried to make us believe he was a star. I cannot remember running a La Plante picture which was not good entertainment. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE LOVE THRILL: Laura LaPlante—A good picture, good title.—Earl M. Bennett, Liberty theatre, Delavan, Ill.—General patronage.

THE LOVE THRILL: Laura LaPlante—Laura took her bath. Some kid piped up, "Hop out, let's see you dive." Gosh!—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

A HERO ON HORSEBACK: Hoot Gibson—Sure pulled me the best Friday and Saturday night business for months, and pleased.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

THE BUCKAROO KID: Hoot Gibson—December 31. Not a real Western. Just a good comedy with Western coloring. Gibson always goes over well with my people. Good for any house.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

SILK STOCKINGS: Laura LaPlante—Here is one I can recommend. Clean as a hound's tooth with plenty of laughs. My patrons sure enjoyed it. Ten and 25.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

SILK STOCKINGS: Laura LaPlante—January 3. A much better picture than the title would imply. It is a good clean picture and may be used any day in the week. It offers plenty of comedy and will please most any audience. Six reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

A CHEERFUL FRAUD: Reginald Denny—Listen, Phil, you told 'em! I okay your reports. This one would make a grass widow blush.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

A CHEERFUL FRAUD: Reginald Denny—December 28. A very good Denny picture. One that pleased all of our Wednesday patrons.—Lyceum theatre, Manchester, Mo.—General patronage.

THE SILENT RIDER: Hoot Gibson—January 20. A dandy Western. Gibson is well liked here.

No business because of sub-zero weather. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

BACK TO GOD'S COUNTRY: Renee Adoree—December 3. Here's a good Curwood story, well told and beautifully photographed. Miss Adoree fine as usual. Good outdoor film. Seven reels.—Henry Reeve, Mission theatre, Menard, Tex.—General patronage.

THE PRAIRIE KING: Hoot Gibson—Ten below zero and a keen northwest wind knocked the business, but don't be afraid, the picture is O. K. It will please the Hoot fans.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

PRISONERS OF THE STORM: House Peters—January 2. Scenery good, acting good, and a picture that pleased my patrons. Many good comments. Good for any average audience.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

HEY HEY COWBOY: Hoot Gibson—January 5-6. A pleasing Hoot picture. Slim Summerville supplies most of the comedy and he is always good. Hoot should keep him in his lineup. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

SPANGLES: Marion Nixon—December 2. We consider this quite the poorest picture we've played in many moons. Looked as if it might have been made five years ago, and the acting was of the Biograph period. Sorry, because we read Nellie Revell every week in Variety and were anxious to see her brain child in the flickers. Six reels.—Henry Reeve, Mission theatre, Menard, Tex.—General patronage.

Warner Bros.

DON JUAN: Special cast—A great picture, an awful flop at the box office.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

State Rights

ARE YOU FIT TO MARRY: Special cast—December 21. A far-fetched story based on heredity. Drew mostly male patrons and pleased only a few.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

THREE KEYS: Special cast—November 30. An average picture. Very little of entertainment, prints and accessories in good shape but didn't earn although advertised more than necessary. Seven reels.—M. Mulliha, Capitol theatre, Karachi, India.—General patronage.

THE RAT: Ivar Navello—November 26. If England begins to deliver pictures of this type, it will soon be able to compete with America. Our patrons liked this picture and we got satisfactory business. Eight reels.—M. Mulliha, Capitol theatre, Karachi, India.—General patronage.

CRUISE OF THE HELLION: Special cast—85%—November 22. A very good picture. Pleased fine. A good cast and everything that is to be found in the better productions. Much more for the money than some of the supposed-to-be specials. Six reels.—Helen Ulman, Opera House, Salishury, Md.—General patronage.

LENA RIVERS: Special cast—A very, very fine picture and it pleased.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

TUNNEY-DEMPSEY FIGHT:—The clearest and best fight picture we have ever shown. Drew fine.—A. C. Betts, Powers theatre, Red Creek, N. Y. Small town patronage.

WIZARD OF OZ: Larry Semon—Here is an old one hut, hoy, how they eat it up. Larry's old gags hut they whooped just the same. Print good, photography good. If they like Larry, book this one.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

Serials

PATHE

THE MASKED MENACE: Special cast—This is as good as the ordinary run of serials, but they are all pretty common. Why don't someone make a serial once that's off the beaten path? The old gags are all worn out, yet they still leave someone hanging by their toes at the end of each chapter. Ten episodes.—J. B. Carter, Electric theatre, Browning, Mo.—General patronage.

SCOTTY OF THE SCOUTS: Have played the 5th chapter and going fairly good. Story of the Boy Scouts. Two reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

Richardson Holds New Orleans Job; Maurin Aids Him

ASK W. M. Richardson, manager of Universal's New Orleans exchange, and V. A. Martin, assistant manager, why that Southern office is prospering and they'll both tell you the big answer is the splendid cooperation given them by the home office. But the rest of the boys will say that Richardson and Maurin have had a lot to do with it themselves.



W. M. Richardson

Richardson entered the employ of the Consolidated Film & Supply Co., Atlanta, July 4, 1910, as shipping clerk, having previously been with the Southern Express Co. He was made booker in 1913.

He accepted a position with Mutual Film as assistant manager, but went back to Consolidated July 4, 1914, as salesman. He was transferred to El Paso as manager, Nov. 11, 1914, remained until April 17, 1920, and then was transferred to New Orleans as manager.

Maurin started in June, 1916, with Metro as shipping clerk, advanced as booker, left and entered the World War, joined Paramount in April, 1918, as assistant manager, and in 1923 entered Universal as booker.

Short Subjects

EDUCATIONAL

CLIMBING INTO CLOUDLAND: Hodge Podge scenic, a good filler.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

DUCK OUT: Bobby Vernon—Good comedy and contains plenty of laughs. Two reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

FELIX TRUMPS THE ACE: Fairly good cartoon comedy.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

THE FIGHTING DUDE: Lupino Lane—Good comedy, but in very bad condition. Two reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

HALF PRINT HERO: Pretty good. I run Educational comedies better than 90 per cent of the time, and the reason for this is because I find them better than any other. Their Kinograms can't be beat.—W. H. Goodroad, Strand theatre, Warren, Minn.—General patronage.

F B O

BEAUTY PARLOR SERIES: On the 11th chapter and going good. Will please most patrons. Two

reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

BOYS WILL BE GIRLS: Good comedy. Drew numerous laughs and pleased. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

MICKEY'S PALS: Mickey McGuire—Considered a rather good kid comedy. Two reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

WANDERERS OF THE WAISTLINE: Three Fat Boys—A good action Western comedy. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

FOX

CAPT. KID'S KITTENS: Good juvenile comedy. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

FOUR FACES WEST: A pleasing comedy. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

METRO-GOLDWYN-MAYER

METRO-GOLDWYN-MAYER COMEDIES: They are better than anything Roach has ever made, or at least the first six are. Chase and Our Gang are best. Stan Laurel is a hit. Two reels.—Helen Ulman, Opera House, Salishury, Md.—General patronage.

UNIVERSAL

BUSTER'S SHOW OFF: Buster Brown—In line with most Buster Brown comedies, good. Two reels.—Wm. Wiske, Community theatre, Redgranite, Wis.—Small town patronage.

THE COLLEGIANS: George Lewis—Second series. They are great and as good as the first series. Sorry to see them run out. Please everyone, young and old. Cast is great. Two reels.—Helen Ulman, Opera House, Salishury, Md.—General patronage.

DAZZLING CO-EDS: Excellent, as are all Collegians. Two reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

FIGHTING FINISH: Same as all "Collegians," excellent, and draws us new customers. Two reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

NEWLYWEDS QUARANTINED: This series does not take extra well here. Two reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

"Wolf Song" Chosen As First Cooper-Wray Film

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 17.—Fay Wray and Gary Cooper, Paramount's new "great lovers" team, will be seen in "The Wolf Song" (temporary title).

Germans Censor 63 Films

(Washington Bureau of Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 17.—There were 63 feature films censored in Germany during November, of which 25 were German made and 38 foreign (25 from America) as compared with 19 domestic and 18 foreign in October, and 21 domestic and 20 foreign in September, 1927.

Even the Smallest Theatres Can Have

VOCAFILM

Educational's ANNOUNCEMENT

IN THIS ISSUE TELLS WHY



QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of picture:

- C—Comedy
- D—Drama
- R—Romance
- F—Farce
- M—Melodrama
- W—Western
- My—Mystery

Where the picture is a comedy-drama, comedy melo-drama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Review" column are those of the issues of Moving Picture World in which the pictures were reviewed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of EXHIBITORS HERALD in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which this information will be printed.

Title	Players	Length	Released	New Pictures	Reviews
Columbia					
1927					1927
Alias the Lone Wolf (D)	Lytell-Wilson	5831	Aug. 22	Jan. 7	Oct. 1
Blood Ship, The (M)	Bosworth-Logan	6843	Aug. 10	Dec. 3	July 23
By Whose Hand? (MyD)	Cortez-Gilbert	5432	Sept. 15	Dec. 31	
College Hero, The (CD)	Agnew-Garon	5628	Oct. 9		
Ile of Forgotten Women (D)	Tearle-D. Sebastian	5645	Sept. 27	Dec. 3	
Lone Wolf Returns (M)	Lytell-Wilson	5750			July 31
Opening Night, The (D)	Windsor-J. Bowers	5524	Nov. 14		
Pleasure Before Business (F)	Davidson	5569			May 14
Sally in Our Alley (M)	Mason-Allen	5892	Sept. 3		
Screen Snapshots		1000			Aug. 28
Stage Kisses (D)	Harlan-Chadwick	5435	Nov. 2	Jan. 7	
Stolen Pleasures (CD)	Revier	5054			
Sweet Rosie O'Grady (CD)	Mason	6108			Oct. 2
Tigress, The (M)	Holt-Revier	5357	Oct. 21		
Wandering Girls (CD)	Revier-Agnew	5426			
Warning, The (M)	Holt-Revier	5791	Nov. 26	Dec. 3	
Cranfield & Clarke, Inc.					
1927					1927
Real Charleston	Lesson Novelty	2000			Apr. 24
Angelus, The (D)		2000			May 15
Wooden Shoes	International				May 8
Emblem Films					
1927					1927
Husbands or Lovers	Jannings	6250			Dec. 3
Excellent					
1927					1927
Back to Liberty	Walsh-Breese	5980	Nov. 10		
Bowery Cinderella (M)	O'Malley-Hulette	6900	Nov. 1		Nov. 26
Broadway Madness	De La Motte-Keith	6300	Oct. 1		
Nest, The (D)	Frederick-Herbert	7393	Aug. 1		
Satan and the Woman	Windsor-C. Keefe	6900	Dec. 20		
Stronger Will, The	Percy Marmont				
Your Wife and Mine (F)	Phyllis Haver	5867	Sept. 1		
F B O					
1927					1927
Aflame in the Sky (M)	Luden-Lynn		Dec. 18	Dec. 10	
Bandit's Son, The (W)	Bob Steele	4765	Nov. 20	Dec. 10	
Bread of Courage (D)	Ranger	4910	Aug. 7		
Boy Rider, The (W)	Buzz Barton	4858	Oct. 23	Dec. 3	Oct. 8
Cherokee Kid, The (W)	Tyler-Lynn	4837	Oct. 30	Nov. 26	
Clancy's Kosher Wedding (CD)	George Sidney	5701	Sept. 17		Sept. 10
Coward, The (D)	Warner Baxter	5093	Aug. 21		Sept. 10
Desert Pirate (W)	Tom Tyler	4754	Dec. 25	Dec. 24	

Title	Players	Length	Released	New Pictures	Reviews
Don Mike (RD)	Fred Thomson	5723			Mar. 5
Flying U Ranch, The (W)	Tom Tyler	4913	Sept. 4		
Gambler's Game, The (W)	Tom Tyler		Oct. 30		
Gingham Girl, The (C)	Lois Wilson	6300	Oct. 2	Nov. 26	July 30
Great Mail Robbery, The (M)	Von Eltz-Nelson	6507	Aug. 15		July 2
Harvester, The (D)	Orville Caldwell	7014	Nov. 23	Nov. 19	Nov. 19
Hook and Ladder No. 9 (D)	Ed Hearne	5240	Nov. 13	Dec. 3	Nov. 26
In a Moment of Temptation (M)	Kit Guard	5665	Sept. 18		Dec. 10
Jake the Plumber (C)	Jesse De Vorska	5186	Oct. 16	Dec. 3	
Judgment of the Hills (D)	Darro-Valli	6481	Nov. 6	Nov. 12	Aug. 20
Lightning Lariats (W)	Tyler	4536			Jan. 22
Little Mickey Grogan (D)	Frankie Darro	6515	Dec. 27	Dec. 17	
Loves of Ricardo (D)	Beban			Dec. 31	
Magic Garden (D)		6307			Feb. 26
Mojave Kid, The (W)	Bob Steele	4924	Sept. 25		Aug. 6
Moon of Israel (D)	Maria Corda	6680			July 9
Mother (D)	Belle Bennett	6385			Mar. 19
Moulders of Men (M)	Frankie Darro	6412			Apr. 9
Naughty Nannette (CD)	Viola Dana	4949			May 9
Not for Publication (M)	Ralph Ince	6140	Aug. 31		July 23
Outlaw Dog (M)	Ranger	4721			Apr. 23
Racing Romeo (D)	Red Grange				Dec. 10
Ranger of the North (D)	Ranger	4941	Oct. 9	Dec. 3	
Shanghai'd (M)	Ralph Ince	6004	Oct. 19	Dec. 3	Aug. 20
Silver Comes Thru	Thomson	5476			May 28
Slingshot Kid, The (M)	Buzz Barton	4886	Dec. 4	Dec. 10	
Sonora Kid (W)	Tyler	4565			Mar. 5
South Sea Love (D)	Patsy Miller	6388	Dec. 10	Nov. 12	
Swift Shadow, The (D)	Ranger	4892	Dec. 11	Dec. 10	
Tarzan and the Golden Lion	A Jungle Fantasy	5807			Apr. 2
When the Law Rides (W)	Tyler-Darro				Dec. 24
1928					
Alex the Great (M)	Skeets Gallagher				May 13
Bantam Cowboy (W)	Buzz Barton				Aug. 12
Beyond London's Lights (M)	Lee Shumway				Mar. 18
Breed of the Sunsets (W)	Bob Steele	4869	Apr. 1		
Chicago After Midnight (M)	Ince-Mendez	6249	Mar. 4		
Coney Island (D)	Lois Wilson		Jan. 13	Dec. 17	
Crooks Can't Win (D)	Thelma Hill		Apr. 7		
Dead Man's Curve (D)	Fairbanks, Jr.	5511	Jan. 15	Dec. 17	
Devil's Trade Mark (D)	Belle Bennett		May 28		
Dog Justice (D)	Ranger		June 10		
Driftin' Sands (W)	Bob Steele	4770	Jan. 1	Dec. 17	
Rangs of the Wild (D)	Ranger	4578	Feb. 5		
Fightin' Redhead (W)	Buzz Barton		July 1		
Freckles (D)	Stratton-Fox, Jr.	6191	Mar. 21		
Her Summer Hero (CD)	Blane-Trevor	5146	Feb. 12		
Legionnaires in Paris (C)	Cooke-Guard		Jan. 31	Dec. 10	
Law of Fear (D)	Ranger		Apr. 8		
Little Buckaroo (W)	Buzz Barton	4770	Mar. 11		
Little Yellow House, The (D)			Apr. 24		
Loves of Ricardo (D)	George Beban	5181	June 17		
Man in the Rough (W)	Bob Steele		May 20		
Phantom of the Range (W)	Tom Tyler	4781	Apr. 22		
Pinto Kid, The (W)	Buzz Barton		Apr. 29		
Red Riders of Canada (M)	P. R. Miller	6419	Apr. 15		
Riding Renegade (W)	Bob Steele	4725	Feb. 19		
Sally of the Scandals (M)	Bessie Love		July 15		
Skinner's Big Idea (M)	Bryant Washburn		May 11		
Texas Tornado (W)	Tom Tyler	4976	Feb. 26		
Trail of Courage, The (W)	Bob Steele		July 8		
Wallflowers (D)	Trevor-Scott		Feb. 16		
Wizard of the Saddle (W)	Buzz Barton		Jan. 22	Dec. 24	
When the Law Rides (W)	Tom Tyler	4898	June 24		
First Division					
1927					1927
Comrades	Costello-Hughes	5400	Jan. 1		
Death Valley (W)	Carroll Nye	5960	Sept. 1		Aug. 20
Eager Lips	Garon	5600	Oct. 1		
Finnegan's Ball (C)	Mack Swain	5900	Sept. 15	Jan. 7	
Ladies at Ease (CD)	Garon-Short	5800	Nov. 15		Oct. 15
Ladybird	Compson	5700	Aug. 1		
Naughty	Garon	5750	Nov. 1		
Polly of the Movies	Short-Robards	6700	Oct. 15		
Ragtime (D)	De La Motte	6700	Sept. 1	Nov. 26	Sept. 3
Return of Boston Blackie (D)	Glenn-Palmer	5700	Aug. 1		
Say It With Diamonds	Betty Compson	5600	Aug. 15		
Temptations of a Shop Girl	Compson	5700	Nov. 1		

Title Players Length Released New Pictures Reviews

First National

Table with columns: Title, Players, Length, Released, New Pictures, Reviews. Lists titles like 'All Aboard (C)', 'American Beauty (D)', 'An Affair of the Follies (D)' and their release dates.

Fox

Table with columns: Title, Players, Length, Released, New Pictures, Reviews. Lists titles like 'Ankles Preferred (CD)', 'Arizona Wildcat', 'Auctioneer, The' and their release dates.

Title Players Length Released New Pictures Reviews

Table with columns: Title, Players, Length, Released, New Pictures, Reviews. Lists titles like 'Seventh Heaven (R)', 'Shame (M)', 'Silk Legs (CD)' and their release dates.

Table with columns: Title, Players, Length, Released, New Pictures, Reviews. Lists titles like 'Whispering Sage (W)', 'Wizard, The (MyD)', 'Wolf Fangs (D)' and their release dates.

Gotham

Table with columns: Title, Players, Length, Released, New Pictures, Reviews. Lists titles like 'Blondes by Choice (C)', 'Cheer Leader, The (CD)', 'Frisco Nights (D)' and their release dates.

Krelbar Productions

Table with columns: Title, Players, Length, Released, New Pictures, Reviews. Lists titles like 'Broadway After Midnight' and its release date.

Metro-Goldwyn-Mayer

Table with columns: Title, Players, Length, Released, New Pictures, Reviews. Lists titles like 'Adam and Evil (CD)', 'Adventurer, The (W)', 'After Midnight (D)' and their release dates.

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Lists movies like Forbidden Hours, Love, Quality Street, Student Prince, West Point.

Paramount

Table listing Paramount movies from 1927 to 1928, including titles like 'Afraid to Love', 'Barbed Wire', 'Beau Geste', 'Blind Alleys', etc.

Table listing Paramount movies from 1928, including titles like 'Adventure Mad', 'Beau Sabreur', 'Beauty Doctor', etc.

Table listing Pathe movies from 1927 to 1928, including titles like 'Almost Human', 'Angel of Broadway', 'The Devil's Twin', etc.

Rayart

Table listing Rayart movies from 1927 to 1928, including titles like 'Cruise of the Helion', 'Heroes in Blue', 'Law and the Man', etc.

Title	Players	Length Released	New Pictures	Reviews
You Can't Beat the Law (D)	Lee-Keefe	Jan.		
Casey Jones (CD)	Price-Lewis	6673	Jan.	
Heart of Broadway, The (D)	Garon-Agnew	Jan.		

Sterling

1927		1927	
Burning Up Broadway (D)	H. Costello	Jan. 30	Dec. 3
Closed Gates (M)	Harron-Novak	5563	May 28
Outcast Souls (D)	Lewis-Bonner	5400	Dec. 15
Pretty Clothes (D)	J. Ralston-Walker	5500	Oct. 15
Stranded (D)	Mason	5500	Aug. 15

Tiffany-Stahl

1927		1927	
Backstage (CD)	Bedford	5754	July 9
Beauty Shoppe (CD)	Busch	5669	July 16
Broken Gate (D)		5300	Jan. 15
Cheaters (M)	O'Malley	6024	Mar. 24
College Days (CD)	M. Day	7300	Nov. 6
Enchanted Island (D)		4887	June 25
First Night, The (FC)	Lytell-Devore	5500	Feb. 19
Fools of Fashion (CD)	Busch	6482	Oct. 9
Girl from Gay Paree, The (F)	Sherman-Bedford	5233	Sept. 15
Haunted Ship, The (M)	Sebastian-M. Love	4753	Dec. 1
Husband Hunters (C)	Marsh	5600	Feb. 26
Josselyn's Wife (D)	Frederick	5800	Nov. 27
Lightning (W)	J. Ralston	6049	Sept. 1
Night Life (CD)	Day-Harron	6235	Nov. 1
Once and Forever (D)	Patsy Ruth Miller	5639	Oct. 15
Sin Cargo (D)	Mason	6100	Dec. 11
Snowbound (FC)	Blythe	5182	July 30
Streets of Shanghai (RD)	Starke-Harlan	Dec. 15	
Tired Business Man (C)			
Wild Geese (D)	Belle Bennett	6448	Nov. 15
Women's Wares (D)	Brent-Lytell	5614	Oct. 1

United Artists

1927		1927	
Beloved Rogue (M)	J. Barrymore	9264	Apr. 2
College (C)	Keaton-Cornwall	5900	Sept. 10
General, The (C)	Keaton	7500	Feb. 12
Loves of Sonya (D)	Swanson	7311	Mar. 19
Magic Flame, The (M)	Colman-Banky	8550	Sept. 24
My Best Girl (M)	Mary Pickford	Nov.	Nov. 12
Night of Love (M)	Banky-Colman	7440	Jan. 29
Resurrection (M)	La Rocque	9120	Apr. 16
Sorrell and Son (D)	Warner-Nilsson	9000	Nov. 19
Topsy and Eva (C)	Duncan Sisters	7456	Aug. 13
Two Arabian Knights (CD)	Boyd-Wolheim	8250	Oct. 29
Winning of Barbara worth (D)	Banky-Colman	8000	Dec. 4

Universal

1927		1927	
Back to God's Country (D)	Adoree-Frazier	5751	Sept. 4
Beware of Widows (FC)	La Plante	5777	May 9
Border Cavalier, The (W)	Humes-Pierce	4427	Sept. 18
Buck Privates	Lya De Putti	Nov. 6	
Butterflies in the Rain (D)	La Plante	7319	Jan. 1
Cat and the Canary, The (My)	La Plante	7790	Sept. 11
Cheating Cheaters (C)	Compton-Harland	5623	Oct. 9
Chinese Parrot, The (MyD)	Nixon-Turner	7304	Oct. 23
Claw, The (D)	Windsor	5252	May 28
Clean Up Man, The (W)	Ted Wells	4232	Dec. 18
Denver Dude (W)	Gibson	5292	Feb. 26
Desert Dust (W)	Ted Wells	4349	Dec. 18
Down the Stretch (M)	Agnew	6910	May 2
Fangs of Destiny (W)	Dynamite	3295	Dec. 4
Fighting Three (W)	Hoxie	4198	May 21
Fourth Commandment (D)	Bennett	6892	Apr. 23
Foreign Legion (D)	Kerry-Stone		
Galloping Fury (W)	Hoot Gibson	5503	Nov. 20
Grinning Guns (W)	Hoxie	4689	May 14
Held by the Law (M)	Lewis	6929	Apr. 2
Hero for the Night, A	Tryon-Miller	5711	Dec. 18
Hey, Rube (W)	Hoot Gibson		
Hey! Hey! Cowboy (W)	Gibson	5378	Apr. 9

Title	Players	Length Released	New Pictures	Reviews
Irresistible Lover, The (CD)	Kerry-Moran	6958	Dec. 4	Dec. 17
Jazz Mad (D)	Hersholt-Nixon			Nov. 19
Les Miserables (M)	Gabrio-Toulont	7713	Oct. 23	Aug. 27
Les Miserables (M)	(Long version)	11,000		
Loco Luck (W)	Acord	4827		Jan. 22
Lone Eagle, The	Kent-Keane	5862	Sept. 18	Nov. 12
Love Thrill (FC)	La Plante	6038		May 21
Man Who Laughs (D)	Veidt-Philbin			
Man's Past, A (D)	Veidt-Kent	6135	Dec. 25	Dec. 17
Men of Daring (W)	Hoxie	6155		Sept. 17
On Your Toes (C)	Denny-Worth	5918	Nov. 27	Apr. 9
One Glorious Scrap	Humes-Holmes	4122	Nov. 20	Dec. 17
One Man Game (W)	Humes	4689		Feb. 12
Out All Night (C)	Denny-Nixon	6170	Sept. 4	Oct. 1
Painted Ponies (W)	Hoot Gibson	5416	Sept. 25	Nov. 19
Painting the Town (FC)	Tryon	5900		July 23
Perch of the Devil (M)	Busch	6307		June 25
Rough and Ready (W)	Hoxie	4409		Feb. 5
Sensation Seekers (D)	Dove	7015		Jan. 8
Shield of Honor (M)	Lewis	6172		Jan. 29
Silk Stockings	Laura La Plante	6166	Oct. 2	Nov. 19
Sky High Saunders	Al Wilson	4393	Nov. 6	Aug. 20
Small Bachelor, The (C)	Beranger-Kent	6305	Nov. 6	Dec. 3
Straight Shootin' (W)	Wells	4259	Oct. 16	
Surrender (M)	Philbin	8249		Nov. 12
Taxi! Taxi! (FC)	Horton	7172		Feb. 19
Thirteenth Juror, The (D)	Bushman-Nilsson	5598	Nov. 13	Dec. 3
13 Washington Square	Jean Hersholt			
Three Miles Up	Al Wilson	4041	Sept. 4	
Uncle Tom's Cabin (M)	All star	12,000		Nov. 12
Wild Beauty (CD)	Rex	5192	Nov. 27	Dec. 24
Wild Blood	Rex			
Wrong Mr. Wright, The (F)	Hersholt	6450		Mar. 5
Wolf's Trail	Dynamite, the dog	4167	Oct. 2	

1928		1928	
Air Patrol, The (W)	Al Wilson	4259	Jan. 1
Alias the Deacon (CD)	Hersholt-Marlowe	6869	Jan. 22
Call of the Heart, The (W)	Dynamite	4345	Jan. 29
Cohens and Kellys in Paris (C)	Sidney	Jan. 1	
Fearless Rider, The (W)	Fred Humes	Jan. 15	
Finders Keepers (CD)	Laura La Plante	Feb. 5	
Rawhide Kid (W)	Hoot Gibson	5382	Jan. 29
That's My Daddy (C)	Denny-Kent	6073	Feb. 5

Warner Brothers

1927		1927	
Bitter Apples (M)	Blue	5453	May 9
Black Diamond Express (M)	Blue	5803	July 23
Brass Knuckles (D)	Blue-Bronson	6330	Dec. 3
Brute, The (D)	Blue	5901	May 2
Bush Leaguer, The (CD)	Monte Blue	6281	Aug. 20
Climbers, The (D)	Rich	6631	May 28
Dearest (D)	Rich	5897	June 18
Desired Woman, The (M)	Irene Rich	6408	Aug. 27
Dog of the Regiment, A (M)	Rin-Tin-Tin	5003	Oct. 29
Don't Tell the Wife (C)	Rich	6972	Feb. 5
First Auto, The	Oldfield-Miller	6767	Sept. 18
Fortune Hunter, The (C)	Syd Chaplin	6639	Nov. 7
Gay Old Bird (FC)	Fazenda	6284	Mar. 12
Girl from Chicago, The (M)	Nagel-Loy	5978	Nov. 5
Glorious Betsy (C)	Jessel	5390	Nov. 26
Glorious Betsy (CD)	Dolores Costello		
Good Time Charley (D)	Oland-H. Costello	6302	Nov. 12
Ham and Eggs at the Front (C)	Wilson-H. Conklin	5613	Dec. 24
Heart of Maryland (M)	D. Costello	5968	July 30
Hills of Kentucky (M)	Rin-Tin-Tin	6271	Feb. 26
Husbands for Rent	All Star	5200	Dec. 31
If I Were Single	McAvoy-Nagel	6230	Dec. 17
Irish Hearts (CD)	McAvoy	5397	June 11
Jaws of Steel (D)	Rin-Tin-Tin	5569	Sept. 17
Matinee Ladies (C)	McAvoy	6352	Apr. 23
Million Bid, A (M)	D. Costello	6310	June 4
Missing Link, The (C)	Syd Chaplin	6485	Aug. 7
Old San Francisco (M)	D. Costello-Oland	7961	Sept. 4
One Round Hogan (M)	Monte Blue	6357	Sept. 17
Reno Divorce, A (D)	McAvoy	5492	Oct. 22
Sailor Izzy Murphy (F)	George Jessel	6295	Oct. 8
Sailor's Sweetheart, A (C)	Fazenda-C. Cook	5685	Sept. 24
Silver Slave, The (D)	Rich-Ferris	6124	Nov. 9
Slightly Used	McAvoy-Nagel	6412	Sept. 3
Simple Sis (M)	Fazenda	6218	June 11
Third Degree (M)	D. Costello	7647	Jan. 8
Tracked by the Police (M)	Rin-Tin-Tin	5813	May 21
What Every Girl Should Know (CD)	Miller	6281	Mar. 19
What Happened to Father (C)	Oland	5567	July 9
When a Man Loves (R)	Barrymore	10081	Aug. 21
White Flannels (M)	Dresser	6820	Apr. 2
Wolf's Clothing (M)	Blue-Miller	7068	Jan. 29

1928		1928	
Across the Atlantic	Blue-Murphy	Feb. 25	
Beware of Married Men	Irene Rich	Jan. 14	
City of Sin, The	Loy-Miljan-Wong		
Jazz Singer, The	Al Jolson	Oct. 22	
Lion and the Mouse, The	L. Barrymore		
Little Snob, The	May McAvoy	Feb. 11	
Powder My Back (C)	Rich-Ferris	Mar. 10	
Race for Life	Rin-Tin-Tin	Jan. 28	
Rinty of the Desert	Rin-Tin-Tin	Dec. 10	
Tenderloin	Dolores Costello		



CHICAGO PERSONALITIES

By Whit

ALTHOUGH the late affair between the operators and exhibitors has been settled, there are still some details to be worked out and a meeting to accomplish this will have been held by the time this is read. The agreement reached calls for a five per cent increase this year over last year's wages and an additional five per cent during 1929 over the new 1928 wage scale.

Under this two year contract, the lowest paid operators will receive around \$65 a week this year and the highest paid will draw down a sum averaging around \$115 per week.

During the meetings between the exhibitors and operators held to reach an agreement, the exhibitors were represented by Jack Miller, chairman; John Balaban, Emil Stern, Mort Singer, B. J. Cooney, Jack Cotter, Henry Schoenstadt, James Coston, Louis Marks, Frank Schaefer, Joe Pastor and Aaron Saperstein. The union was represented by Tom Reynolds, president; Tom Maloy, business agent; Hal Johnstone, secretary and the executive board.

* * *

As a part of Paramount's Lasky booking drive, the week of February 5 has been set aside as H. A. Ross Anniversary Week, for division number two, which is Ross' division. Ross is celebrating his tenth anniversary in the service of Paramount, and the special week is staged as an especial honor to him for his ten years of service under the Para-

mount banner. Plans for the drive were set in motion and Ross knew nothing of it until all plans were worked out. The Paramount boys in the division are set for a real drive in honor of Ross.

* * *

William Brumberg has been succeeded by Robert Funk as country sales manager at the Universal exchange. Brumberg is now in charge of country sales for Columbia in the Chicago territory.

With Henri Ellman and Roy Alexander at the head of the Columbia exchange and with the organization they are building, Columbia is taking on a new meaning in this territory.

* * *

Paul Busch is now working the country territory for Universal. He began work Monday.

* * *

Lee Marcus, general sales manager for FBO, was in town last week, and according to him, FBO will soon score a picture for use with the new talking equipment acquired

as a result of the new connection with the Radio Corporation of America, Westinghouse and General Electric.

* * *

We missed Joe Lyon, Len Ullrich, Sam Gorelick, and Walter Brown on our weekly pilgrimage to FBO last week. All three of them are out in the country and alleged to be hard at work.

* * *

Harvey Day of the home office of Educational was in town last week.

* * *

Jack Miller and his wife and son left Sunday night for a fine vacation trip to Cuba and the Isthmus of Panama. They will be in Havana during the Pan American exposition, and Florida and other points have been listed on their itinerary.

* * *

And others are lucky enough to rate vacation trips. Frank Schaefer and his wife left this week for a six weeks' visit to California, and Fred Gilford left Wednesday of last week for Havana where he will take in the sights at the Pan American exposition.

* * *

May McAvoy was in town last week and made a personal appearance at the Garrick where "The Jazz Singer," is running. She is the feminine lead in the picture.

* * *

The national convention of the National Theatre Supply Company at the Stevens Hotel began last Wednesday. The first week is devoted to salesmen and the second to managers of the organization.

* * *

With people going on all sorts of wonderful vacation trips, we have been thinking how nice it would be to take one ourselves, but why should anyone want to leave old Chi when the weather man is handing out such wonderful weather? Department stores are complaining that the bottom has dropped out of the sale of red flannels.

* * *

W. H. Rudolph arrived from New York Thursday to take charge of the United Artists theatre here. He will also be connected with the company's theatre in Detroit.

* * *

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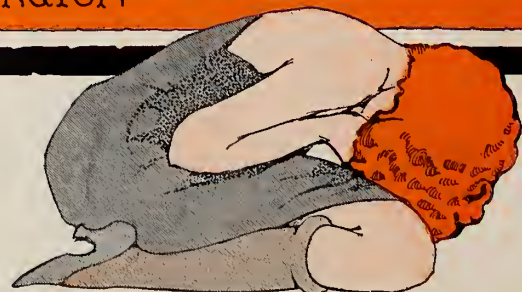
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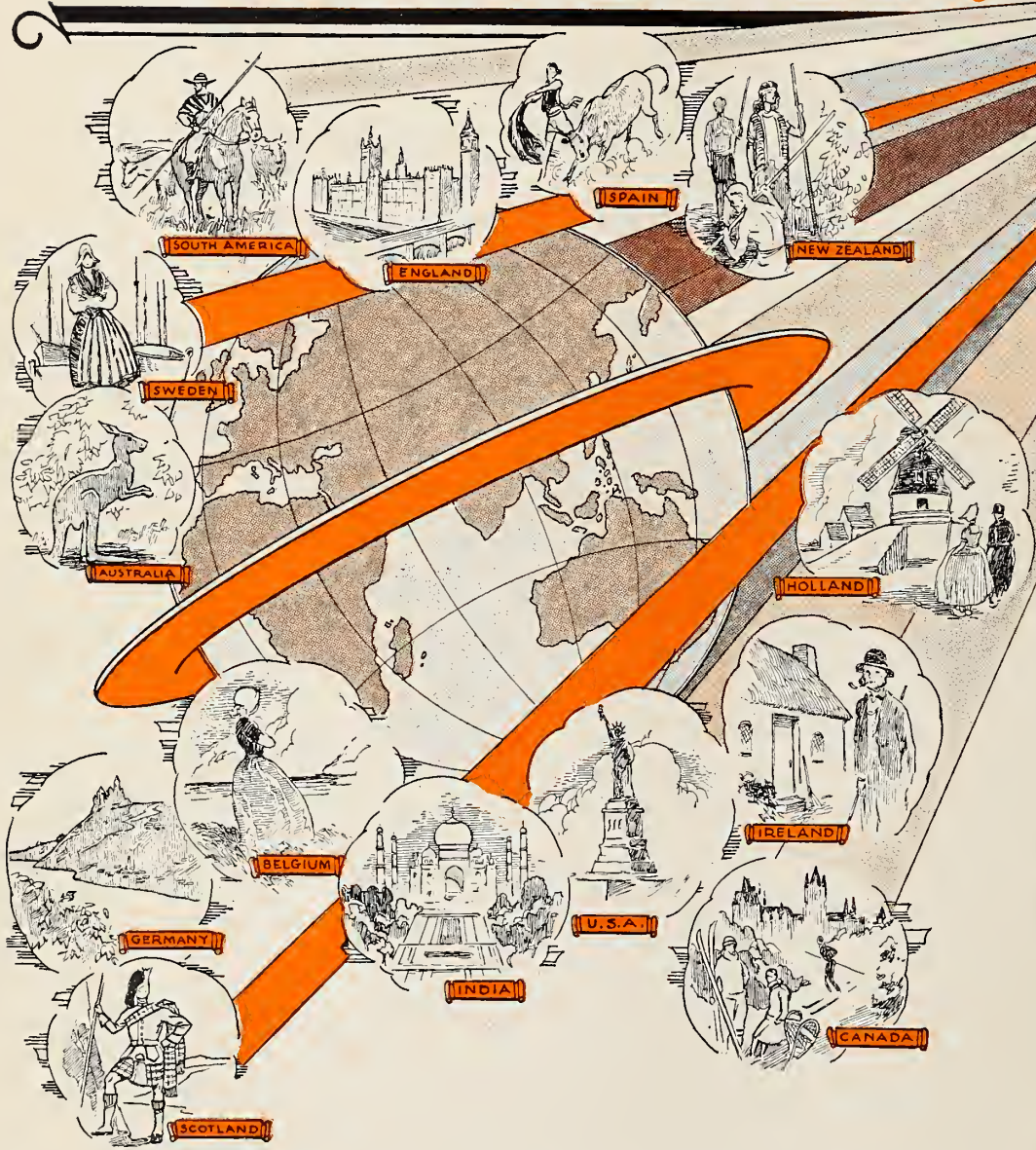


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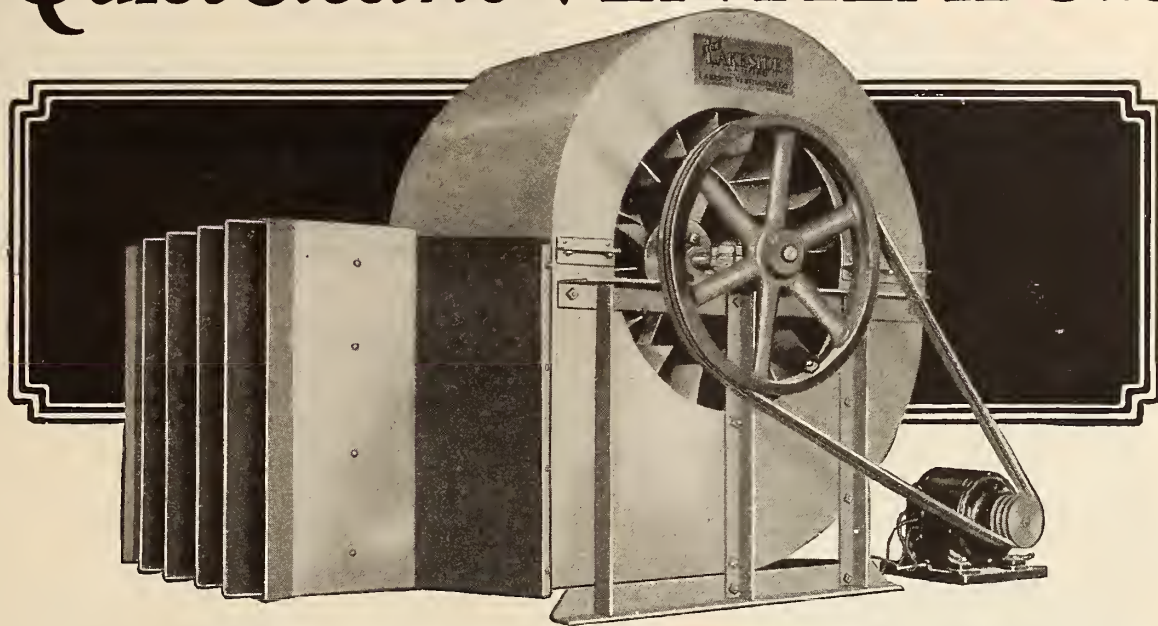
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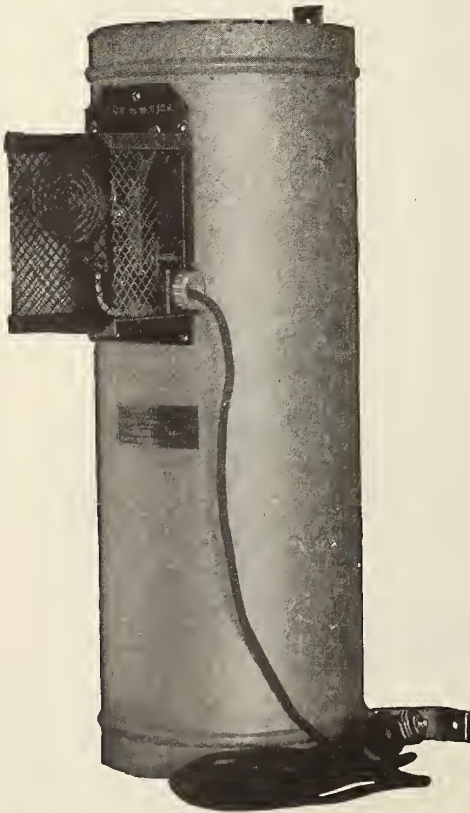
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A monthly supplement of Exhibitors Herald and Moving Picture World, published for information and guidance of theatre owners in matters of theatre construction, operation and equipment and to promote the ideal of finer theatres

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In This Issue—

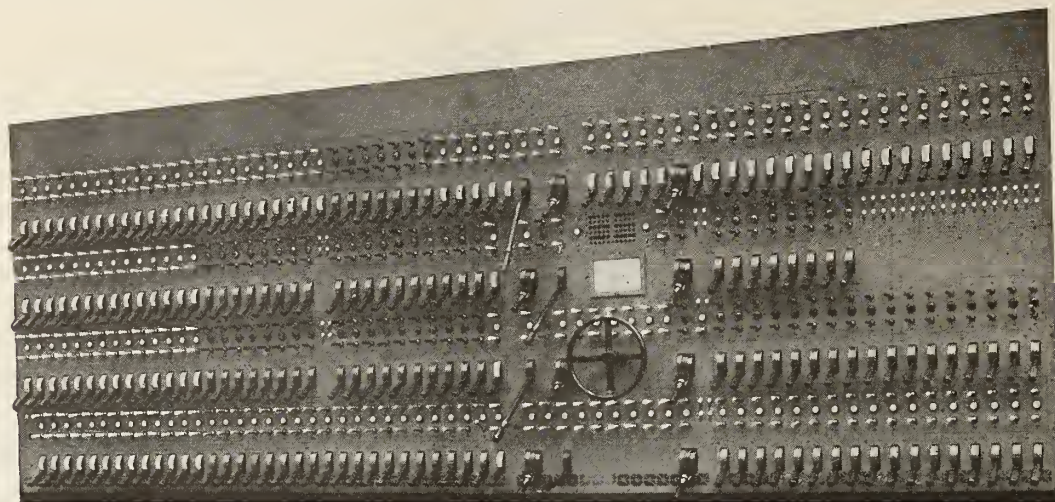
THEATRE building in 1928 should reach a total of \$290,000,000. Construction of new houses continues apace in all territories of the United States. This forecast of building operations augurs well for the prosperity of the motion picture industry.

EXHIBITORS, through a knowledge of recent court decisions, are in a position to minimize the cost of legal controversies. Attorney Parker, in this issue, continues his series of educational articles dealing with the legal phases of theatre operation.

MILWAUKEE gets new theatre which represents the 20th century conception of Egyptian architecture. Peacock and Frank design house. W. E. Tebbetts opens new theatre in the Pacific Northwest; house is replica of Indian Temple; curios gathered from Far East.

UNITED Artists opens its new theatre in Chicago. This house, formerly the Apollo, is not a remodeled structure. The old legitimate house has been completely transformed, only the four walls of the former building now remaining. Theatre now seats 1,750.

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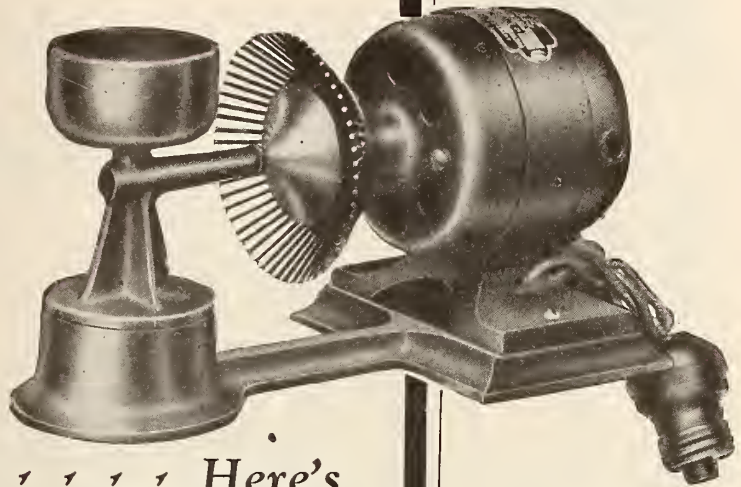
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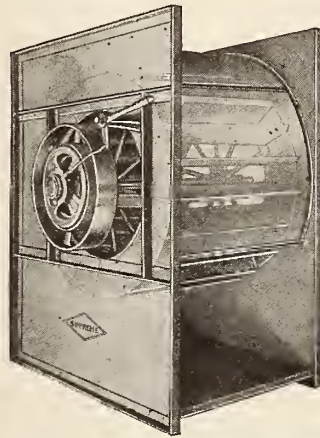
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\$296,000,000 for New Theatres

Expenditures in theatre construction during 1928 should reach the enormous figure of \$296,000,000.

This great volume of business will be distributed among the leading manufacturers and distributors of products essential to the building and operation of the modern theatre of today.

The total of \$296,000,000 is based on two premises: The annual forecast of the "Architectural Forum," and the theatre projects which will develop during the 12 months and which are not included in the "Forum's" survey.

The huge total forecast last year by the "Forum" was surpassed by subsequent developments, and with certain theatre projects for 1928 not yet announced, but in the making, it is conservative to place the total at \$296,000,000. This year will be big for the industry.

This year will be big for the industry.

Huge Building Program Is Forecast for United States

By C. STANLEY TAYLOR

Editor's Note

This seventh annual survey and forecast of "Architectural Forum" deals exhaustively with the field of building construction. While the survey deals only in a general way with theatre construction, as it does with other building operations, the entire forecast is of significance to the motion picture business, for it is a well-founded indication of prosperity for 1928. This is an encouraging outlook for the box offices of the nation.

the confidence of the public is shaken, building activity will be materially influenced. The volume of building construction, and particularly the volume of contemplated construction as expressed by plan filing, is not a barometer of business conditions, as it is so often called. It is a mirror of business conditions, and it does not primarily affect prosperity in one way or another, but is in itself an effect of our general business situation. In prosperous times we built in huge volumes to meet not only the various necessary normal needs for new space, but to fulfill the requirements of increased standards of commercial and domestic housing which are in keeping with the ability to pay for greater comfort and utility.

* * *

With these thoughts in mind, is it not reasonable to believe that there may be a basic explanation for the evident paradox of contrary opinions as to building activity? Perhaps we have not been passing through a real "boom"—perhaps the continued building activity which, as an examination of the accompanying chart, "The Building Situation at a Glance," will show has been carrying on in increasing volume since 1922, is primarily based on greatly increased building requirements coupled with prosperous conditions which have provided the means for this great investment.

After all, the population of this country during the past 10 years has increased by many millions for which shelter of all kinds must be provided. The tremendous volume of existing construction which has been added each year must of necessity require constantly greater building activity to take care of obsolescence and replacements. The fire losses grow greater each year in spite of efforts to curb them, but may be noted that they do not grow larger in proportion to the total number of buildings. They grow larger because the total area of risks has been tremendously increased. Naturally, replacements to meet fire losses must grow larger as the requirements become greater.

* * *

We have also to consider seriously the greatly increased standards of living. The average family requires better shelter with a greater degree of attractiveness, comfort and utility. Similarly in business buildings

THE building records of the year just passed indicate that construction activity has continued at a pace almost equal to that of the record-breaking year, 1926. Including engineering projects and construction in the rural districts, it is evident that the total annual building volume of this country during 1927 has been well over seven billion dollars.

In January of 1927, The Architectural Forum issued a forecast that building activity for the year would be 10 or 12 per cent less than in 1926. Events have proven this forecast to have been more than safely conservative, because the actual building construction, not including public works and utilities, was evidently only about 6 per cent less than in 1926. The difference between forecast and fact was therefore on the safe side and this fact is pointed out in view of the peculiar difficulties of establishing our forecast for the year 1928, which is here presented.

* * *

In attempting to establish this forecast of building activity for the year 1928, we face an unusual and paradoxical condition. On one hand we hear many casually or even thoughtfully expressed opinions indicating that there will be less building activity in 1928 than in several past years. On the other hand, The Forum's survey, on which this forecast is based, has been carried out in exactly the same manner used for the last seven years. Here we have actual evidence of work on architect's boards or seriously contemplated for the year 1928—a volume of work which is testified to by 1,793 individual confidential reports from architects.

These figures indicate that building will continue in 1928 at least in the same volume if not reaching even greater totals than 1927.

* * *

The forecast figures presented in the accompanying tabulation have been developed by applying a series of weighting factors to the allocated totals of direct reports received from architects. This calculating operation has been carried out in exactly the same manner used each year in establishing The Forum forecast. In view of the fact that there has been no deviation in this system and that it has produced successful

results for six consecutive years, it would seem obvious that no drastic change in its operation could be expected this year unless some unusual series of business conditions developed suddenly to change the entire economic balance of the country.

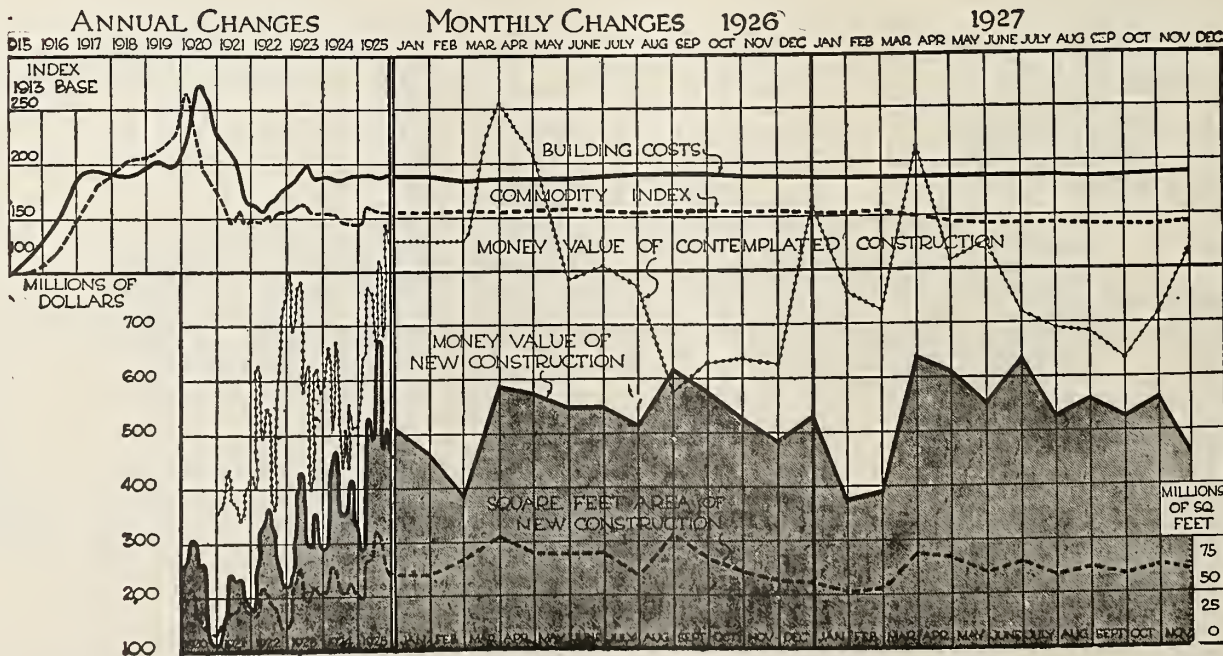
If we seek further to analyze this apparently paradoxical situation (wherein many are predicting a sharp falling off of building in the year 1928, although most forecasts are to the contrary), we seem to discover controlling factors of an unusual nature, which, after all, may offer a simple explanation.

* * *

It is to be noted that those who are making casual predictions anticipating a considerable decrease in the building volume are located in large centers where there is perhaps an over-built situation which would color opinions. Probably, too, the idea of decreased activity in the building field is a natural reaction of the human mind which refuses to believe that good conditions can last so long. This conjecture is substantiated by the fact that most of those who are pessimistic about building activity are also pessimistic about national prosperity. Of course, if general business conditions become adversely affected and

The Building Situation at a Glance

BUILDING TYPES	N. EASTERN STATES	N. ATLANTIC STATES	S. EASTERN STATES	S. WESTERN STATES	MIDDLE STATES	WESTERN STATES	U.S.A.
Automotive	\$16,702,000	\$68,716,000	\$8,214,000	\$17,554,000	\$67,605,000	\$18,640,000	\$197,431,000
Banks	10,674,000	72,693,000	2,278,000	10,202,000	34,300,000	7,247,000	137,394,000
Apartments	10,437,000	347,500,000	13,862,000	22,400,000	186,400,000	72,230,000	652,829,000
Apartment Hotels	572,000	56,787,000	4,970,000	12,935,000	105,987,000	36,267,000	217,518,000
Club, Fraternal, etc.	10,557,000	46,287,000	2,937,000	15,000,000	86,742,000	14,440,000	175,963,000
Community and Memorial	3,146,000	13,400,000	580,000	5,265,000	41,760,000	10,645,000	74,796,000
Churches	19,860,000	48,740,000	12,635,000	20,900,000	71,367,000	37,640,000	211,142,000
*Dwellings (Below \$20,000)	19,780,000	76,730,000	8,700,000	16,360,000	49,400,000	26,372,000	197,342,000
Dwellings (\$20,000 to \$50,000)	11,420,000	69,210,000	7,935,000	12,150,000	37,610,000	24,640,000	162,965,000
Dwellings (Over \$50,000)	8,700,000	44,935,000	6,720,000	11,345,000	31,210,000	16,660,000	119,570,000
Hotels	21,487,000	107,272,000	19,950,000	45,175,000	105,200,000	42,917,000	342,001,000
Hospitals	22,724,000	104,210,000	8,715,000	21,320,000	110,114,000	39,200,000	306,283,000
†Industrial	18,215,000	79,362,000	7,100,000	12,222,000	121,000,000	22,917,000	260,816,000
Office Buildings	26,376,000	139,674,000	9,854,000	57,473,000	263,413,000	87,720,000	584,510,000
Public Buildings	24,207,000	122,761,000	4,893,000	17,869,000	132,171,000	28,900,000	330,801,000
Schools	42,371,000	197,613,000	36,827,000	46,282,000	163,413,000	82,666,000	569,172,000
Stores	11,780,000	54,776,000	5,103,000	8,086,000	39,763,000	26,713,000	146,221,000
Theaters (All Types)	21,920,000	43,114,000	4,167,000	3,777,000	71,620,000	17,340,000	161,938,000
Welfare Y.M.C.A., etc.	10,140,000	41,614,000	4,700,000	5,731,000	38,246,000	6,143,000	106,574,000
TOTAL VALUE OF NEW BUILDINGS	\$311,068,000	\$1,735,394,000	\$170,140,000	\$362,046,000	\$1,757,321,000	\$619,297,000	\$4,955,266,000
New Construction Under Architect's Specifications.....							\$4,955,266,000
As shown in above tabulation							
*Small Dwellings Not Designed by Architects.....							789,368,000
Estimated about 80% of total							
†Industrial Buildings Not Designed by Architects.....							260,816,000
Estimated 50% of total							
Other Buildings Not Designed by Architects.....							499,678,000
Estimated at 10% of total after deducting above two classifications							
TOTAL ESTIMATED EXPENDITURE FOR NEW BUILDINGS IN 1928							\$6,505,128,000
							(Not Including Public Works and Utilities)



Northeastern States				North Atlantic States				Southeastern States			
Type of Building	Requirements for New Buildings by Percentages			Type of Building	Requirements for New Buildings by Percentages			Type of Building	Requirements for New Buildings by Percentages		
	1927	1928	Change		1927	1928	Change		1927	1928	Change
Automotive	2.5	5.4	+2.9	Automotive	2.1	3.9	+1.8	Automotive	4.6	4.8	-.2
Banks	4.5	3.4	-1.1	Banks	4.5	4.2	-.3	Banks	2.3	1.3	-1.0
Apartments	6.	3.3	-2.7	Apartments	18.5	20.	+1.5	Apartments	8.4	8.2	-.2
Apartment Hotels	2.	.2	-1.8	Apartment Hotels	6.6	3.3	-3.3	Apartment Hotels	3.2	2.9	-.3
Clubs, Fraternal, etc.	3.	3.4	+.4	Clubs, Fraternal, etc.	3.5	2.6	-.9	Clubs, Fraternal, etc.	5.2	1.7	-3.5
Community and Memorial	1.1	1.	-.1	Community and Memorial	1.6	.8	-.8	Community and Memorial	1.	.3	-.7
Churches	10.9	6.4	-4.5	Churches	5.6	2.9	-2.7	Churches	6.9	7.4	+.5
Dwellings (under \$20,000)	3.	6.4	+3.4	Dwellings (under \$20,000)	2.3	4.4	+2.1	Dwellings (under \$20,000)	4.	5.1	+.1
Dwellings (\$20,000 to \$50,000)	2.	3.7	+1.7	Dwellings (\$20,000 to \$50,000)	2.2	4.	+1.8	Dwellings (\$20,000 to \$50,000)	4.2	4.7	+.5
Dwellings (over \$50,000)	2.	2.8	+.8	Dwellings (over \$50,000)	1.9	2.6	+.7	Dwellings (over \$50,000)	1.1	4.	+2.9
Hotels	5.6	6.9	+1.3	Hotels	5.2	6.2	+1.	Hotels	15.	11.7	-3.3
Hospitals	4.8	7.3	+2.5	Hospitals	7.1	6.	-1.1	Hospitals	5.	5.1	+.1
Industrial	11.9	5.8	-6.1	Industrial	7.5	4.6	-2.9	Industrial	2.	4.2	+2.2
Office Buildings	8.9	8.5	-.4	Office Buildings	10.9	8.	-2.9	Office Buildings	5.	5.8	+.8
Public Buildings	8.	7.8	-.2	Public Buildings	5.7	7.1	+1.4	Public Buildings	4.	2.9	-1.1
Schools	15.	13.6	-1.4	Schools	8.1	11.4	+3.3	Schools	13.8	21.6	+7.8
Stores	1.4	3.8	+2.4	Stores	2.4	3.1	+.7	Stores	8.	3.	-5.
Theatres	5.4	7.	+1.6	Theatres	3.	2.5	-.5	Theatres	4.	2.5	-1.5
Welfare, Y. M. C. A., etc.	2.	3.3	+1.3	Welfare, Y. M. C. A., etc.	1.3	2.4	+1.1	Welfare, Y. M. C. A., etc.	2.3	2.8	+.5

of all kinds, builders must meet a demand which has grown amazingly in respect to the factors of quality and efficiency.

We predict, therefore, that the building activity of the year 1928 will approximately equal that of 1927 and that over the next few years there will be no general collapse of the situation, but rather a gradual return to a new normal much higher than that established in any previous decade.

Of course, there will be changes in the totals of various types of building which go to make up this volume of building. An examination of the tabulations published above will serve to give some idea of the 1928 requirements for new construction as compared with those of a year ago. This expression is in both instances the result of similar methods used by the Architectural Forum for obtaining such information. Consequently, the percentages given should constitute a fairly accurate gauge of national requirements for various types of buildings and those of the geographical divisions presented in the tabulation.

* * *

The National percentages indicated for 1928 show greater activity in the construction of automotive buildings, residential buildings of all kinds, public buildings and welfare buildings. There is evidently to be a decrease in the amount of bank building, club and fraternal buildings, community buildings, churches and office buildings. Hotels and apartment hotels are evidently to develop approximately the same volume. School building will be approximately the same, while the demand for theatres shows a slight falling off.

Examining comparative conditions of demand for new buildings in the different geographical sections of the country as presented in these tabulations, we find the

more striking changes to include a developed demand for automotive buildings in the Northeastern states, with a considerable increase in the North Atlantic and Southwestern states. We find the requirements for bank buildings falling off everywhere except in the Southwestern states. The figures for apartment buildings indicate a sharp drop in requirements in the North-

National Percentages, U. S. A.			
Type of Building	Requirements for New Buildings by Percentages		
	1927	1928	Change
Automotive	2.8	3.9	+1.1
Banks	3.3	2.8	-.5
Apartments	12.5	13.2	+.7
Apartment Hotels	4.3	4.4	+.1
Clubs, Fraternal, etc.	4.3	3.5	-.8
Community and Memorial	2.	1.5	-.5
Churches	6.5	4.3	-2.2
Dwellings (under \$20,000)	2.4	4.	+1.6
Dwellings (\$20,000 to \$50,000)	2.4	3.3	+.9
Dwellings (over \$50,000)	1.9	2.4	+.5
Hotels	6.9	6.9	0.
Hospitals	5.6	6.2	+.6
Industrial	7.3	5.3	-2.
Office Buildings	12.7	11.8	-.9
Public Buildings	5.6	6.7	+1.1
Schools	11.7	11.5	-.2
Stores	2.2	2.9	+.7
Theatres	3.9	3.3	-.6
Welfare, Y. M. C. A., etc.	1.7	2.1	+.4

eastern states to almost half the total of last year. On the other hand, in the North Atlantic and in the Western states there is a slight increase in requirements. Apartment hotels show a sharp falling off in the North Atlantic states, but double the requirements of last year in the Middle states. While the demand for apartment buildings has fallen off sharply in the Northeastern states, the requirements for individual dwellings of all types have increased mate-

rially, particularly for dwellings under \$20,000.

In the hotel field the Northeastern and North Atlantic states indicate an increased demand in spite of the great activity which has taken place in this section of the country. There is an increased demand in the Northwestern states for new hotels, but a sharp falling off in the Western states. The total indicates exactly the same percentages for 1928 as shown in 1927, which is somewhat unexpected, as the hotel industry has not been looking forward to as much building activity in 1928 as in 1927. Of course, it may be that economic conditions in the hotel field will prevent the carrying out of a number of projected operations, but on the other hand, there will unquestionably be the greatest volume of remodeling ever known to this particular industry.

* * *

Other interesting comparisons will be found in studying the figures shown for the various types of buildings. For instance, the Southeastern states indicate a greatly increased demand for school buildings, while in the Northeastern and Middle states there has evidently been a falling off of requirements for educational structures.

It is predicted that building activity during the year 1928 will carry along in a much stronger manner than has been generally anticipated and that any decrease in volume which might be the result of lessened activities on the part of speculative builders will in turn be offset by a number of large investment and institutional projects which have been held in abeyance during 1926 and 1927.

On page 55 there will be found a list of theatre projects for 1928.

Southwestern States				Middle States				Western States			
Type of Building	Requirements for New Buildings by Percentages			Type of Building	Requirements for New Buildings by Percentages			Type of Building	Requirements for New Buildings by Percentages		
	1927	1928	Change		1927	1928	Change		1927	1928	Change
Automotive	2.8	4.8	+2.	Automotive	3.2	3.8	+.6	Automotive	3.6	3.	-.6
Banks	2.	2.8	+.8	Banks	2.6	1.9	-.7	Banks	2.	1.2	-.8
Apartments	8.	6.2	-1.8	Apartments	10.	10.6	+.6	Apartments	9.8	11.7	+1.9
Apartment Hotels	2.	3.6	+1.6	Apartment Hotels	3.	6.	+3.	Apartment Hotels	4.3	5.9	+1.6
Clubs, Fraternal, etc.	4.	4.1	-.1	Clubs, Fraternal, etc.	5.	4.9	-.1	Clubs, Fraternal, etc.	6.3	2.3	-4.
Community and Memorial	5.2	1.5	-3.7	Community and Memorial	2.	2.4	+.4	Community and Memorial	1.9	1.7	-.2
Churches	10.2	5.8	-4.4	Churches	6.	4.1	-1.9	Churches	6.2	6.1	-.1
Dwellings (under \$20,000)	3.5	4.5	+.1	Dwellings (under \$20,000)	2.	2.8	+.8	Dwellings (under \$20,000)	3.	4.3	+1.3
Dwellings (\$20,000 to \$50,000)	4.	3.4	-.6	Dwellings (\$20,000 to \$50,000)	2.4	2.1	-.3	Dwellings (\$20,000 to \$50,000)	2.3	4.	+1.7
Dwellings (over \$50,000)	1.5	3.1	+1.6	Dwellings (over \$50,000)	1.1	1.8	+.7	Dwellings (over \$50,000)	1.9	2.7	+.8
Hotels	10.8	12.5	+1.7	Hotels	5.7	6.	+.3	Hotels	11.3	6.9	-4.4
Hospitals	5.2	5.9	+.7	Hospitals	4.9	6.3	+1.4	Hospitals	3.9	6.3	+2.4
Industrial	5.3	3.4	-1.9	Industrial	8.6	6.9	-1.7	Industrial	2.9	3.7	+.8
Office Buildings	13.7	15.9	+2.2	Office Buildings	16.6	15.	-1.6	Office Buildings	11.6	14.2	+2.6
Public Buildings	2.9	4.9	+.2	Public Buildings	4.	7.5	+3.5	Public Buildings	9.6	4.7	-4.9
Schools	12.5	12.8	+.3	Schools	13.6	9.3	-4.3	Schools	13.9	13.3	-.6
Stores	2.	2.2	+.2	Stores	1.6	2.3	+.7	Stores	2.1	4.1	+2.
Theatres	3.2	1.	-2.2	Theatres	5.8	4.1	-1.7	Theatres	2.4	2.8	+.4
Welfare, Y. M. C. A., etc.	1.2	1.6	+.4	Welfare, Y. M. C. A., etc.	1.9	2.2	+.3	Welfare, Y. M. C. A., etc.	1.	1.	0.

Better Theatres

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WHOLE VOL. 90, No. 3 (VOL. 32, No. 6) JANUARY 21, 1928

What It Means

UNDoubtedly you have read thoroughly the building prospectus for 1928, which is published on foregoing pages. If you have only perused it you should turn back and read it again so that you may grasp the significance of its contents.

To the entire motion picture business this prospectus is encouraging. It is a note of optimism, not only to the manufacturer and distributor of theatre equipment, to the builder and to others who are interested in new projects, but also to the exhibitor.

Expenditures of billions of dollars during 1928 for new buildings and for the remodeling of old means that hundreds of thousands of men and women will be kept employed who might otherwise face months of darkened shops. This means prosperity for these people, and through their prosperity business in general flourishes.

The motion picture industry, in order that it may prosper, needs the support of the public, and this public must prosper.

* * *

Efficient Management

UNDER that title, Schine Enterprises of New York, publishes an admonition which is worthy of republication in these columns for it presents concisely the "Ten Commandments" of theatre operation and administration. To employers we would say: Clip this and present a copy of it to each of your employes. The Schine "Ten Commandments" follow:

1. **MARQUEE**—See that your marquee is fully lighted and properly decorated at all times. At no time permit a dead lamp on your marquee.
2. **LOBBY**—See that the lobby is clean and presentable at all times, for your lobby is one of the most noticeable parts of the theatre and is like a window to a store.
3. **SEATS**—At all times seats should be kept in repair, because a broken seat may cause commotion and un-

necessary disturbance and always leaves with the patron an unfavorable impression of the theatre.

4. **PROJECTION**—Watch your projection very closely. Be careful that the proper focus is there and particularly watch for dark corners on the picture. See that the lenses are clean. If you cannot get good projection advise this office immediately, and if necessary we shall install new equipment.

* * *

5. **VENTILATION**—Be careful of your ventilating system. From October 1st until April 1st keep steady heat, but watch it carefully and also watch stuffiness. Nothing is so annoying as to sit in a theatre in a stuffy atmosphere. Neither should there be a draught or a too cool atmosphere. Watch that.
6. **MANAGER'S PLACE**—Remember that the Manager's place is not in the office, but on the main floor of the theatre when the show is on. Managers should not have to spend more than two hours a day in the office, and those two hours should be in the morning. The patron is always impressed by the presence of the manager on the floor, and it is your duty to your theatre to create a favorable impression on your patrons.
7. **ADVERTISING**—Plan all advertising matter and publicity very carefully and work with some definite objective in mind. Use as little space as you can. Remember, "sell" your words, because you have to put a "Big Kick" in newspaper advertising, and words cost money.
8. **MUSIC**—Check your music. Keep piano and organ in tune and see that all music conforms to the picture.
9. **THEATRE ATTACHES**—Be particularly careful about the appearance of attaches of your theatre—ushers, porters, etc., and see that not only are they neat and clean at all times, but polite as well.
10. **CASHIER**—The cashier must at all times be exact and polite, but should not overdo it. Cashier's door at all times must be kept closed tight.

* * *

There is a world of common sense in the foregoing. Capitalize on it.

Better Theatres this month welcomes the following new advertisers: D. APPLETON & COMPANY, 35 West 32nd street, New York City; BLIZZARD FAN SALES COMPANY, 1514 Davenport street, Omaha, Neb.; HUB ELECTRIC COMPANY, 2225 West Grand avenue, Chicago, Ill.; COXSACKIE HOLDING CORPORATION, Coxsackie, N. Y.; LAKE-SIDE COMPANY, Hermansville, Mich.; MIDWEST ENGINEERING & CONSTRUCTION CORPORATION, 209 South Third street, Columbus, O.; THEATRE AD MAT SERVICE, INC., Uniontown, Pa.; C. S. WERTSNER & SON, 221 North 13th street, Philadelphia, Pa.

Thumbs Down on Costly Litigation

¶ Familiarity with the outcome of recent court decisions is one way of minimizing your chances of financial loss from legal involvements. Know your contracts, leases, etc., to eliminate controversies.

¶ In this second of a series of articles, Attorney Parker deals with court decisions on questions of vital importance to the building owner, the exhibitor and other factors having to do with theatre operation.

Knowledge of Law Reduces Controversies Among Theatre Owners

By LEO T. PARKER
Attorney, Cincinnati, Ohio

THE proprietors of theatres are confronted daily with the chances of expensive litigations and adverse verdicts involving many kinds of controversies, such as contracts, leases, and injuries to employes, patrons, and other persons.

One dependable way of minimizing your chances of financial loss from this source is to become familiar with the outcome of the most recent higher court decisions involving persons in your field. By this method you will be able to eliminate many causes of litigations.

Several important opinions of special interest to theatre owners have been handed down by the higher court during the past few weeks, a digest of which I have prepared with the object in view of imparting valuable information in simplified form, and with numerous court citations which should prove especially valuable for future reference.

* * *

Simplify Your Lease Contracts

Every person who rents a building for the purpose of conducting a theatre, signs a lease contract. Moreover, the legal construction of a lease often results in many thousands of dollars in profit or loss.

The outcome of the recent case of Dallas Opera House Association vs. Dallas Enterprises, 288 S. W. 656, is important to theatre owners for the reason that the higher court had occasion to interpret the legal meaning of a clause commonly inserted in theatre lease contracts as follows:

"Said lessee (theatre owner) shall, in case of fire, give immediate notice to the lessor (building owner), who, out of the proceeds of the insurance provided or paid for as aforesaid by the lessee (theatre owner) shall cause the damage to be repaired forthwith, provided the lessor shall deem such proceeds sufficient for such repair. If the lessor (building owner) shall deem such proceeds insufficient for such repair, the lessor (building owner) shall notify the lessee (theatre owner) in writing to that effect, and thereupon the lessee shall have the right within 15 days from the receipt of such notice, but not thereafter, to deliver to the lessor (building owner) a contract in writing whereby the lessee (theatre owner) shall undertake to repair such damage properly, and to complete the same free from lien, liability, or expense of any kind to the lessor, and to indemnify the lessor against any lien, liability, or expense, for the proceeds of such insurance which shall be paid to lessee, provided, however, the lessee shall at the same time or within five days thereafter, and not afterwards, furnish to the lessor bond, or other security, satisfactory to the lessor, for the complete fulfillment of said contract; otherwise, this lease shall terminate.

The rent shall not abate, in whole or in part, in case of fire, unless and until the lease is terminated as aforesaid."

In other words, it was agreed between the theatre proprietor and the owner of the building that in the event the building was destroyed by fire the latter had the privilege of reconstructing the building if the proceeds from the insurance was sufficient to cover the cost. And if the amount of the insurance money was not sufficient to pay the total expense of the reconstruction of the building, the theatre operator was privileged to make the necessary repairs and take in full payment the money from the insurance.

To guarantee fulfillment of the terms of the lease, contract, the theatre owner deposited in a bank \$20,000 in Liberty bonds.

The lease contract covered what was once

known as the Dallas Opera House, and more recently known as the Capitol theatre. It began June 1, 1921, and was for a term of five years, ending May 31, 1926, and provided for monthly rent of \$2,250, or an aggregate rent during the five years of \$135,000 besides taxes and premium on as much as \$50,000 of fire insurance, which the theatre owner was also to pay. The building was insured for \$77,500 at the time of the fire. The occurrence of a fire on December 27, 1921, completely destroyed the building on the leased property. The theatre owner notified the building owner of the fire on the following day. The owner of the building proceeded to obtain bids from contractors of the expense of reconstructing the building, and had some difficulty in collecting the insurance. In the meantime, on January 1, the theatre owner paid the monthly rental of \$2,250, and taxes of \$3,000. When February 1 rent became due the theatre owner, not having received response from the building owner, refused to pay the rent on the contention that the owner of the building had breached the contract by failing to give information whether the insurance money was sufficient to reconstruct the building. Then the theatre owner instituted legal proceedings to obtain possession of the \$20,000 in Liberty bonds, on the grounds that the building owner had breached the lease contract. The owner of the building contended that he should receive the \$20,000 because of the theatre owner's failure to pay the rent on February 1, since the former was doing everything within his power to obtain information from contractors of the reconstruction cost.

* * *

After having interpreted the contract, the court concluded that the following was the important issue to be submitted to the jury:

"Was February 1, 1922, a reasonable time for the owner of the building to elect whether or not he would repair the damage occurring by fire on December 27, 1921?"

The court held the theatre owner entitled to recover the \$20,000 and that the owner of the building was not liable in damages, because from December 27 to February 1, was deemed a reasonable period for the theatre owner to determine that he would not reconstruct the building without cost to the theatre owner. This court said:

"The contract only obligated appellant (building owner) to repair out of the insurance, if it deemed the insurance sufficient. The estimated cost of repairing, furnished by contractors, was \$84,543.96. The total insurance on the premises was only \$77,500. It may be true that in some instances the question of what is a reasonable time for the performance of an act becomes one of law and for the court to determine; but we are clear

(Continued on page 25)

Simplex Among Installations at Liberty in Ohio

[Editor's Note: Caldwell H. Brown, general manager of the Brown Theatrical Company of Zanesville, O., sends the following valuable information relative to the modern installations in the company's new Liberty theatre. This information arrived too late for inclusion in the last issue of "Better Theatres."]

"For your further information beg to advise that we are using an ordinary system of ventilation in this house giving us a complete change of air every four minutes and that we have not installed a refrigerating system. I am a little afraid of the merits of the latter system, as I understand that many exhibitors have complaints from their women patrons during the summer months. We have made arrangements for a refrigerating system and are going to wait until the hot months before making up our minds definitely. Our booth is equipped with Simplex machines, two spotlights, one flood light, and one stereopticon. We also have a complete Vitaphone installation. The electrical equipment is operated by two large Westinghouse converters and is very complete in every detail. Our stage is equipped with the latest methods of stage lighting and we are using 200 watt lamps in borders and foots. It also has a complete equipment of bunch lights, spotlights, and other electrical equipment. The counter-weight system is used entirely and the pin-rail is on the floor."

On the mezzanine floor of the Chateau - Dodge. Adaptation of the motif to the walls here is notable.



The Chateau-Dodge from the street. The exterior is "standard"—rural France lying just beyond the entrance.



In the auditorium—a view from the balcony. Here the little French town is a dominating influence, being adapted even to the seats. The ceiling is vaulted and bears light clouds.

The Chateau-Dodge Interprets Rural France

Inspired in its design by the French village, Finkelstein & Ruben's new Chateau-Dodge in Rochester, Minn., is the first atmospheric theatre in the Northwest. The cost was half a million.

Making Ushering Painless to Patron

Francis M. Falge diagnoses theatre lighting for manufacturers, managers and salesmen who have been in attendance at the national convention of

National Theatre Supply Company

**Each Lamp
Has Definite
Place,
Says Falge**

LET your theatre lights draw the crowds and then usher them painlessly to their seats, Francis M. Falge of the engineering department of the National Lamp Works, told salesmen of the National Theatre Supply Company Thursday, at their national convention in Chicago. Falge, for all his apparent youth, "knows his lamps" and it would have profited any exhibitor to have heard his comments on proper and improper lighting.

* * *

Starting with the marquee, Falge figuratively took the salesmen right up to the stage, explaining how each kind of lamp and fixture has its definite place, and in conclusion he drew up a résumé of his address by means of slides.

Blue tinted lamps are best under the marquee, the speaker advised, as they give the impression of coolness. At the same time there should be intensity of light, and the marquee should be painted white, preferably a shiny white, so that it will pick up the light and reflect it.

* * *

It is also much better, he counseled, to use a number of small lamps rather than a few large ones, because the light from the latter leaves a dull effect when it hits the sidewalk.

"There should be a gradual reduction of intensity from marquee to auditorium in order to avoid a jolt to the eyes of the patron," he said. "This intensity should be slightly reduced when you go into the foyer. The rest rooms should give the effect of restfulness by the type of light used. In the auditorium the intensity should be lower but there of course should be enough light to permit the patrons to see their seats. As a matter of fact, even during the showing of the picture, light of small intensity is not objectionable unless it hits the screen, and the farther you are from the screen the higher the intensity that can be used."

Going into the lobby from the outside a fixture system is considered advisable, particularly candle fixtures spray coated. Crystal fixtures, he said, usually are better if natural white light is used.

From the foyer on in it's best to have shaded light, the salesmen were told. In the rest rooms desk lamps were advocated because of the restfulness they inspire. The speaker emphasized two details where, he said, the theatre owner often fails to produce the best that the theatre merits. There should be at

(Continued on page 18)

**Conclave
Stresses
Better
Theatres**

Manufacturers Attending

- IRVING SAMUELS**, Automatic Devices Company, Allentown, Pa.
SAMUEL WEINSTEIN, Menger Ring Weinstein, New York.
H. C. WOODS, American Silversheet Co., St. Louis.
F. GOODWIN, Willey Sign Company, Detroit.
C. C. DASH, Hertner Electric Company, Cleveland.
JOHN HERTNER, Hertner Electric Company, Cleveland.
F. G. DIFFIN, Lonsign Company, Dayton.
O. F. SPAHR, Enterprise Optical Company, Chicago.
F. C. LARGEN, Blizzard Sales Company, Omaha.
MAYER H. MONSKY, Blizzard Sales Company, Omaha.
I. L. NIXON, Bausch & Lomb Optical Co., Rochester.
H. F. WATERS, Geo. Kilgen & Son, Inc., St. Louis.
MAX HESS, Geo. Kilgen & Son, Inc., St. Louis.
ALBERT KINDLEMANN, International Projector Co., New York.
W. C. MICHEL, International Projector Co., New York.
J. R. CLANCY, J. R. Clancy, Inc., Syracuse.
MORTON L. CLARK, Lustrolite Sign Company, Davenport.
R. F. WINEGAR, Steel Furniture Company, Grand Rapids.
C. E. PHILLIPS, Steel Furniture Company, Grand Rapids.
C. J. FRANK, Voigt Company, Philadelphia.
E. J. VALLEN, Vallen Electric Company, Akron.
J. E. MCAULEY, J. E. McAuley Manufacturing Company, Chicago.
MR. KURLANDER, Brenkert Light Projection Co., Detroit.
KARL BRENKERT, Brenkert Light Projection Co., Detroit.
JOSEPH COHEN, Sentry Safety Control Company, Philadelphia.
E. R. GEIB, National Carbon Company Cleveland.
F. H. LONGLAND, Instruments Limited.
L. M. WOOLMAN, Forest Electric Company, Newark.
J. M. WOLFE, Westinghouse Electric Company.
D. J. BURNS, Ward Leonard Company, Mt. Vernon, N. Y.
L. R. STRONG, Essanay Electric Company, Maywood, Ill.
S. LEARS, Standard Manufacturing Company, Cambridge City, Ind.
MRS. A. L. DeBERRI, Da-Lite Screen Company, Chicago.
D. BELSON, Belson Manufacturing Company, Chicago.
W. C. BROWN, National Lamp Works, Nela Park, Cleveland.
G. C. HECT, Da-Lite Screen Company, Chicago.
W. L. RANDELL, Midland Lamp Division, Chicago.

SALESMEN

Southern Division

ATLANTA BRANCH—J. A. Rehkopf, Carl Rowntree, A. A. Treadway, J. H. Sapp. CHARLOTTE—R. H. Jackson. DALLAS—F. B. Carter, H. S. Sorenson, G. L. Luther, F. Coates. MEMPHIS—W. A. Hodges, H. H. Hunt. OKLAHOMA CITY—W. R. Marquis, J. C. Klock, S. Dawson. NEW ORLEANS—J. E. O'Gara, T. W. Neeley.

Western Division

SEATTLE—N. J. Stewart. SAN FRANCISCO—C. B. Paden, M. N. Zar, G. G. Thompson, C. A. Whelan. LOS ANGELES—O. L. Chiniquy, J. G. Riley, C. L. Dieterich. SALT LAKE CITY—O. S. Hazen.

Eastern Division

BOSTON—C. Cifre, C. R. Hall, William Hawkins, Earnest Come, E. S. Taylor, D. H. Pickering. WASHINGTON, D. C.—W. E. Jasper, A. Dresner. PHILADELPHIA—A. J. Reddy, M. L. Swaab, H. Blumberg. BUFFALO—C. L. Bird, G. Hayslip, V. G. Sanford, F. W. Spreter. NEW YORK—D. Solomon, L. Marks, L. Brown, R. Wetter, H. Krug, S. Berger, B. Kleid, C. Secor, A. Hollander, E. Gittlieb, J. O'Neill, Mr. Forey, C. Berk, L. Rudd.

Central Division

KANSAS CITY—D. L. Kilby, Ralph Oviatt. MINNEAPOLIS—J. H. Kelley, Walter Renze, H. P. Hansen. OMAHA—E. P. Alberson, Roy Willett,

(Continued on page 18)

EDUCATING of equipment salesmen in all phases that will enable them to handle every angle of promoting better theatres was stressed in addresses and demonstrations at the first annual sales meeting of branch managers and salesmen of the National Theatre Supply Company, which opened in Chicago January 11 and was continued until Thursday, January 19. The Stevens hotel was convention headquarters but the first two days' sessions were conducted at the Eighth Street theatre.

* * *

The convention was divided into two parts, the first half for salesmen, the second for branch managers, who swung into action Monday. Saturday, January 14, was Company Day for the salesmen, while the branch managers were to have their Company Day Thursday, January 19.

Demonstration of the Orchestraphone was one of the outstanding features of the opening day, following an introductory address by H. A. R. Dutton, president of National Theatre Supply. T. R. Cloud and Dr. F. R. Moulton spoke on the Orchestraphone.

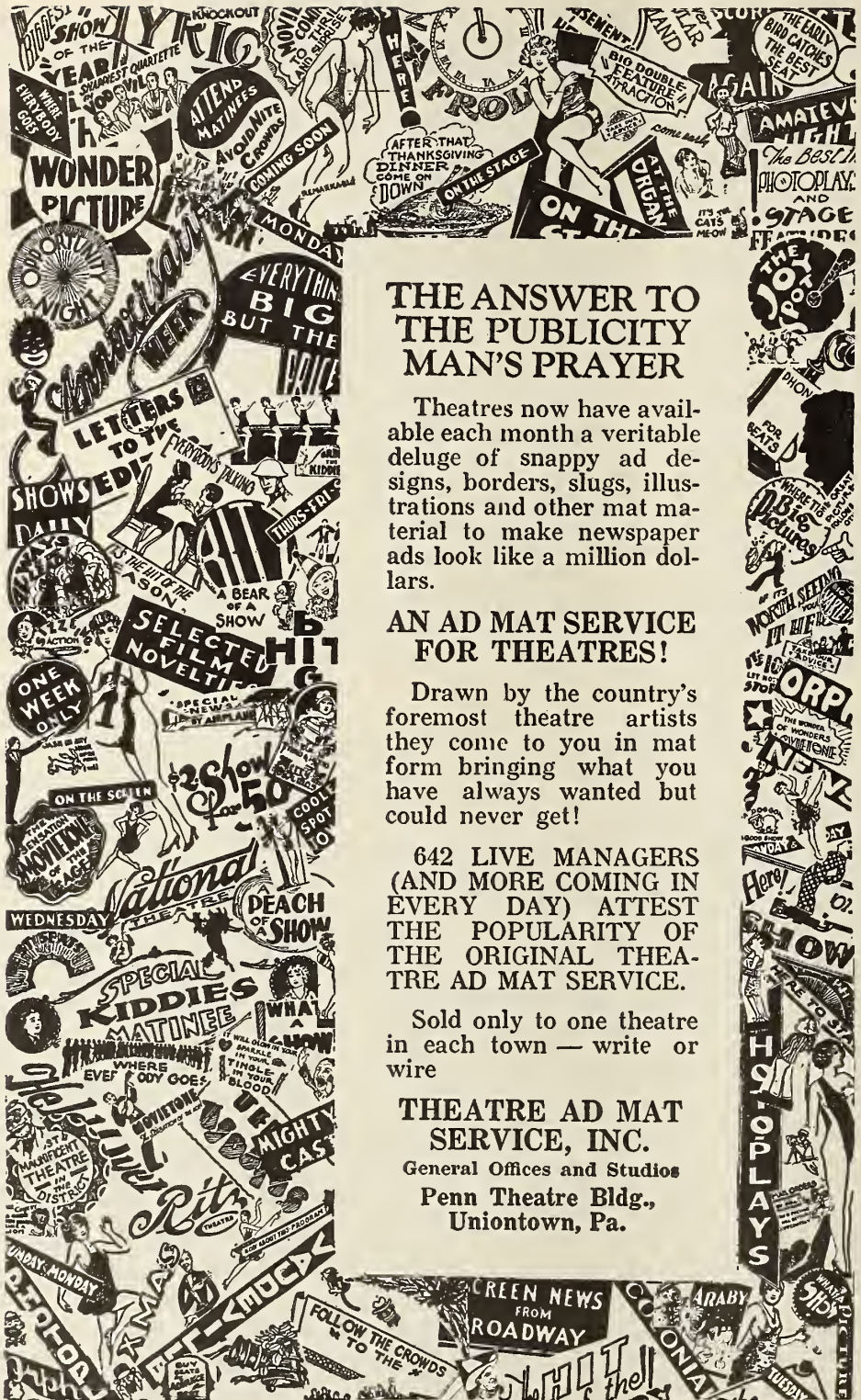
* * *

Among the speakers in the first half of the convention were the following:

John Hertner, Hertner Electric Company, Cleveland; L. M. Woolman, Forest Electric Company, Newark; Albert Kindlemann, International Projector Corporation, New York; former Senator J. R. Clancy of J. R. Clancy, Inc., Syracuse; Irving Samuels, Automatic Ticket Devices Company, Allentown, Pa.; E. J. Vallen, Vallen Electric Company, Akron; Francis M. Falge and W. C. Brown, engineers, of the National Lamp Works, Nela Park, Cleveland; Alfred Kilgen of Geo. Kilgen & Son, Inc., St. Louis, and Max Hess, superintendent; I. L. Nixon, Bausch & Lomb, Rochester; F. G. Diffin, president of the Longsign Corporation, Dayton, and a number of other manufacturers.

Thursday, January 12, was devoted to stage and lighting and brought out some interesting facts to the trade at large. Irving Samuels declared that curtain control had more than quadrupled in four years. E. J. Vallen told the delegates: "You're not salesmen; you're engineers." Vallen also urged that the salesmen work with the architects whenever possible so as to save the exhibitor the cost of remodeling for installations. M. J. Mulroy of the Midland Lamp Division of

(Continued on page 18)



THE ANSWER TO THE PUBLICITY MAN'S PRAYER

Theatres now have available each month a veritable deluge of snappy ad designs, borders, slugs, illustrations and other mat material to make newspaper ads look like a million dollars.

AN AD MAT SERVICE FOR THEATRES!

Drawn by the country's foremost theatre artists they come to you in mat form bringing what you have always wanted but could never get!

642 LIVE MANAGERS (AND MORE COMING IN EVERY DAY) ATTEST THE POPULARITY OF THE ORIGINAL THEATRE AD MAT SERVICE.

Sold only to one theatre in each town — write or wire

THEATRE AD MAT SERVICE, INC.

General Offices and Studios
Penn Theatre Bldg.,
Uniontown, Pa.

Each Lamp Has a Definite Role

(Continued from page 17)

least two lights for mirrors, one on each side. Paintings, too, should be well lighted, he said, adding that "it is obviously wrong for the theatre owner to spend a lot of money on beautiful paintings and then not make the trifling investment necessary in order to make it possible for patrons to see them."

There is too much tendency toward glare in the auditorium, Falge declared, and there is where glare is the most harmful, both to the patron and to the picture. Very bright wall brackets hurt the eyes, he warned. Wall brackets should not be used basically to light the theatres; instead, they should be heavily shaded and even enclosed. Diffused lighting should be used in them, he added. In general, lamps in the auditorium should be coated.

Faulty lighting of the music stands in the pit is another source of glare, Falge continued. There should be diffused light, coming from several sources.

In cove lighting there should be three circuits, red, blue and amber, or something akin to the latter in color.

In connection with cove lighting, Falge brought out the same fact which was emphasized by other speakers of the session. Even more important than the kind of lamp used in the cove style is the necessity for proper designing in order to avoid spottiness. The theatre owner and his architect must have expert advice, to which the lamp salesman can contribute, in laying out the theatre in order to give the best lighting at the lowest cost. For example, it is wasteful, the speaker said, to dim the fixtures in the auditorium. More economical is the use of a second system of lesser wattage, when less light is desired.

Managers and Salesmen Attend Conclave

(Continued from page 17)

E. I. Newman. ST. LOUIS—J. J. Greene, L. H. Waters, R. J. Dwyer. DENVER—Harry Johns, T. Anglen. CLEVELAND—Frank Masek, R. W. Cudmore, W. C. Barry, D. H. Duncan. INDIANAPOLIS—C. E. McConaughy, Roy Stewart. DETROIT—E. H. Forbes, Mr. Fritchie, G. D. Brady, J. B. Schuyler. CINCINNATI—J. N. Gelman, H. D. Briant, J. V. La Morte, D. W. Phillips. PITTSBURGH—H. W. Meyers, W. E. Dyck, F. L. France. MILWAUKEE—Ralph Eunson. CHICAGO—J. J. Duffy, C. E. Williams, Leo Yancy, Frank Pearlman, L. R. Abbott, M. Morrison.

MANAGERS

CENTRAL DISTRICT—Chicago, B. Pearlman; Milwaukee, H. R. Vogel; W. C. Denney, sales supervisor, Chicago; Cincinnati, Jack Stallings; Cleveland, J. C. Brown; Detroit, R. G. Colvin; Indianapolis, D. K. Smith; Pittsburgh, E. B. Morton; O. H. Dutton, sales supervisor, Chicago; Des Moines, A. E. Thiele; Denver, J. J. Morgan; Kansas City, A. G. Smith; Minneapolis, A. T. Crawler; Omaha, R. G. Faulds; St. Louis, L. D. Edwards.

EASTERN DISTRICT—W. E. Green, district manager (except New York branch), New York; J. C. Hornstein (New York branch manager), New York; Baltimore, Md., H. C. Haefele; Boston, Jos. Cifre; Buffalo, A. Becker; Philadelphia, H. Blumberg; Washington, N. C. Haefele; New Haven, L. Phillips.

SOUTHERN DISTRICT—Oscar S. Oldknow, district manager, Atlanta; Atlanta, J. R. McIlheran; Charlotte, W. P. White; Dallas, J. I. Roberts; Memphis, A. de Stefano; New Orleans, P. C. Parrish; Oklahoma City, C. P. Anderson.

WESTERN DISTRICT—L. G. Dolliver, district manager, San Francisco; Los Angeles, A. Hanson; Seattle, R. C. Peacock; Salt Lake City, E. D. Smith; Portland, San Francisco, R. C. Barthel.

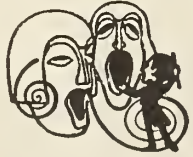
Better Theatres Stressed

(Continued from page 17)

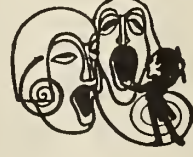
National Lamp Works "starred" in a one-act playlet.

Announcement of a "Glad Rags Contest" for the salesmen, in which the prizes will range from socks to overcoat, and a "Goat-Getters Contest" for district managers, "brought down the house." The winner of the 'Goat Getters' is to receive a goat-capped cigar and cigaret case as well as a fur coat for himself or his wife.

Richard R. Bruckner



Stage Equipment



A Specialist on Console - Orchestra - Stage Elevators

1819 Broadway

New York City

Modern Installations

The tendency among theatres, both large and small, throughout the country is to modernize. Evidence of this encouraging situation is found in the many installations of equipment reported by leading manufacturers.

Carolina Theatre Supply Company

General Equipment

Carolina theatre, Orangeburg, S. C., Superior projectors, Strong Reflecting Arc lamps, Roth Actodector Generator, Walker Sunlight screen.

* * *

Louisville Film & Supply Company

General Equipment

Savoy theatre, Louisville, Ky., two Powers 6-B, type E machine with strong reflector Arc lamps.

Evelann theatre, St. Matthews, Ky., Powers machine, screen, lobby display frames, etc.

* * *

Heywood-Wakefield Company

Seats

American theatre, Colorado Springs, Col.

State theatre, Elizabeth, N. J.

Criterion theatre, Oklahoma City, Okla.

Keith theatre, Baltimore, Md.

Maryland theatre, Baltimore, Md.

Newport theatre, Norfolk, Va.

Empire theatre, Port Henry, N. Y.

New theatre, Metuchen, N. J.

Minneapolis theatre, Minneapolis, Minn.

Keith theatre (Garden), Baltimore, Md.

Mayflower theatre, Seattle, Wash.

Whiteside theatre, Corvallis, Ore.

Hollywood theatre, Charlestown, Mass.

Riverside theatre, Medford, Mass.

* * *

Peter Clark, Inc.

Stage Rigging

Lyric theatre, New York, N. Y.

Alvin theatre, New York, N. Y.

Chester theatre, New York, N. Y.

Hammerstein theatre, New York, N. Y.

Madison theatre, Brooklyn, N. Y.

Walker theatre, Brooklyn, N. Y.

Garden theatre, Baltimore, Md.

Alabama theatre, Birmingham, Ala.

Loew's theatre, Pittsburgh, Pa.

Loew's theatre, Houston, Tex.

Loew's theatre, Kansas City, Mo.

United Artists theatre, Chicago, Ill.

United Artists theatre, Los Angeles, Cal.

Worth theatre, Ft. Worth, Tex.

Jefferson theatre, Beaumont, Tex.

Metropolitan theatre, Denver, Col.

* * *

The Hennegan Company

Program Covers

George F. Nye, Aberdeen, Wash.

New Trio theatre, Habersonville, N. C.

H. A. Miller, Sanford, N. C.

Pollard theatre, Guthrie, Okla.

I. L. Zinn, Harrison, O.

Colonial theatre, Gorin, Mo.

Philo theatre, Chisholm, Minn.

Uptown theatre, Chicago, Ill.

* * *

Gallagher Orchestra Equipment Company

Orchestra Pit Equipment

Home theatre, Danville, Ill.

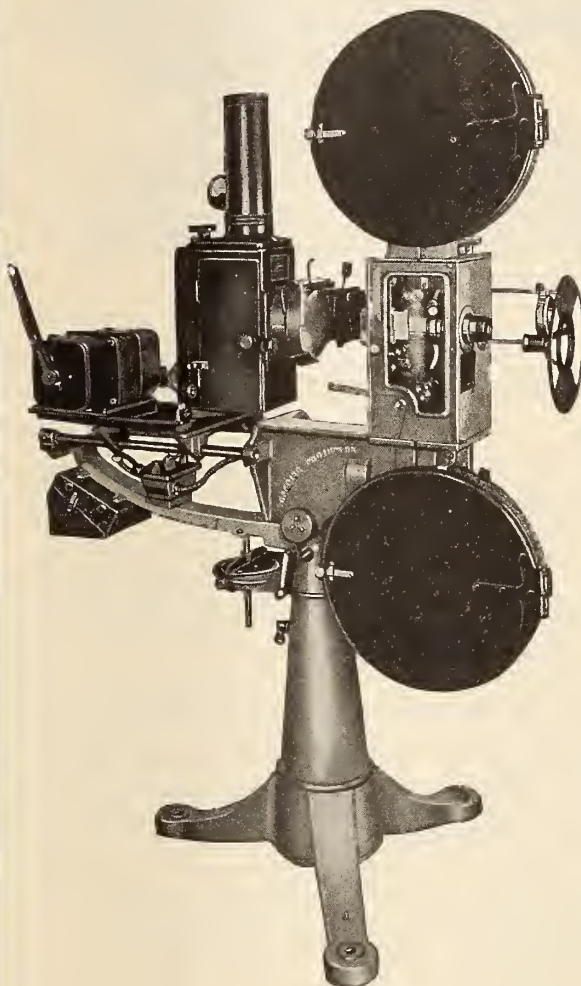
New Orpheum theatre, Omaha, Neb.

New Orpheum theatre, Seattle, Wash.

New Orpheum theatre, Vancouver, B. C., Canada.

Rochester theatre, Rochester, N. Y.

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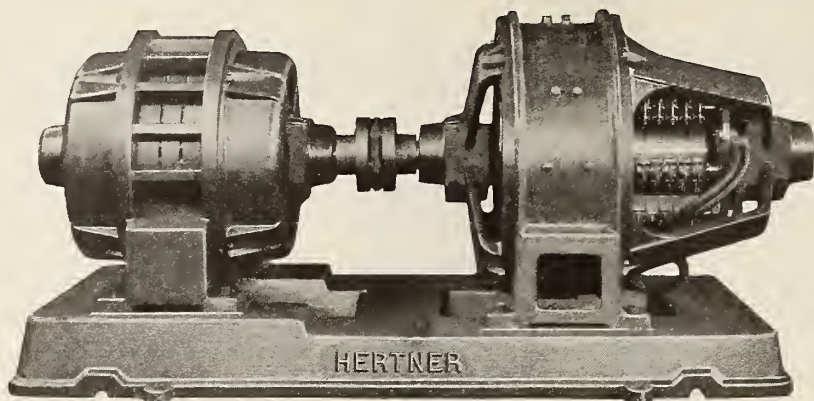
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Melba theatre, Dallas, Tex.
Garfield theatre, Milwaukee, Wis.
Denver theatre, Denver, Col.

* * *

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Shea's Buffalo, Buffalo, N. Y.
Coronado theatre, Rockford, Ill.
Indiana theatre, Indianapolis, Ind.
Diversey theatre, Chicago, Ill.
Loew's Pittsburgh, Pittsburgh, Pa.
Loew's Kansas City, Kansas City, Mo.
Rainbo Gardens, Chicago, Ill.

* * *

Minusa Cine Screen Co.

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River Park theatre, South Bend, Ind.
Hollywood theatre, Kansas City, Mo.
Lindell theatre, St. Louis, Mo.
St. Louis, Rocky Mountain and Pacific Company, Van Houten, N. M.
Strand theatre, Lexington, Ky.
Grand theatre, Elizabethton, Tenn.
Isis theatre, Holly, Cal.
Queen theatre, Houston, Tex.
State theatre, Toledo, O.
Strand theatre, Ridgeway, Ill.
American Legion, Malvern, Ia.
Blackwood theatre, Blackwood, N. J.
Dixie theatre, Pelham, Ga.
Normandy High School, St. Louis, Mo.
W. E. Dickson, Lemon, S. D.
Ritz theatre, Anderson, Ind.
Terminal theatre, Brooklyn, N. Y.
Congress theatre, St. Louis, Mo.
Beaumont High School, St. Louis, Mo.
New Grand Theatre, Durand, Wis.
Doris theatre, Tarrant City, Ala.
Empresa Sagarra, Madrid, Spain.
Royal theatre, Lima, O.
American theatre, Brooklyn, N. Y.
Regent theatre, St. Mary's, O.
Baird theatre, Gainesville, Fla.

Gallagher Orchestra Co.

Opens Office on Coast

As a service, an economic step through which its West Coast customers will benefit, Gallagher Orchestra Equipment Company of Chicago has opened a Western branch office at 1487 West Washington boulevard, Los Angeles. Thos. E. Gallagher is West Coast manager.

The new office will supply all theatres West of the Rocky Mountains f. o. b. Los Angeles.

BETTER PROJECTION

By F. H. RICHARDSON

New Wagon But the Same Old Horse

Well, men, how do you like the new wagon? Looks pretty spiffy what? Same old horse, though, and feeling just as cocky as ever. Too bad the change didn't wait until February, because then our department would have rounded out a full 18 years in the Moving Picture World.

However, I guess we did pretty well and anyhow I'll be able to reach a whole lot more readers whom I hope to be able to afford at least some help.

Remember this, though! In the MOVING PICTURE WORLD this was YOUR department. I was merely its editor. In the HERALD-WORLD this still is YOUR department. I still am merely its editor. I ask for the department the same loyalty you have shown it through all the years, and cordially welcome to its columns all the new readers.

As to Adjustable Tension

Frank Dudiak, Fairmont, W. Va., says he doesn't understand why all projectors don't have an adjustable tension at the aperture.

The reason is simple. Some manufacturers believe a greater amount of damage is done by careless or incompetent projectionists using an adjustable tension to steady an unsteady screen image by causing it to hold the slack out of a wrongly adjusted or badly worn intermittent movement, than is caused by the leaving off of the adjustable feature entirely.

That was Mister Edwin Porter's belief, and he and I have "gone to the mat" on the subject many times. There is a certain amount of justice in such a view, however, but just the same I don't believe in trying to remedy one fault with another, and most emphatically, since the projector manufacturer cannot possibly know to what maximum speed of projection any projector will be subjected, the tension must be set at the factory, so it be unadjustable, for the highest projection speed that is used anywhere.

That is the reason, friend Dudiak, and that is the argument. Personally, I believe in a thoroughly accessible aperture tension, and too much cannot be said in condemnation of careless or slovenly projectionists who abuse it, and in abusing it outrage the films.

Wants Speed Controllers

A correspondent in Kansas, who operates the Gem theatre, or I suppose he does as he signs himself L. J. Gerard, operator, Gem theatre, wants to know where he can get an Elbert, a Preddy, or any other good type of speed controller suitable for use on a Powers 6-B projector.

I have sent this friend Mister Preddy's address, but I am not sure he or any one else now makes speed controllers for projectors. All professional projectors have had controllers as a regular part of their standard equipment for so long a time that there is, in the very nature of things, little if any call for them.

The Gem got the controller idea from the

In explanation to our new readers, the "Bluebook School" is primarily designed to enable owners of the Bluebook of Projection (Richardson's Handbook) to use the books more intelligently, though those who do not own them should also receive great benefit. The questions are printed and the best answer appears a few weeks later. Any reader of the WORLD-HERALD is welcome to submit answers to the questions.

And now we are off for what I hope and believe will be a long, long ride in this new conveyance. Maybe you'll all have to get out and push on some of the steep hills (nuts too hard for the editor to crack without your help) but even so it'll be a lot of fun.

All aboard-r-r-rd! All set! We're off!

We Welcome Him

It is needless to introduce Mr. Richardson to readers of "Better Theatres." However, the editor of this section of "Exhibitors Herald and Moving Picture World" wishes to take this opportunity of welcoming the former World staff writer to the staff of "Better Theatres."

Handbook, and it must have a very old one, for as far as I can remember I've not included them in the books for nearly 10 years. The Gem will do well to get a new Bluebook and new projectors. The money spent will be well expended, believe you me.

A New Theatre in Taunton

Our old friend, Francis H. Moore, who answered Bluebook School questions for a long while under the nom de plume, "Dinty Moore," informs us that the new Park theatre, Taunton, Mass., opened its doors November 23, with projection conditions as follows: Projection distance 129 feet, with a picture 17 feet 2 inches by 12 feet 11 inches, using a Dalite screen. There are three Simplex projectors equipped with Peerless reflector lamps in which Brother Moore is using 12mm positive and 8mm negative electrodes. The lens is a "Ross," 7.25 E. F. Moore is using 20 amperes from a 1-30-60 ampere Transverter. There is a 1-F 3 Brinkert effect projector and a 1-C 14 Brinkert spot-flood lamp. Effect projector uses 30 amperes and the spot-flood 50, from a 6-120 ampere Transverter.

The projection room is 35 feet deep by 20 wide by 14 high. Projection is in charge of Francis H. Moore. Robert F. Potter, chief electrician. Installation by the National Theatre Supply Company of Boston. The new theatre seats 1,700 and has full stage equipment for road attractions.

Good luck to the Park theatre and its projection staff. I am sure Brother Moore will handle the excellent equipment efficiently, and will be a real friend to the box office by putting the productions before its

clientele at its highest possible value in amusement and dramatic interest.

I would suggest that he do some very careful experimenting in reducing carbon diameters and amperage. As a general proposition it is pretty certain that nearly all projectionists using reflector type lamps are using too high amperage with too large carbons. One high grade man I know is getting excellent results with 12 amperes and a 9mm and 6.4mm carbon combination. Reduced amperage means reduced heat, which of course is in every way good, provided the screen illumination does not suffer.

Public Recognition for Projectionist

The following is clipped from the *Boston Post*, one of the great dailies of that city. May I direct your attention to the fact that this is exactly and precisely the thing I have been preaching and teaching for years past and is couched in almost exactly the words I have used before the Society of Motion Picture Engineers and in this department many times. Such public recognition means far more than is at present realized by the industry. Once the projectionist finds his work is being publicly recognized, you will find many of the projection faults which now mar production presentations in many theatres will disappear. Men will perform a certain routine duty for a wage, but for public recognition and possibly a bit of personal commendation occasionally, they will not only still perform the paid-for duty, but will add to it very real effort to excel. That is just plain human nature. It works that way from the digger of ditches clear up to the president.

The *Post* says:

PRaising THE PROJECTIONIST

(Editor's Note: The hard-worked, perspiring, bored specialist who sees that the moving picture is thrown on the screen at just the right speed, focus and regularity, here receives a deserved word of thanks from one of the stars who depend on him for a living. Give the old boy a nice great big hand.)

By Bebe Daniels

After all, a corking or even stupendous performance by an actor has little chance to please the public if it is thrown on the screen in broken, distorted, blurred pieces. The

Correspondence for F. H. Richardson, editor of this department, should be addressed to South Lyme, Conn., Box 100.

mechanic at the machine can make the artist, or break him.

I believe we have not in the past given these men the attention they deserve. The importance of their work has not been sufficiently recognized, and I am of the opinion that this fact is responsible, at least in large degree, for the failure to place productions on the screens of all theatres in such manner that they will have a full 100 per cent of their amusement and dramatic value. I say this because I know that few men will strive very hard to attain high-grade excellence unless the importance of excellence in their work is publicly recognized.

Filmite Excellent

Almost before the ink was dry on the Moving Picture World containing the Filmite advertisements, two inquiries reached me asking whether or no it was all right. Others came in a bit later. I have had it given a practical test by three projectionists upon whose judgment I can rely, and all the reports have been good.

Tom McDermott, projectionist, Rio theatre, Broadway, makes the following written report: "Dear Richardson: I have tested Filmite and think you will be perfectly safe in recommending it. It dries very rapidly, making necessary the resaturation of the cloth every 500 feet or so, but on the whole the results are good, and as perfect as may be hoped for by one not possessed of elaborate film renovating machinery."

When I called at the Rio for the report Brother McDermott was off duty. The man on duty, an able projectionist whose name I unfortunately am unable to recall just now, said: "The film now being projected was covered with dirt and oil. We used Filmite on

Thanks— and Then Some

It would be almost an impossibility to personally answer all the Christmas card greetings my mail has contained, but I want you all to know that I appreciate them more than words can express, because I know each one carries with it kindly wishes and your friendship.

There have been other "remembrances," and of course I feel keenly your kindness in sending them, but really, boys, I'd rather you did not. A card is nice and costs little. I'd really rather have that than something more costly, though I'll say the apple I've a face full of right now, from the box from a projectionist friend in Columbus, O., is darned good.

Well, anyhow I feel real pepped up that such an astonishing number of you have remembered the "Old Man," and I want you to know your thoughtfulness is deeply appreciated. May the year to come bring to you all your very fondest wish and much of that greatest of all human blessings, happiness.

it and you can see the result for yourself. It removed all the oil and dirt, and that without any tendency to curl the film or affect it in any injurious way. You will be quite safe in recommending it to the boys."

That was, in effect, what they all said, and on the strength of it I do recommend that you give Filmite a thorough tryout. Managers of theatres using old, dirty film will undoubtedly find its relatively small cost brought back to the box office many times over by the improved screen results.

Try to Catch It by Sprinting

Hey, chaps, did you ever have the idea that 50 feet of added projection distance makes a lot of difference in the amount of light necessary, picture size and other things remaining the same? Did ya, huh? Well, just listen to this.

Men of astronomical science tell us that light from the stars, and not nearly the most distant ones visible from this astronomical marble we call the earth, travels 200 light years through space to reach our earth.

Now a "light year" is the distance equal to the distance light will travel in one year and it ambles along, as you know, at a mere 186,000 miles per second, which figures out, if I've made no mistake, as seven trillion, 325 billion and 696 millions (7,235,696,000,000) of miles, which is more distance that you really need to walk before breakfast in order to work up an appetite, don't y' think?

But wait a minute. In order to get the low down on this "200 light year" journey, we must multiply that by 200, which gives us a total of one quadrillion, 465 trillions, 139 billions and 200 millions (1,465,139,200,000,000) miles. And they say the darned thing ain't very tired even after all that and if it did not strike the earth or something else, would proceed right along on its way for a septillion or maybe even a decillion (1,000,000,000,000,000,000,000,000,000,000) additional miles further. And you get yourself all het up about 50 feet additional. Don't make poor ole me laugh.

By the way, however, I'll bet you didn't even know there was any such number, but there is. If y' don't think so look in your Webster unabridged. The highest number I know of is a quattodecillion, which would add six more ciphers to the above string.

Why Buy Unknown Equipment

Edmund M. Burke, projectionist, Fort Plain, N. Y., has two reflector arc lamps made in Columbus, O., which he says have given satisfaction. Wants me to get in touch with the maker, examine the lamps and tell him what I think of them. He says: "I am an owner of the Bluebook of Projection, from which I receive great help. I study it. I want to say right here that we projectionists of the U.S.A.—that is to say the great majority of the professional men in our craft—are mighty proud of you, and we all stand by you for better projection, first, last and always."

That's the right spirit. "Better Projection Pays," the slogan inaugurated by my good friend P. A. McGuire is true as truth, and I'm glad when some one writes as brother Burke does. Our (yours and mine) big job is to "sell" the fact that it pays to the exhibitor. I have always felt that the worth while men of the profession are with me in the fight for improvement, but it is nice to be told so once in a while.

As to the lamp, I don't find the manufacturer listed in any of the directories of lamp makers. Anyhow, it is extremely unlikely that he would not have made himself known to us if he really felt that he had a lamp superior to those we have repeatedly told you about. In my opinion theatre managers make a serious error when they buy unknown equipment. Thousands have done so in the past, only to find that in a short while the manufacture of the thing they bought was discontinued, and they could not even get repair parts. They were "stuck" in every sense of the word. We tell you only of high grade, reliable equipment, which we have every reason to suppose will "stay put," and give you continuously good service. Stick to the tried, established manufacturers and their

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equipment. It will pay in the long run to do so.

From New Hampshire

From New Hampshire comes this query: "Am using a 70 V, 50 ampere motor generator set which gives me, by test, 50 to 55 amperes at the arc. Also have a 75 ampere A. C. line, connecting to either projector lamp. The question is is it best to 'steal' the current from one arc to the other at change-over, or start the idle arc with A. C. and change to D. C. at change-over, which may be done by throwing the D. P. D. T. switch? Either way I must build up the arc again."

Stealing the arc is unreliable. It is almost impossible to do it without an evidence of the act on the screen. Starting the arc on A. C. is almost equally bad, though if you could use say 90 amperes you would get a very good crater, and the change-over would be pretty good. However, 90 amperes D. C. at the arc would be noisy and objectionable in several ways. What you need is reflector arcs. It would pay your employer to install them. True your motor generator set then would be too large and would not work at high efficiency, but the general screen results would, I think, be measurably better and instead of 50 amperes you should not use more than 15. With 15 amperes you can get a consistently better result on the screen than with 50 using a straight arc at 50 amperes, provided you carefully match your carbon size to the current flow.

The only other remedy is an M G set of greater capacity. Sorry, but that's the situation. The saving in electric energy would in time be sufficient to repay the cost of the reflector arcs, so your employer would do well to give their installation very serious consideration. However, you won't save so much if you do as so many others do and crowd on 25 to 30 amperes to get a result which a more capable, careful man can duplicate with 15 or even less.

Bluebooks Help

Billy Van, Minneapolis, Minn., orders a Bluebook and remarks: "Have enjoyed your books and articles since 1912. Owe my success as a projectionist in large measure to your books. Am much interested in effects in connection with the various subjects placed on the screen. Couldn't you describe some of the effects in the department, for example, how Roxie puts over a picture?"

That is my greatest pleasure with regard to my books—that they have helped many men. Believe it or not, that fact by far transcends the relatively small amount of money I have made through them. The money has not and never will nearly pay for the literally enormous amount of labor incident to their building up.

As to the manner in which Roxie puts over a show, I don't think it belongs in this department because in the Roxie one must view the tout ensemble—the thing as a whole—and aside from the projection it is pretty nearly perfect.

Recently I visited the Roxie, paying my way in that I might view the show from the theatre patron angle, with right to criticize that which I had bought and paid for. The show was a wonder, as a whole, but there were projection faults, due, I think, to lenses, at least in part.

Roxie is a wonderful man. He has done much for the motion picture in pointing the way to presentations of marvelous beauty. No living man is, however, big enough to have full grasp of all the details of so intricate a business as Roxie has been and is attending to, including as it does, much time given to radio. It just plain can't be done.

Information Desired

I receive a great many requests for information concerning problems projectionists encounter when working with reflector arcs and complete data still is not available. This I blame myself for, because I have not asked for it and there is no practical method of securing it except through careful measurements by a large number of men who have different working conditions.

Here is what I want and if you supply it it will enable me to give aid to a great many men; also its publication will supply you with valuable data. (A) Kind of equipment—Powerlite, Peerless, etc. (B) Diameter of reflector. (C) Distance floor of crater to center of reflector. (D) Diameter of spot at cooling plate. (E) Working distance of projection lens—exact distance film to first surface of lens. Distance center of mirror to projector aperture. (F) Diameter of light beam where it enters lens. (G) Diameter of light beam as it emerges from lens and at one, two, three and six inches from front of lens. (H) Projection distance and width of picture upon the screen.

IMPORTANT: This data, to be really useful must come from men having different working conditions, therefore from many men; also the measurements must be exact. In order to enable me to make a complete checkup and give you the real dope, there should be several hundred reports, so don't think it is not worth while for you to answer. Very possibly yours is the very one I will need to make the thing complete.

Probably Roxie can come as nearly doing it as any living man, but even he cannot accomplish so titan a task fully and in projection matters he has evidently depended too fully upon those who have not thoroughly understood the problems involved.

Mark you well, this is not a harsh criticism, or any criticism at all, but only the pointing out of an error, and we are all liable to errors. Neither kings, queens nor master minds are free from error and we forgive those Roxie has made for the sake of the wonderful man himself. We regret their marring effect, though, and wish they had been avoided, as they might have been had Roxie had less to attend to or better advice.

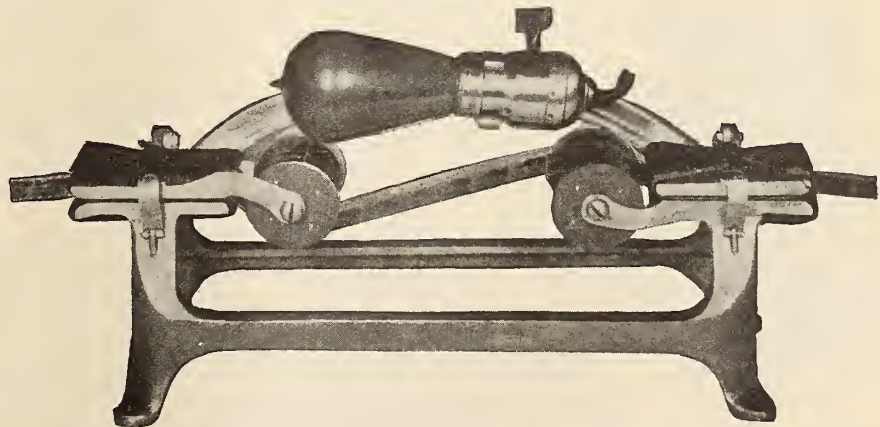
I am sure my friend Roxie will accept this in the kindly way it is intended and would suggest to our managing editor the possible advisability of devoting one page say every other week to a description of Roxie's method, in complete detail, with different productions.

As to Reel Tension

A Kansas projectionist has made certain changes in his upper magazine tension—tension to hold the upper reel in retard—because, as he puts it, "This is one of a theatre chain and they expect a fellow to cut down expenses."

"Cutting down expenses" is all very well, but just the same, any theatre chain or otherwise, should be both willing and able to supply whatever is necessary, and not require the patching up of their projectors with makeshifts. It is a literal fact that in a very large majority of theatres a decided loss is incurred by this "cutting down expenses" in the projection room. By that I

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mean that were more money expended in the projection room there would be more and often very much more satisfactory results at friend box office, and I don't mean maybe, either! I am of the opinion that "cheese paring" in projection room expenses is costing theatre box office in this country and Canada, taken as a whole, at the very least 10 times the amount of the "saving" thus effected, and I'm not at all certain that it is not very much higher than that.

This brother, who unquestionably has meant well and only done what was (wrongly) expected of him, says that while 1,000 foot reels work all right, the 2,000 ones jerk heavily toward the end of the reel. He wants to know just what the upper reel tension should be, measured in ounces.

I don't know! It must be greater for high than for low speed projection. The

reason your large diameter reel jerks, while the 10 incher don't, is that the large one, has greater momentum, and toward the end of the reel revolves at high speed. Use sufficient tension, regardless of how much is required, to hold the reel in retard at all times and under all conditions, but no more. That is the only reliable rule. If the reel at any time "runs ahead" leaving the slack film, then the tension is not sufficient. Experiment until you have just enough tension to avoid slack film in the upper magazine, and no more.

The brother also says that when Mazda is installed the manufacturer recommends filing the gate to admit more light. Wants to know about it.

I don't know just what has been recommended in this line, but it most certainly does not mean to file aperture plate opening. Probably means file the cooling plate, which would really operate to admit more

light where the condenser is close to the film. I would neither condemn nor recommend this, but if it is done the filing should only be sufficient to bring the cooling plate opening large enough that it will clear a thread stretched from edge of free opening of condenser to aperture at their respective top, bottom and sides. If this really is necessary, however, it should be taken care of by the projector manufacturer providing a special cooling plate for use with Mazda.

Foolishness DeLuxe

From a Georgia projectionist comes a letter setting forth the fact that himself and his assistant projectionist have resigned from their positions because a new management posted certain instructions for "Operators" and, without advance notice, made a 10 per cent reduction in salary of the projectionists. The "instructions" posted read:

Operators

No. 1—Daily inspection to be made of all ventilation and cooling equipment—this to include oiling.

No. 2—All lights to be inspected daily, and it is the duty of the operator to make replacements of lights as necessary.

No. 3—Equipment in projection room equipment must be maintained in A-1 condition and repairs made promptly.

No. 4—Optical system of projectors must be cleaned daily.

No. 5—It is the duty of the operator to see that all windows are closed and the ventilation system in operation fifteen minutes before starting the show.

No. 6—Operators must report to general office for special instructions at 10 o'clock each morning.

No. 7—These are positive instructions and must be strictly observed."

In this connection it might be well to observe that these "Operators" go off duty at 11 p. m. I do not know whether or no there is any off hours between or not. Presumably not.

This manager does well to dub his men "Operators," because he could not expect to get projectionists under such conditions. He might just exactly as well, and with just as much show of reason, right and justice expect the "operators" of or in his theatre to do the janitor work, post bills and keep the furnace, if any, going in winter.

What in the name of Heaven has a motion picture projectionist to do with the ventilation system, attending to auditorium light replacements, or opening or closing windows? Even machine operators might well be expected to balk at that. Only instruction Nos. 3 and 4 rightly affect the projectionist or "operator," except that No. 6 would be proper, were the hour what it should be. As to that I don't know. It would depend upon the time the show runs. Certainly no man can in decency be expected to report at the office or in the projection room at ten A. M. and work through until 11 p. m. or even to report at 10 a. m. and work until say 5 and then start again at six-thirty or even seven and work until 11. Such hours are, in this day and age, entirely unreasonable.

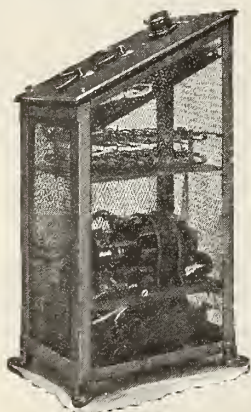
I venture the assertion that this manager will find, in the end, that he has made a serious error in attempting to force such conditions, and to reduce wages when the requirement is better, more high grade work. Reduced wages to projectionists is a step backward, because it makes for retrogression in ambition and ability, and the opposite is what is needed.

Mae Murray Sued for Garb

LOS ANGELES.—Mae Murray is being sued for \$1,476 by the Western Costume Company, for theatrical garb alleged to have been purchased during the last four years.

Why the Syncrovertor is a Better Method of Rectification

The Liberty Syncrovertor is a synchronous rectifier. It represents a new and more efficient means of converting alternating current to direct current, simply and economically.



The no-load requirements of the Syncrovertor are very low, less than 100 watts, as the only power required is to turn the commutator, the actual rectification being done at the commutator, not within the motor.

The watt input is 25% less for equal amperage at the lamp than on any motor generator. This means a saving of at least 25% in power costs.

The Syncrovertor is a single phase multiple machine. Where alternating current has been used by a theatre and the booth

is wired for single phase, as is in most cases, the Syncrovertor can be installed without any change in wiring—a big saving in installation.

The Syncrovertor enables the projector to give a steady light on the screen and is designed to automatically furnish the additional current required by second arc, so that there is no flicker on changeover.

The transformer of the Syncrovertor, with the motor element idle, acts as a compensarc and will furnish current to the lamps. This feature dispenses with the necessity of the customary extra emergency unit.

The Liberty SYNCROVERTOR

A Better Method of Rectification

LIBERTY ELECTRIC CORP.

Stamford, Conn.

Distributed by The National Theatre Supply Co.

Put Thumbs Down on Litigation

(Continued from page 15)

in the view that under the acts and circumstances just related in this case the question of what was reasonable time within which appellant (building owner) was to determine whether it would repair the building was a question for the jury to pass upon. The rule is well established that ordinarily, what is a reasonable time within which an act should be done, like negligence, is a question for the jury."

Therefore, it is quite apparent that this expensive and long-drawn-out litigation may have been avoided and the theatre owner would have saved the \$5,500 paid for rent and taxes during unoccupancy of the building if the lease contract had specified, for example, the following: "In the event the theatre building is damaged or destroyed by fire, or other elements, the lessor (building owner) agrees to notify the lessee (theatre owner) within fourteen (14) days from the occurrence of said fire, or other elements, whether said lessor (building owner) agrees to reconstruct said building without cost to the lessee (theatre owner). But it is further understood that if said lessor (building owner) will not reconstruct said building, then the lessee (theatre owner) may do so, using the insurance money for the purpose, and further the lessee (theatre owner) is not obligated to pay rent for said building during any period said building is damaged or destroyed to the extent that said lessee (theatre owner) is unable to use said building for the purpose of this lease, namely: to conduct a theatre."

* * *

Owners Must Keep Exterior of Premises Safe

In the recent case of Klepper vs. Seymour House Corporation of Ogdensburg, 158 N. E. 29, the owner of a building was held liable in \$20,000 damages because he failed to provide means to prevent ice and snow from sliding from the roof of his building onto the street.

On January 15, 1923, a young woman 29 years of age, while walking with her two children on the sidewalk of State street, a public highway, in front of a building known as the Seymour House, a mass of ice and snow, weighing about 150 pounds, fell upon her from the roof inflicting serious and permanent injuries.

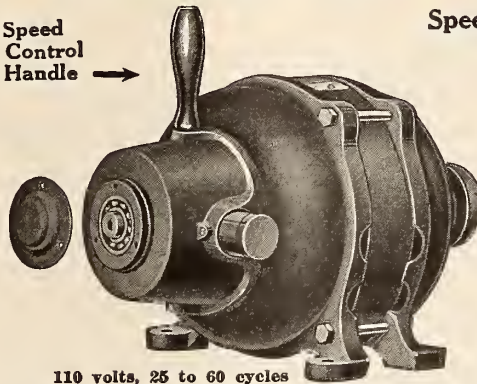
State street is one of the principal streets and highways in the city in which the accident occurred. The Seymour House has been there for many years in substantially the same condition as it was on the day of the accident. During the trial, the owner of the building contended that he was not liable, because the building had stood under the same condition for a long period and no person had been previously injured.

However, the court held the owner liable, and said:

"The owner was under the duty to maintain its building so that snow and ice would not accumulate upon the roof and fall off upon passers-by to their injury. . . . He has no right so to construct his building that it will inevitably, at certain seasons of the year, and with more or less frequency, subject his neighbor to that kind of inconvenience; and no other proof of negligence on his part is needed. . . . He must at his peril keep the ice or the snow that collect upon his roof, within his own limits; and is responsible for all damages, if the shape of his roof is such as to throw them upon his neighbor's land, in the same manner as he would be if he threw them there himself. It was negligence to maintain a building so near the street and so constructed that, in the ordinary course of things, snow or ice was liable to fall from the roof upon travelers on the adjoining highway."

The "Warner" Variable Speed Projector Motor

Speed Control Handle →



110 volts, 25 to 60 cycles

Speeds 150 R. P. M. to 4000 R. P. M.

Speed control entirely self contained within motor.

No external control necessary.

Speed variations accomplished by simply moving the handle as shown in cut.

Hundreds of theatre owners have replaced constant speed motors with "Warner" variable motors.

Write for bulletin

The Wigginton Company

434 North Church Street
KALAMAZOO, MICHIGAN

Also Ventilating Fans and Blowers.



Loew's
Penn Theatre
Pittsburgh, Pa.
Uses 2
Brandts

No waiting at the box office

The patrons' passage into the house is accomplished pleasantly, smoothly and quickly with the Brandt in the box office. It enables any ticket seller to make change one thousand times in an hour. No mental calculations — only one-key-to-press, corresponding to the ticket price—Brandt's subtracting keyboard makes the change automatically and instantaneously and delivers it direct to the patron. Mistakes are mechanically impossible.

Sold Direct
not through dealers

The New
THEATRE MODEL *Brandt*
Junior Automatic Cashier
With the Subtracting Keyboard

30 Days Trial FREE—Use the Coupon



Brandt Automatic Cashier Co.,
Department A, Watertown, Wis.

Please place with us on Thirty Days' Free Trial your Brandt Automatic Cashier. It is, of course, understood that we can return it as we accept the trial without obligation or expense.

Please check whether used on the right or left side of the Box Office.

.....
Firm Name

.....
Individual

.....
City

.....
State

- P C -

1904 - 1928

FROM the earliest days of modern showmanship, the name, Peter Clark, has been the headliner in stage rigging, counterweight systems, orchestra pit and console lifts and mechanical theatre devices. From the gridiron to the sub-basement, on stage and in pit, Peter Clark equipment is both necessary and profitable to the wide-awake theatre man.

Certainly the experience in successfully equipping most of the leading theatres of the country during the "conscious era" of better showmanship should guide your choice of equipment.

Complete estimates, details and descriptions gladly furnished. Send an outline of what you need in building your new theatre or modernizing the present one and let us help you.

PETER CLARK, INC.

STAGE EQUIPMENT

534-550 West 30th St. New York

Those Who Attain Better Projection

USE

ELECTRA

CARBONS

Projectionists Who Seek Better Projection
Will Eventually Adopt Them

HUGO REISINGER

11 Broadway

New York

Also, it was contended that the person who occupied the building was responsible, because the lease contained a clause that the renter was to maintain the interior of the premises in repair.

The court, however, held the renter not responsible, and quoted:

"The building was occupied by separate tenants, one of whom had some special facilities for getting upon the roof, but it does not appear that the place where the snow and ice accumulated was under the control of the tenants, or that they had anything to do with the outside of the roof. . . . The landlords were not excluded from going upon the roof, and so altering its construction that at all seasons of the year it should not produce any inconvenience or danger to travelers on the highway below."

On the other hand, it has been held that a theatre proprietor is liable in damages for injuries effected through failure to maintain the exterior of a leased building in safe condition, if the contract lease between the owner of the building and the theatre proprietor specifies that the latter agrees to keep the exterior of the building in good repair.

Therefore, theatre owners may reduce their chances of financial losses from this source by being sure that the landlord is obligated by the lease contract to maintain the exterior of the building in good repair and in safe condition.

* * *

The Use of Electric Signs

Another common source of litigation is where the lessee of property erects an electric sign on the leased building in violation of the common restrictive lease clause in which the lessor agrees to "not make structural alterations or additions to the property without written consent of the landlord."

This phase of the law was considered by the Supreme Court of New York, in the recent case of Lyon vs. Bethlehem Engineering Corporation, 223 N. Y. S. 506. The facts of the case are that the proprietor of Roxy's theatre obtained permission from the lessee of a nearby building to erect an electric advertising sign upon the roof of the building. This building was leased for purposes other than for the operation of a theatre.

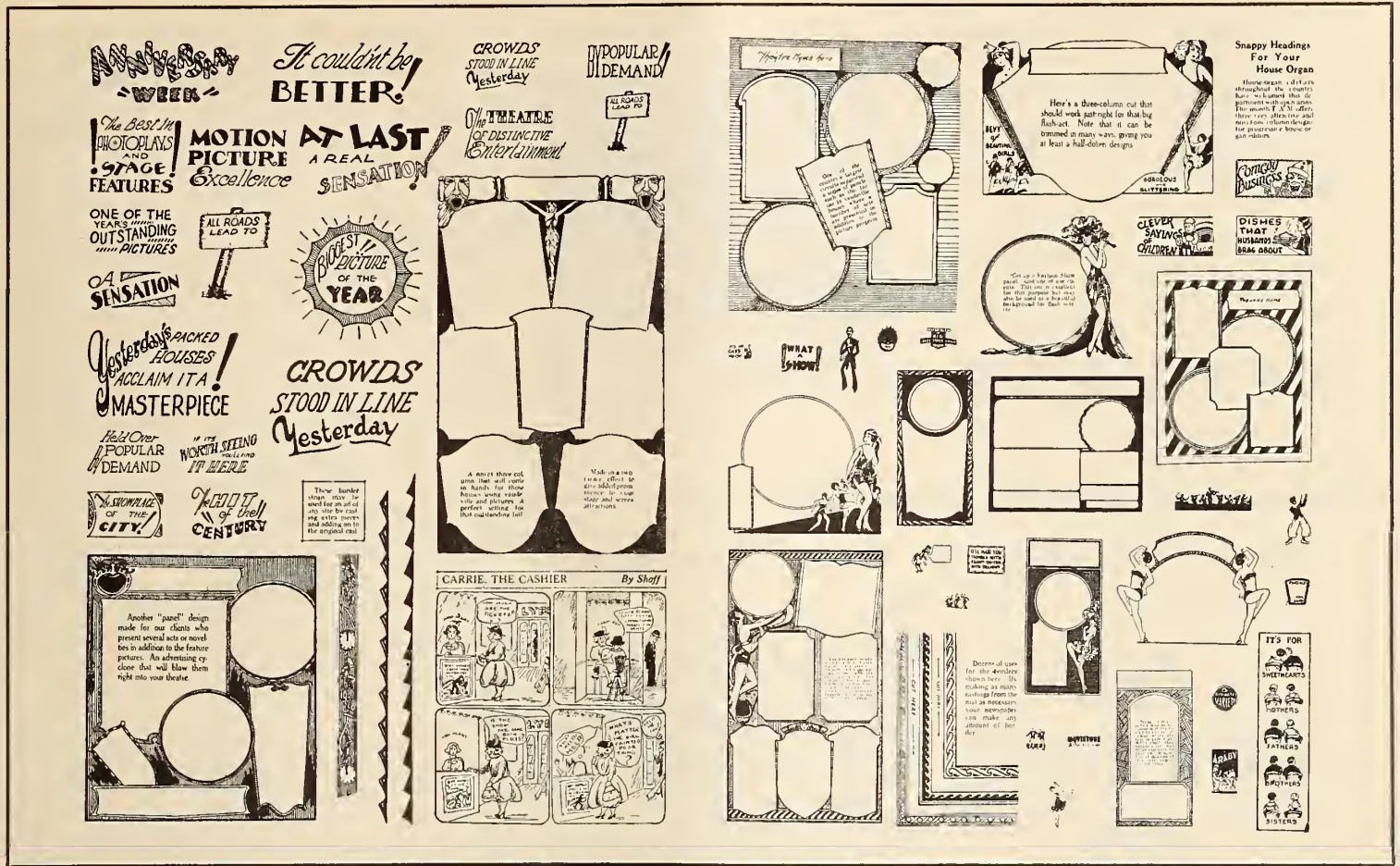
The owners of the building at the southeast corner of Broadway and Fifty-first street, New York, sued to prevent the erection of a sign on the basis that the erection of the sign violated the provisions of the lease of the building which restricted the use of the building to restaurants, stores, storerooms, offices, showrooms, and salesrooms, and also prohibited structural alterations or additions to the property without the written consent of the landlord.

It is important to observe that the court in refusing to grant an order compelling the removal of the sign, in part, said:

"Defendants urge that the terms of the lease are at least ambiguous, and therefore are to be construed most favorably to the lessee, and in this connection they point to the fact that the use of the roofs of buildings in the theatrical section of the city for the maintenance of electric signs is not only common but practically universal. . . . The balance of the slight detriment, if any, to plaintiffs (building owner), which the operation of this sign during this period would cause against the greater harm likely to be worked the defendants, who have apparently erected the sign at a considerable cost, in the belief that they were within their legal rights, impels me to refuse the demand for temporary injunctive relief."

Moreover, the law is well established that the proprietor of a theatre is privileged to erect any kind of an advertising sign, not

(Continued on page 30)



Ad Mat Style Sheets Issued by Ad Mat Service

Making the Ad Writer's Job a Pleasure

A New Plan Which Simplifies the Preparation of Copy for Newspapers and Other Advertising Mediums

EVEN the best printer cannot always give you the border display that you believe most effective.

Border styles are constantly changing, and but few printers make it a policy to keep the so-called "trick" borders in stock.

A solution of this problem is announced by Theatre Ad Mat Service, Inc., of Uniontown, Pa., which is offering to exhibitors a comprehensive mat service, suitable for all sizes of ads and other layouts and for any picture which may be in the stage of promotion.

In producing his service, Ken Woodward, who is prominently known in advertising and exploitation circles, has devised a stock mat that is unusual and eye-catching.

Evidence of the growth of the popularity of the ad mat service, said Mr. Woodward, is the number of large circuits which have recently contracted for the service. Included in the prominent chains which have subscribed for the service are:

Poli Theatres, Hostettler Amusement Company, Great States Theatres, Wilmer & Vincent Theatres, Comerford Theatres, Harris Theatres, George Cohan, Fischer Paramount Theatres, Rembusch Theatres, Midwest Theatres, Inc., Earle Hall Payne, Mark-Strand Theatres, Elm Amusement Company, Kunsky House, World Realty Company, Walter Reade



F. N. Harris' new Amuse theatre at Hart, Mich., which is a model village theatre of the Middle West.

Theatres, Theatrical Utilities Corporation, Schine Enterprises, Variety Amusement, Inc., National Theatre Corporation, L. K. Brin, and several hundred individual exhibitors throughout the country.

Theatre Ad Mat Service, which maintains its general offices and studio at Uniontown, Pa., is the originator of the plan of supplying monthly to theatres a large variety of suitable borders, illustrations and slugs in a wide variety of sizes. All illustrations are furnished in mat form and give to the progressive theatre owner one of the constructive ideas in theatre promotion.

The February issue of the service is now out and contains nearly 200 advertising ads and novelty designs.

Coolidge Hears Himself Through Fox Movietone

The East Room of the White House was the theatre. Calvin Coolidge was the audience. The "picture" was Fox Movietone's recording of the President's speech to Colonel Charles A. Lindbergh after the latter's flight to Paris. While it is not announced that any witness deponeth further, it is fair to assume that the audience was pleased.

"Hush Money" Brings Profits

Don't let the fear of noise prevent you from adding a profitable bowling alley or ballroom to your theatre building. We can stop the noise from reaching your audiences or other parts of the building.

The Stevens System is approved by theatre owners, architects, bankers and business men everywhere.

SEND TODAY for free illustrated book describing the Stevens System in detail. Estimates upon request.

STEVENS SOUND-PROOFING CO.
407 So. Dearborn St., Chicago, Ill.
Representatives in all large cities



STEVENS SYSTEM

Of Sound and Vibration Control

Three Styles—Moderate Prices—Convenient Terms

THE REPRODUCO PIPE ORGAN

Recent Installations:

- Smith Theatre, Barnesboro, Pa.
- Lewis Brecka, Chicago, Ill.
- J. Delisi & Co., Avonmore, Pa.
- Oskar Korn, Fort Stockton, Tex.
- T. W. Sharp, Little Rock, Ark.
- Tokyo Theatre, Veedersburg, Ind.
- Eagle Theatre, Jeanette, Pa.
- Lyceum Theatre, New Orleans, La.
- Oskar Korn, Pyote, Tex.
- Idle Hour Theatre, Tama, Ia.
- State Theatre, McComb, Miss.
- Rialto Theatre, Bloomington, Ill.

Is the original in its field. The only one with 10 years of steady, satisfactory performance back of it.

DON'T EXPERIMENT

Get the Proven and Successful

REPRODUCO PIPE ORGAN

Ask the men who use them.

Over 1600 in daily use.

The Reproduco Pipe Organ Co.

715 N. Kedzie Ave.

Chicago

Illinois

Reproduco Pipe Organ Co.,
715 N. Kedzie Ave., Chicago, Ill.

Send me descriptive booklet and names of users of the Reproduco Theatre Organs.

Name.....

City.....State.....

Staff of Theatre Managers School Announced in East

THREE men, widely known in theatre circles, were named this week as staff instructors of Moving Picture Theatre Managers Institute, 135 West 44th street, New York, which will train men and women in theatre management and operation. The first term of the Institute opened on January 16.

D. M. Baltimore has been selected as director of the Institute and will also act as instructor in theatre technic. He has had years of practical experience as theatre manager and owner, and has been active in the theatrical field since 1908. He was also vocational instructor at Delaware State College.

Mark Weisberg has been selected as instructor of theatre management and service. Mr. Weisberg comes to the Institute with an enviable record, backed with many years of practical experience in the theatre field. He was for several years connected with New England Theatres, Inc., also Olympic Theatres, Inc., both subsidiaries of the Publix chain. He also was managing director of the Oxford theatre, Bronx, N. Y., which position he resigned to become affiliated with the Institute.

* * *

As instructor of advertising, publicity and exploitation, J. Raymond LeStrange has been selected. Mr. LaStrange has been a prominent theatre and publicity and exploitation manager for several years. He is particularly well versed in publicity and exploitation, having had many years experience in all phases such as theatres, roadshows, acts and producers. He was also publicity director of Cosmopolitan Productions and has managed among others the Forest Hills theatre and Colonial theatre, a Bronx vaudeville house, and the Century theatre, New Britain, Conn.

More recently he was publicity manager of the American and Canadian Theatre Circuit.

In training its students the Institute will use, where possible, visual education. Motion pictures, slides, illustrations, drawings and sketches will be the medium used. The graphic method of representation will be resorted to wherever the subject will permit. In this matter the student is enabled to grasp subjects more readily.

The Institute occupies an entire floor especially designed for training men for the theatre. The classroom which is a miniature theatre, has all the refinements of a modern theatre. It is equipped with all of the latest equipment and mechanism as would be found in the theatre of today. It is in this main classroom where the student will do most of his practice in advertising, publicity, exploitation, service and administration.

* * *

Another interesting innovation will be the stage where the student studies and practices stage presentations. This stage is arranged with two proscenium openings, one facing the main classroom and the other, the laboratory. This enables students who specialize in stagecraft to use the stage without interfering with students studying management, in the main classroom.

The stage itself is arranged for the study and practice of stage setting, technics and curtain combinations. For the study of lighting effects the electrical connections are so arranged that any desired combination may be secured. This flexibility is desired as the students will go into research for new and original lighting effects. Under the guidance and instruction of the faculty the students will develop stage, holiday and special presentations and prologues.

MUSIC IN THE THEATRE

Hindsight and Foresight

By DICK MAXWELL

IF all of us had one-hundredth as much foresight as we have hindsight, there would be many, many more millions of dollars rolling into the tax collector's office each year, and that would mean that hundreds, yes thousands, more of us would have a nice fat income and would be "sitting pretty."

We all can, and must, make our own opportunities, although, every now and then, opportunity knocks at our doors only to be turned away due to our lack of foresight. I may have turned opportunity away for the same reason many times, just how many times I shall probably never know. However, there is one time that I do know about, and, I am being reminded of it daily.

About seven years ago, Miss Lee and myself were hired at the Allen theatre in Cleveland, O., to pose in tabloids. The tabloids soon gave way to the prologue, and the prologue in turn gave way to the presentation, and in a short time I worked my way to the position of dancing master for the theatre.

* * *

During our stay, which was 64 consecutive weeks, Miss Lee and myself arranged and staged prologues (sometimes running only five minutes) and presentations (some of which ran as long as an hour and a half) and using as many as 50 people. No band was used on the stage but we had about 30 pieces in the pit. Neither did we have a master of ceremonies; however, everything was programmed. We also had our own scenic artist and costumer, and it was very seldom that any scenery or costumes were brought in from outside sources.

The first 45 or 50 weeks, the talent used was all local, but we packed them in the biggest part of the time, and the Allen seats around 3,000. The last few months that the Allen Theatre Corporation of Canada had posses-

(Editor's Note: The subjoined reminiscence by Dick Maxwell of Maxwell & Lee, presentation artists, is illustrative of the advance of the stagemore in the motion picture theatre. Publication of this article in "Better Theatres" is supplementary to the regular issue of "Presentation Acts" which will be found on page 51 in "Exhibitors Herald and Moving Picture World," and represents a monthly expansion of that department.)



Maxwell and Lee

sion of the theatre, outside talent and names were booked in, such as, Louise Fazenda, Lew Cody, Bryant Washburn, Eva Tanguay, Joe Frisco, and many others. This however, did

not lighten the work of producing as we still kept most of the home talent, several of whom have become successful professionals.

In 1922 the Loew interests took over the theatre and it was closed for a few weeks. At that time Miss Lee and myself, never realizing that the presentation in picture theatres would ever develop into its present stage, and figuring that vaudeville would be much easier as we would not have to be rehearsing at all hours of the night, we left the presentation field. We have regretted that move many times since.

* * *

I advise those that are in the presentation game now to stick with it, as presentation with pictures is here to stay. Not necessarily in its present form of stageband policy, but in some form or another. The many million dollar picture palaces there are now, with those that are being built all the time, could never exist with only pictures and a symphonic orchestra, but must give their patrons a variety of entertainment in order to keep their theatres out of the red.

Just as we are an illustration of hindsight, Fanchon and Marco are an illustration of foresight. They stuck to the game from its early stages, and are now producing presentations for more theatres than any other organization.

Many persons claim credit for originating the presentation in picture theatres; however, I believe that S. Barret McCormick, now connected with Pathe, and who was manager of the Allen theatre during the time it was owned and operated by the Allen Theatre Corporation, was the pioneer producer of this class of entertainment. Before coming to the Allen, Mr. McCormick staged presentations at the Circle theatre, Indianapolis, and, previous to that, he staged them in several theatres in California.

Sentry Device Goes Into All Fox Houses

A CONTRACT has been entered into between Sentry Safety Control Corporation and William Fox whereby all Fox theatres, laboratories and studios with projection rooms will be equipped with the fire-safety device manufactured by Sentry.

Officials of the manufacturing concern consider it the most important contract they have consummated thus far.

Joseph E. Cohen, chairman of the board of directors of Sentry, said yesterday:

* * *

"This contract with Mr. Fox is important, not only in a business sense, though of course that is a consideration, too. We measure its importance chiefly, however, on account of the recognition it brings us. There has been at no time any question of the merits of the device. We have been oversold for a period of four

months and have found it extremely difficult to bring up our manufacturing facilities to keep pace with orders. Mr. Fox's purchase of Sentry protection stamps indelibly on the product the approval of the motion picture industry's foremost group.

* * *

"One thing in the negotiations that interested us very much was Mr. Fox's attitude as a buyer. He displayed practically no interest in the very real economic value of the Sentry Safety Control; by that I mean the savings in insurance costs which the installation of the device is certain to bring. The one determining point which interested and influenced him was the factor of safety. Once he was satisfied that the Sentry Safety Control actually was a 100 per cent automatic safeguard from fire while film is in use, there was no further

question. What he wanted to do was to insure his patrons and employes from fire in the real, the actual sense; not merely a money sense. Convinced our device does exactly that, he was not interested in its money saving features.

"We feel that in the Sentry Safety Control we have a device that represents the greatest technical advancement in motion picture science for at least the last two decades. It represents the achievement of what theatre men have always wanted; freedom from the worry and menace of fire."

* * *

The main office of Sentry Safety Control Corporation is in Philadelphia. A New York office is maintained at 1560 Broadway. Distribution is through National Theatre Supply Company.

Gain these Orchestra Profits through increasing tone and volume 20%!



This Gallagher Music Stand Resonator and chair were designed expressly for motion picture theatres. The catalog will explain their many advantages.

GALLAGHER PIT EQUIPMENT

The Gallagher Resonant Orchestra Base makes small orchestras "large" ones and large orchestras "symphonic" in results. The cost is a secondary issue because the installation pays well by making your orchestra a box office attraction. This marvelous sound amplifying instrument may be installed in your orchestra pit overnight—after the final show. Get the facts.

GALLAGHER ORCHESTRA EQUIPMENT CO., INC.

616 Elm Street, Chicago, Ill.

West Coast Office—1487 W. Washington Boul., Los Angeles, Calif.

The GALLAGHER ILLUSTRATED CATALOG Is Free

NEW IDEAS In Lighting Effects



Effects that are different are easily obtained with Brenkert devices. A twist of the wrist accomplishes effect combinations that would be tremendously laborious, if not impossible, with old type equipment.



Get the Brenkert Illustrated
Catalog

A book every theatre should have,—
a complete catalog of latest effect-
lighting devices.

Brenkert

BRENKERT LIGHT PROJECTION CO.

St. Aubin at E. Grand Blvd.

Detroit, Mich.

Dissolving slides with but a single arc. The P-6, working on the reflector arc principle, will do this and so, quite logically, will reduce operating costs more than 50 per cent, in addition to providing the very best slide projection yet attained. A new arc burner, automatic arc control, double achromatic lenses, and very simple adjustments are provided.

Put Thumbs Down on Litigation

(Continued from page 26)

damaging to a leased building, unless the lease specifically prohibits the installation of signs.

* * *

Duties of Different Proprietors of Amusement Places

Every theatre, or other place of amusement, is controlled in different degrees by the owner of the property, the lessee of the premises, and the operators of various concessions.

It is important to know that the degree of care of each of these interested parties is dependent upon his assumed obligations.

For instance, it is well established that a theatre or amusement park proprietor is bound to exercise an ordinary degree of care to maintain the premises reasonably safe for patrons. Otherwise, he is liable in damages although an injury is effected by instrumentalities which are not dangerous to his knowledge.

On the other hand, the liability of the owner of the premises, on which the amusement is conducted, is quite different from that of the lessee, or operator. For these reasons the decision of the higher court in the recent case of Frear vs. Manchester Traction, Light & Power Co., 139 Atl. 86, is unusually important because all phases of the law relating to the duties and liabilities of the owners of theatre buildings and amusement parts, principle lessees, and sub-lessees were thoroughly considered.

The facts of the case are that the Manchester Traction, Light & Power Company leased an amusement park to a person who in turn leased concessions to various individuals. One of the concessions consisted of the exclusive rights of a man named Williams to operate a Ferris wheel. During one of the regular trips, the wheel collapsed, seriously injuring a woman passenger, who instituted legal proceedings for damages against the traction company, the lessor of the park, and Williams.

In order that the readers may readily understand the effects of the decision in this case, it is well to understand that the liability of the following parties are equal: the traction company and the lessor of a theatre building; the lessee of the park and a lessee of a theatre building; and Williams and any person who leases from a theatre operator concession checkroom privileges, or the rights to sell candy, soft drinks, cards, and the like.

Injury on which this suit was filed resulted from the breaking of the axle of the Ferris wheel. There was evidence that the axle was of insufficient size, and that, in addition to this defect in the original construction, the supports at one bearing were not sufficiently secured, and that as a result there was improper motion of the bearing, thereby putting still further excessive strain upon the axle. The court held that these two defects, or either of them, if found to exist, would warrant a finding of negligence on the part of any one responsible for the reasonable safety of the wheel.

* * *

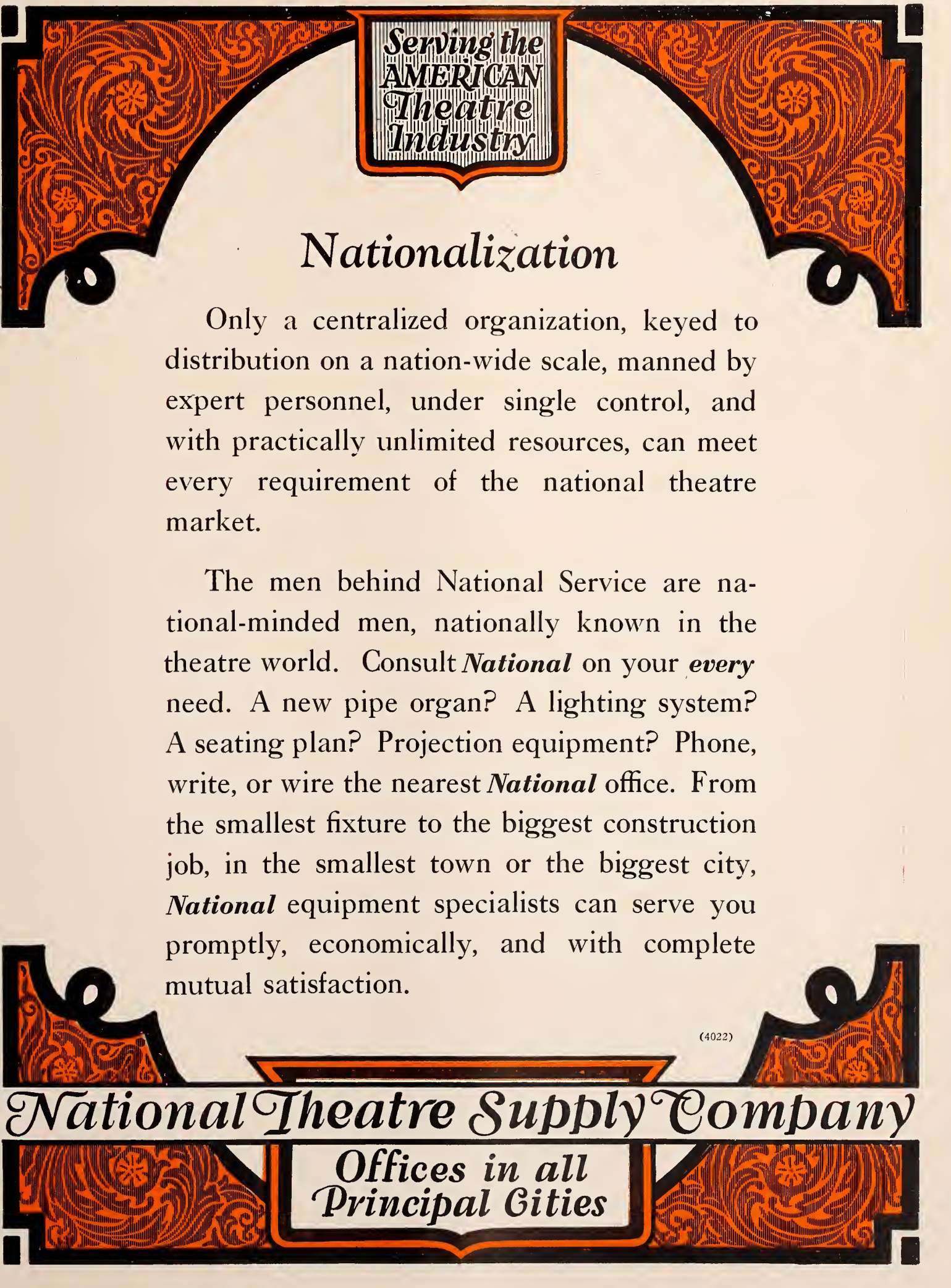
Therefore, the important question presented the court was whether the traction company, the lessee of the park, or Williams, was responsible for the injury.

There was undisputed proof the axle was of the size used by the manufacturer of the structure, who apparently built a considerable number of Ferris wheels. Also, the wheel had been successfully operated for some years.

From this Williams argued that he was free from any fault as to the size of the axle, because it was a "standard make."

However, in explaining the duty of Williams the court said:

"It is said that in these respects Williams learned as much about it as the average man would have learned, and is therefore free



Serving the
AMERICAN
Theatre
Industry

Nationalization

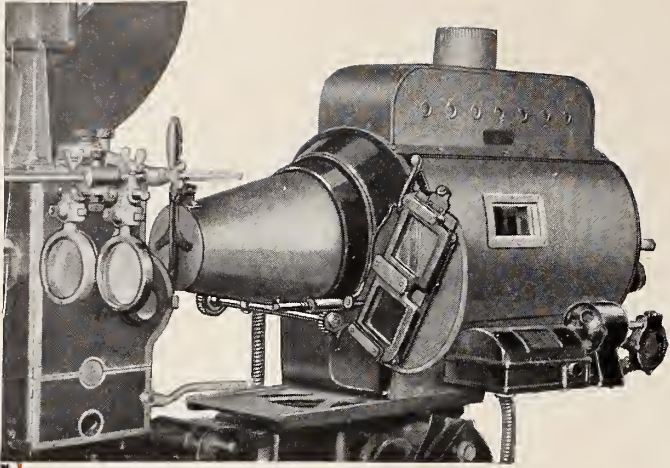
Only a centralized organization, keyed to distribution on a nation-wide scale, manned by expert personnel, under single control, and with practically unlimited resources, can meet every requirement of the national theatre market.

The men behind National Service are national-minded men, nationally known in the theatre world. Consult *National* on your *every* need. A new pipe organ? A lighting system? A seating plan? Projection equipment? Phone, write, or wire the nearest *National* office. From the smallest fixture to the biggest construction job, in the smallest town or the biggest city, *National* equipment specialists can serve you promptly, economically, and with complete mutual satisfaction.

(4022)

National Theatre Supply Company

Offices in all
Principal Cities



**Greatest
in
Value!**

THE
Peerless
"The Super Reflector Arc Lamp"

**DISSOLVING STEREOPTICON
ATTACHMENT**

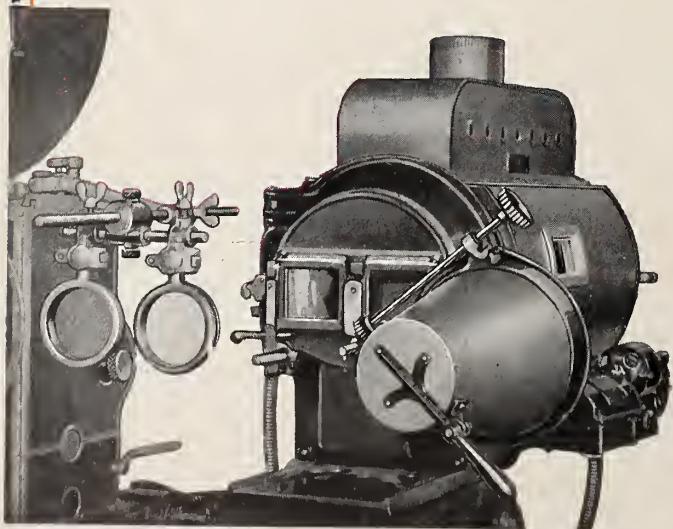
IT is now over SIX MONTHS since the manufacturers of Peerless Reflector Arc Lamps introduced for the first time a reflector arc lamp dissolving stereopticon. During that period over seven hundred (700) theatres have availed themselves of the advantages they made possible and the savings they afford.

In the Peerless Dissolving Stereopticon Attachment you have an automatically fed arc lamp and an instantaneous change from a motion picture projection to a Dissolver without extra wiring or generator equipment.

Dissolving stereopticon views and pleasing lighting effects are now possible without the installation of separate equipment.

The PEERLESS Dissolving Stereopticon Attachment opens a wide field of projection possibilities for the theatre now using PEERLESS Reflector Arc Lamps as well as those contemplating the purchase of new equipment.

Remember please—there are more PEERLESS Reflector Arc Lamps in use than the combined total of all other makes put together. That to avail yourself of the great advantages reflector arc lamps afford, PEERLESS must be your choice, and after you have thought the matter over and have made direct comparisons we then ask—



WHY HAVE LESS?

Have you written for our new catalogue?

Distributed by the National Theatre Supply Co.

Mf'd by

J. E. McAULEY MFG. CO.

552-54 W. Adams St.

Chicago, Ill.

The Influence of **THIS...over**

THAT

THE
KILGEN
WONDER
ORGAN

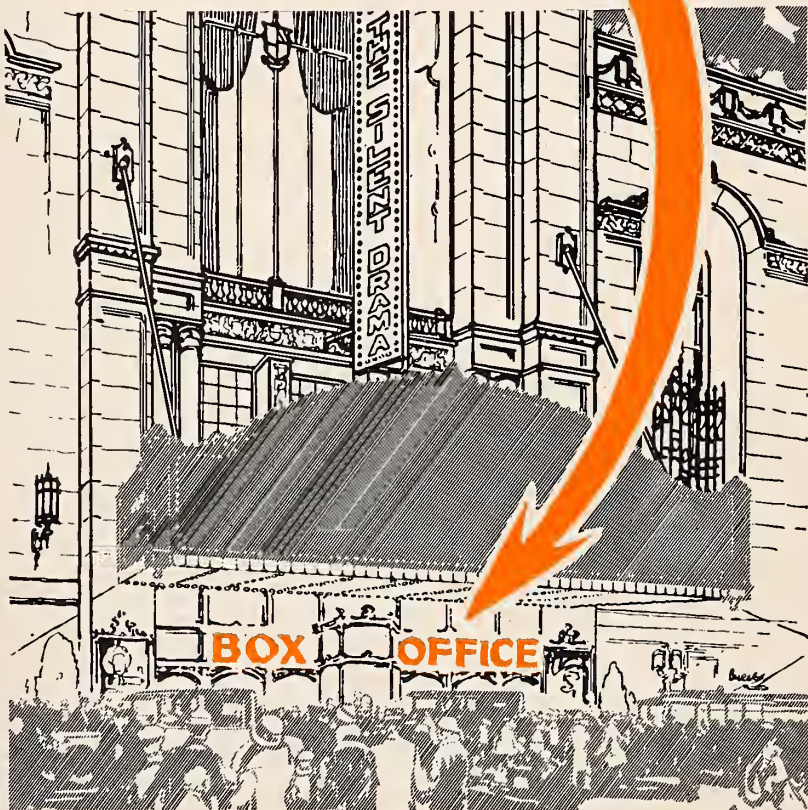
"Successful exhibitors
have found that next to good
Pictures and an attractive House,
outstanding Pipe Organ Music has probably the greatest
influence over attendance, and satisfactory box office receipts."

more than a mere Pipe Organ

A Kilgen Organ in your Theatre gives a realism, a vigor, a *thrill* to your productions which carries the drawing power of your house far and wide. More than a mere Pipe Organ—since it is wholly designed for theatrical work, it strengthens and enhances every emotional effect which your screen portrays.

Shrewd exhibitors know this. Yet many a one, desiring to take fullest advantage of profit-adding Pipe Organ possibilities, is frankly puzzled to know just what qualities to look for, and what organ it is best to buy.

All the questions which arise in this connection are intelligently and fully discussed in our treatise on modern Theatre Organs—a book written from your standpoint. It will be sent free on request. Write for it today, to any of the National Theatre Supply Company's offices, or direct to Geo. Kilgen & Son, Inc., 4020 N. Union Blvd., St. Louis, U. S. A.



Kilgen

Wonder Organ

THE VOICE OF THE SILENT DRAMA

A CONDITION THAT
SHOULD BE CORRECTED

WORNOUT PROJECTORS
AND
DEFECTIVE PARTS

ARE COSTING EXHIBITORS
MILLIONS OF DOLLARS
EVERY YEAR
IN LOSS OF PATRONAGE
AND INJURY TO PRINTS

F. H. RICHARDSON

BETTER PROJECTION PAYS

DEPEND UPON
SIMPLEX AND
POWER'S PROJECTORS



International Projector Corporation
90 Gold Street

New York, N. Y.



from fault. It may be conceded that a person with no expert knowledge of the sufficiency of steel to withstand strain would not appreciate the danger. *But that does not dispose of this issue.* The question is whether the man of Williams' lack of scientific knowledge ought not to have appreciated his ignorance, and have taken steps to obtain the expert advice necessary to enable him to act intelligently upon the matter he had to decide. He was about to enter upon an undertaking involving highly dangerous situations to the patrons of his venture. It was essential that the precautions he took should measure up to such a situation. . . . Would not the average man, entering upon an undertaking involving such hazards to many other persons, make investigation, and inquire of those skilled in the science of steel construction? It would be manifest to him that he had no sufficient knowledge to pass upon the question, and that it was one for expert engineers. It cannot be said as a matter of law that in such an undertaking he would rely upon the maker, or assume that use for a few years was a sufficient guaranty for continued safety."

Therefore, it is quite apparent that a concessioner is bound to exercise prudence to know that the appliances under his control are safe and unlikely to effect injury to patrons of the theatre or amusement park.

* * *

The next question considered by the court was the proper method of determining whether or not the lessor, or owner of the park, was responsible for the injury.

The counsel for the injured woman contended that the traction company was liable, because it failed to exercise care to know that the Ferris wheel was unsafe, and further that it displayed advertisements on its cars inviting the public to go to the park for amusement.

However, the court held the traction company not liable, and explained this phase of the law, in the following language:

"The issue of liability of the street railway involves the question whether there is any evidence of a relation existing between the railway and the plaintiff (injured patron) and the extent of the duty arising from such relation. The railway was the lessee of the park as a whole, and advertised it as a place of public resort. . . . Surrender of control of the premises to Williams did not free the railway from responsibility. . . . The doctrine of nonliability for the negligence of an independent contractor, or a lessee, does not control the rights and duties of these parties. A duty was imposed, not because the railway was liable generally for faulty construction or negligent operation, but because its acts made it a sponsor for the enterprise. . . . There is no evidence to sustain a verdict against the traction company. Aside from the facts that it was the sole owner of the stock of the street railway, and leased the park to the railway, and the concession to Williams, it does not appear to have had any connection with the transactions involved here."

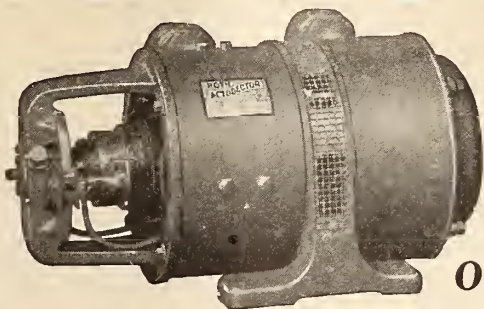
* * *

The court instructed the jury regarding the legal duty of the person who leased the park from the traction company, as follows:

"If the accident resulted from 'a flaw in the axle for which the defendants were in no way responsible, of which they had no knowledge and which they could not by the exercise of reasonable care and diligence have discovered, and if this was the sole cause of the accident, you may be justified in finding that none of the defendants were liable.'"

Therefore, it is quite apparent that the owner of a theatre building, or amusement park, is liable in damages for failure to exercise ordinary care and prudence to protect patrons against injury, if he takes an

(Continued on page 34)



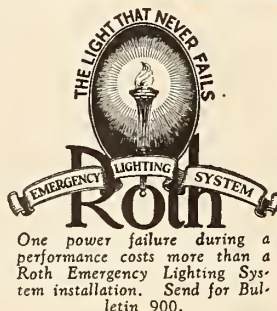
Even an inexperienced operator can get better results with ACTODECTOR

STRONG, clean-cut pictures— a steady automatic supply of current at the arc—these are the results of ACTODECTOR.

Even an inexperienced operator can get better pictures, and at lower costs, with this protection at the arc.

There is nothing to adjust, nothing to watch—merely close the switch and strike

the arc. ACTODECTOR assures absolutely steady projection at all times even during the change-over and when two arcs are being carried at the same time. No dimming or wavering—not a flicker in the picture—all of it gets on the screen when ACTODECTOR supplies the arc. Bulletin 650 tells the details.



ROTH BROTHERS & CO.

1409 W. Adams St., Chicago, Ill.

Distributors in all Principal Cities

Export Department, 44 Whitehall Street, New York City

We also make special motor generator sets, motors for ventilating and pump service. Write for bulletins.

QUALITY BUILT UNIFORMS



PRIDE IS PROFIT IN UNIFORMS

It compliments your patrons if you serve them politely with *gentlemenly looking* attendants. Uniforms build and hold morale. Ask about our uniform service in your neighborhood.

MAIER-LAVATY CO.

Quality Built Uniforms

2141-45 Lincoln Ave.

Chicago

Illinois

MAIER-LAVATY CO., 2141-45 Lincoln Ave., Chicago Ill.

Please send me, without obligation, your catalog together with samples of materials.

Name.....

Theatre.....

City.....State.....

Theatre Ads and News in Milwaukee

"SINCE the theatres pay more for their advertising than other business houses, they are entitled to a fairly decent 'break' in the news columns, and they are getting it," reports a *Better Theatres* correspondent in the accompanying article on theatrical news and advertising in Milwaukee. The Wisconsin News has been particularly co-operative with the theatres in special exploitation stunts, which, of course, are circulation builders also. The reproductions below give a graphic account of the Milwaukee situation.

to these Limericks—Win FREE tickets to:

GARDEN

MARY PICKFORD

"MY BEST GIRL"



Rules of the Contest

1. The best limerick written by a resident of Milwaukee.

2. The limerick must be original and must not have appeared in any other publication.

3. The limerick must be sent to the Garden Theatre, 112 West Mary Pickford, Milwaukee, Wis., by January 25, 1928.

4. The limerick must be in English and must be suitable for publication.

5. The limerick must be at least 10 lines long.

6. The limerick must be in the form of a limerick.

7. The limerick must be in the form of a limerick.

8. The limerick must be in the form of a limerick.

9. The limerick must be in the form of a limerick.

10. The limerick must be in the form of a limerick.

Why "My Best Girl" Likes to Read the Wisconsin News

Wisconsin likes to read the Wisconsin News. Not only does it give her the latest news of the day in an interesting manner, but it includes many features desired especially by women.

These comprise the articles and the latest in fashion news. Fashion plays a large part in the life of the woman and she is always interested in the latest in fashion news.

My Best Girl reads only the News. The paper that she reads chooses. Its features are the best and its news is the most reliable.

And on the Screen

The Screen

Blommers' ICE CREAM

Christmas Is a Home Day

Give Something for the Home

There is no more time to give with indulgence. Home decorations and Christmas gifts are being bought in great quantities. The time is now to give something for the home.

Blommers' Ice Cream is the perfect gift for the home. It is delicious, refreshing and healthful. It is the perfect gift for the home.

Blommers' Ice Cream is the perfect gift for the home. It is delicious, refreshing and healthful. It is the perfect gift for the home.

ALHAMBRA

DAVIDSON

MAJESTIC

PABST

SEE YOURSELF

CAGLES

WELLS

AGNES

THE ELKS CLUB

THE ELKS WANT A RED HEADED QUEEN

THE ELKS CLUB

A tieup between the Wisconsin News and the Garden. Four stores inserted ads with a limerick featuring "My Best Girl." The reader supplying the best last line received a ticket free.

Theatrical advertising and theatrical news in a Sunday issue of the Journal, evening paper, showing how the week's programs, stories of the stars, and pictorial layout equal more than half the advertising space. This news page is a regular Sunday feature.

Many Matrimonial Ventures by Selfish Actions

MOVIE DIAL

RAMBLERS COMEDY HIT AT DAVIDSON

HOROSCOPE

DAUGHTER TO BE HONORED WITH DANCE

Laundry Washed Clothes

Guard Health

For Facial Eruptions

ROYAL WHEAT JAZZ BAND

DAVIDSON

ORPHEUM

ALHAMBRA

MAJESTIC

PABST

SEE YOURSELF

CAGLES

WELLS

AGNES

THE ELKS CLUB

THE ELKS WANT A RED HEADED QUEEN

THE ELKS CLUB

Another comparison of Sunday advertising and news space, these pages being from the Sentinel, the only morning paper. Like the News, the Sentinel is considered by Milwaukee showmen as particularly willing to co-operate with them. The generous amount of theatrical features and news shown above indicates the attitude of this paper. On one other day, Friday, advertising often rivals that of Sunday in all papers, since most of the large downtown houses change bills Saturday.

The Sentinel stimulates advertising on dull Monday by giving a fairly complete review of the downtown shows and other motion picture reports, which are run contiguous to the paid space.

What the Wisconsin News Did:

CONDUCTED a limerick contest for the exploitation of "My Best Girl" at the Garden—Ran names picked from the directory through the want ad columns, the owners finding them to receive free tickets to the theatre in the tieup—Aided the Alhambra in exploiting Buster Keaton in "The General" by printing each day a "still" of Keaton in a previous picture, those identifying the film from which the "still" was taken to receive free tickets—Staged a walking race at Marquette University stadium when Harry Langdon in "Tramp, Tramp, Tramp" played a local theatre. The Sentinel is another paper that stands behind its theatre advertisers. The 'Better Theatres' correspondent says:

Milwaukee Newspapers Cooperate With Their Theatre Advertisers

THE majority of theatre men in Milwaukee say that the local papers are giving them a square deal in handling their advertising and as a result in most instances theatre advertising in Milwaukee newspapers has increased. Of course since the theatres pay more for their advertising than other business houses, they are entitled to a fairly decent "break" in the news columns, and they are getting it.

It might be said that this increase has followed naturally with the increase of theatres in the city, but there are many theatres in Milwaukee which have been in business for many years and which have increased their advertising space. Theatre advertising space has increased and the newspapers have in turn increased their news space for the theatres.

In most instances the downtown houses carry the largest ads, are the most consistent advertisers, and of course get the most news space. Friday night ads are always the heaviest of the week, with the exception of those on Sunday, because all downtown movie theatres with the exception of the Garden, change their programs on Saturday. For instance the Alhambra on Friday nights will run an ad three columns deep and six inches long, with approximately the same space on Sundays, but will take only a two-inch column on the other week days.

Saxe Increases Space Run Ads en Bloc

With the addition of three theatres within the past four or five months and the inauguration of a stage band policy at the Wisconsin, Saxe of course has increased advertising space. It was only within the past few months that this chain ran its 14 theatres in Milwaukee in one advertisement. Prior to this each theatre was advertised separately. On Sundays Saxe runs approximately 15 inches, three columns deep. This advertisement carries the shows of all the Saxe houses in the city, the downtown houses, which includes the Wisconsin, Merrill, Strand, Miller and Princess taking the greater space, the neighborhood houses smaller.

Something comparatively new which Saxe is carrying on in advertising and which has been meeting with success, is the placing of advertising on other than the amusement page, stressing the admission prices of the new neighborhood deluxe houses. These theatres include the Tower, Oriental, Uptown, Modjeska and Garfield, at which the admission prices have been reduced to 30 cents for evenings from Monday to Friday inclusive.

Because of the Saxe chain and the Milwaukee Theatre Circuit, there are really only two other downtown picture theatres, with

the exception of the Orpheum and Majestic, both of which play vaudeville besides the photoplays and advertise separately. The Alhambra is a member of the Milwaukee Theatre Circuit, but as the circuit's other theatres are neighborhood houses, the Alhambra advertises separately. The other house is the Garden. The latter, since it is under new management and has Vitaphone, does a great deal more advertising than before.

Advertise Daily in Journal Get News Space Accordingly

There are 32 neighborhood houses each of which take a half an inch of space every day in the Milwaukee Journal, and they always have a section of the amusement page to themselves, arranged in alphabetical order. The 11 Milwaukee Theatre Circuit houses run the same amount of advertising every night arranged alphabetically in the Journal. But not in the Wisconsin News. And because the News does not carry the advertisements of these 43 houses it does not get as much amusement advertising as the Journal. A theatre which usually carries an inch in both the News and Journal is the Milwaukee theatre, a neighborhood house. In all there are about 60 neighborhood houses in Milwaukee, about 45 of which advertise in one or more of the three leading dailies in the city.

In respect to news space, the Journal gives approximately half a page on Sunday to the pictures at the leading downtown theatres and the deluxe Saxe neighborhood houses, as well as at the Milwaukee theatre. The Sunday Sentinel and Telegram, on the other hand, turns over about a full page of theatre notes and pictures, giving the bill for the week at the Saxe neighborhood houses and the Milwaukee theatre. The Sunday Sentinel and Telegram, besides running more theatre news in type, also runs more pictures. On Monday morning the Milwaukee Sentinel, a morning daily, turns over almost two columns, giving fairly complete reviews of the downtown shows and mentioning the uptown shows under the heading, "Movie Dial."

Theatre men from some other cities say that the Milwaukee papers are more willing to co-operate with the theatres than the papers in their sections of the country. The Wisconsin News and Milwaukee Sentinel are especially active in that regard. An example of this is a recent tie-up between the Wisconsin News and the Garden theatre, wherein the News and four prominent merchants conducted a limerick contest in connection with the showing of "My Best Girl" at the Garden. Each of the four ads on a page of the News carried four lines of a limerick featuring the words, "My Best Girl," and to the readers supplying the best last line free tickets to the

Garden were given. The Garden carried an advertisement directly in the center of this page, above an announcement of the contest.

News in Several Tieups Openings Get Good Space

The Wisconsin News has been in a number of other tieups, for instance that of running through the want ads the names of people picked at random from the directory and tying up the name of the theatre with them, so that those who find their names can obtain passes. At another time the News tied up with the Alhambra for the showing of "The General," starring Buster Keaton. In this instance it ran each day a "still" of Keaton in some picture in which he had already appeared at local theatres, and those who could identify the picture from which the "still" was taken, were awarded passes to the Alhambra.

At another time, when Harry Langdon made his appearance at a local house in "Tramp, Tramp, Tramp," the News staged a walking race at Marquette University stadium and offered cash prizes to the winner. Still another time, when the Wisconsin theatre played "Spring Fever," starring William Haines, the Saxe circuit staged a golf tournament at the Lynx course with Milwaukee newspaper sports writers in charge. The local papers are always willing to give space on the opening of a new theatre and to co-operate in issuing special sections on it, as in the case of the opening of the new Garfield recently, when the Milwaukee Journal issued a special section, with Saxe, of course, running considerable advertising in the section.

According to most Milwaukee theatre men, the Wisconsin News and the Sentinel seem to be the most willing to co-operate in exploitation of this kind. The Alhambra, for instance, gained favorable publicity recently in connection with the Peter Rabbit juvenile organization, when several of its musicians sang over the News radio for the organization. The Milwaukee Theatre Circuit in like manner received good publicity when it staged a special free matinee at all houses for the members of the Peter Rabbit club.

Merchants Aid Exploitation With Window Displays

Another factor which has contributed much toward publicity for the theatres, is the merchants. In many instances, they have arranged interesting window displays for pictures which lend themselves well to that type of exploitation.

All in all, the Milwaukee papers co-operate with the motion picture theatres, and consequently the advertising in most instances has increased.

Better Theatre Music—Costs Less

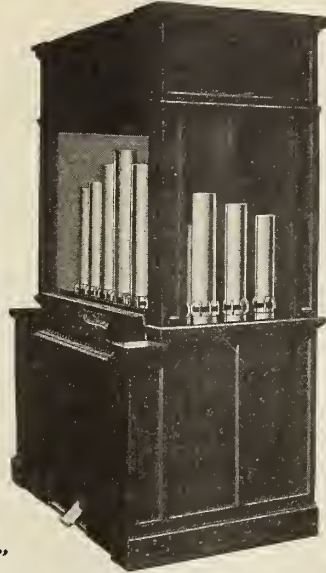


**"Costs Less —
Easily Installed —
Automatic or Hand Played"**

10 Tune Rolls as
low as \$2.50

The
Calliaphone
PRONOUNCE IT "KA-LI-A-PHONE"

**"First
New Tone
in 40 Years"**



THE CALLIAPHONE solves the Theatre Music question. Why spend thousands for a pipeorgan when you can now have a tone that resembles the pipeorgan, but a tone more beautiful—a tone the people love—a tone that hundreds of thousands have written us stating it is the most beautiful tone "on the air." Hear it day or night from 6 A. M. to 9 P. M. daily from "KTNT" on 256 meters. (About 15 to 20 on your dials.) Priced under \$2,000. Comes intact to you so that any handy man can install in few hours. Plays automatically from 10 tune music rolls (as low as \$2.50 per roll). Can be hand played. Compact, has Tremolo and Crescendo effects. Immediate deliveries—easy terms. Write for particulars before buying music, we will save you hundreds of dollars. Can be used as accompaniment with Orchestra, duets with Piano and all combinations. Recently installed one in Opera House, Circleville, Ohio, who says, "It surely is a wonder." Jenkins says—"It will be an innovation in theatrical music."

Muscatine TANGLEY CO. Iowa
A Tone Irresistible—"Prettier Theatre Tone."

Put Thumbs Down on Litigation

(Continued from page 31)

active part in operating the theatre or park, or offers special inducements to persons to patronize the place of amusement being conducted on his property.

The proprietor of a place of amusement is liable for injuries sustained by patrons as a result of his failure to use prudence in inspecting or having inspected at regular periods various parts of the premises to know that the carpets, floors, walks, steps, chairs, and all other devices, are reasonably safe.

A concessioner is liable if an injury is effected as a result of his negligence in providing unsafe appliances, or in doing any act that an ordinarily careful and prudent man experienced in the business would not do.

In a very recent case a higher court explained the degree of negligence for which a theatre owner is liable for injuries effected. This court said:

"The doing of some act which a cautious and prudent man would not do, or the failure to do some act which a cautious and prudent man would not neglect. In other words, negligence is the failure to observe for the protection or safety of the interests of another person that degree of care, precaution, and vigilance which the circumstances justly demand and which a man of ordinary prudence and caution would exercise under the same circumstances."

Better Theatres LETTERS

from Readers

An extension of The "Letters from Readers" department in Exhibitors Herald and Moving Picture World. All communications must be signed.

We Are Checking, Mr. Crichton

CHAPLEAU, ONT., CANADA.—TO THE EDITOR: I am writing you to see if you can give me any information to eliminate a little trouble that we are having with the Mazda Projection lamps that we are now using in place of carbons.

I have installed the lamps strictly according to the instructions issued by the makers of the equipment, who are the General Electric Company and have already written them, but they don't seem to be able to help us at all.

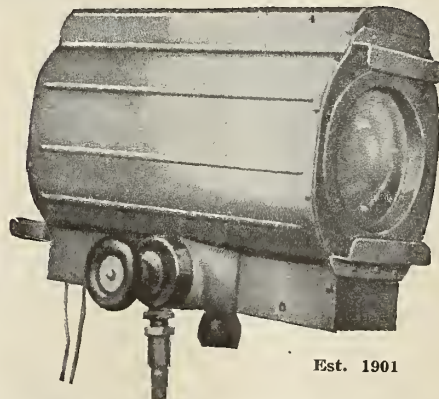
Now our trouble is this: The size of the spotlight that we get on the aperture plate is just about twice as large as necessary and I thought that if we could get this light smaller that it would increase the light on the screen. At present we get a good light on the screen but through the light on the aperture being so large there must be quite a lot of light wasted. Not only that but the heat on the plate is so intense that it takes the temperature out of the tension springs and thereby causes an unsteady picture on the screen and we experience further trouble in that if we run very slow or if anything happens to cause the slightest stoppage of the film in passing the aperture, then the heat is so intense that it causes the film to take fire. Often when I am running the machines slow I can watch the smoke coming out of the aperture plate



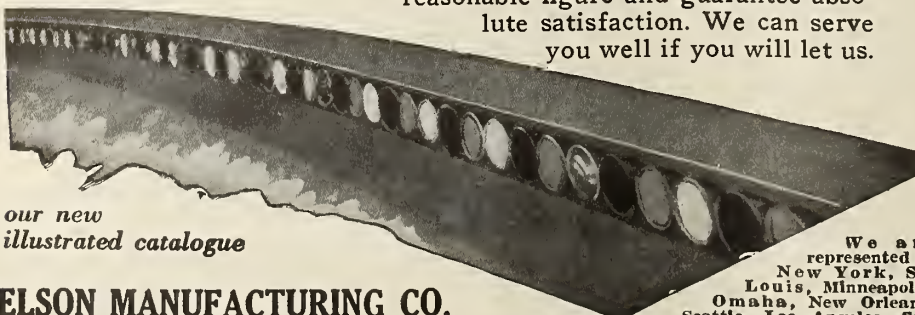
FOOTLIGHTS or SPOTLIGHTS

or any other lighting equipment made by us will give all users the utmost in service and efficiency and every satisfaction anticipated.

LIGHT YOUR THEATRE WITH MADELITE and realize the wonderful quality in lighting equipment that is in use most satisfactorily in De Luxe houses all over the country. We have made stage equipment for eight years and know the needs of your theatre to give you the right equipment at a reasonable figure and guarantee absolute satisfaction. We can serve you well if you will let us.



Est. 1901



our new
illustrated catalogue

BELSON MANUFACTURING CO.

804 S. Sibley St.
CHICAGO, ILL.

Est. 1901

We are
represented in
New York, St.
Louis, Minneapolis,
Omaha, New Orleans,
Seattle, Los Angeles, San
Francisco

hole. Whether it is the film that is smoking or the oil on the film burning I don't know, but I certainly don't like to see it, as it always looks dangerous to me.

I hope that you can give me some information that will eliminate the above troubles, as otherwise I find that the Mazda lamp gives very satisfactory results and are a great saving in the light account.—V. CRICHTON, Regent theatre, Chapleau, Ont., Canada.

The Evil of Over-Speeding

PLEASANTON, NEB.—To THE EDITOR: I read recently in the HERALD an article on over-speeding moving picture machines, an evil that is practiced where there must be two complete shows or in making room for some added stagemore. The article cited several reasons why over-speeding was an evil, such as more danger from fire, etc., which I believe were all correct; but it failed to state, if I remember correctly, the results of the evil on the screen.

I have recently gone to two different large towns to view some special picture and every picture was spoiled by "over-speeding" and the patrons had to pay their money for a jumpy, flickering jumble of scenes with a flash now and then of what was supposed to be a subtitle!

I went to a neighboring city where I went to view that master production, "Ben Hur," and paid a stiff price to see it, too, the same as the rest of the crowded theatre, and the film was sped through the projectors at so high rate of speed that I doubt if I read over three or four complete subtitles of the entire production. Some of the scenes were not much more than a fluttering flash. Such a masterful, beautiful production was "Ben Hur" to fall victim to that outrage "over-speeding." It ought to be possible for the producer and director of "Ben Hur" to sue the theatre manager that allows such an outrage that really detracts 50 per cent of the production's merit. Some might say that the film was old and cut, that caused the short scenes and titles, but to one who has been projectionist and manager, he knows better; nor would such a thing be likely to happen every time one viewed a picture, nor would an exchange be apt to ship a film in such condition to a first run theatre.

The exhibitor whose business is falling off might ask himself if he's presenting his programs in the manner that he would want them presented were he a patron elsewhere.

I have seen some good pictures in a neighboring town that I might mention for the benefit of brother exhibitors who might have them under contract.

"Is Zat So?" Fox, an extra good boxing picture.

"The Joy Girl," Fox, a very good picture that has entertainment plus a good story.

"The Main Event," Pathe-PDC, a very, very good picture with extra fine acting. It's also a fight picture but very different than most of them. Don't be afraid to tell 'em about it.—H. C. MAULER, Liberty theatre, Pleasanton, Neb.

**Larsen and Shearer
Leave Theatre Supply**

Announcement has been made that A. M. Larsen and B. F. Shearer are no longer associated with National Theatre Supply Company at its Portland and Seattle offices.

Predicts All Pictures Will Be in Color

HOLLYWOOD.—That every motion picture produced will be in natural colors within the next seven years, is the prediction of Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corporation of America.

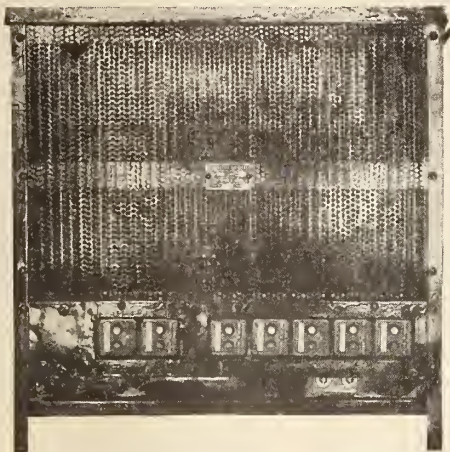
Olive Borden in the Paint

HOLLYWOOD.—Olive Borden has turned painter. While waiting for her next picture Olive is busily engaged in painting the garden furniture at her Beverly Hills home.

EVER GROWING—THE LIST OF SATISFIED PERFECTION USERS

For Continuous and Efficient Service You Need Perfection Rheostats

Installed in the following representative theatres



- Roxy Theatre—New York City
- Paramount Theatre—New York City
- Rialto Theatre—New York City
- Rivoli Theatre—New York City
- Loew's State Theatre—New York City
- Loew's State Theatre—Newark, N. J.
- Loew's Texas Theatre—Houston, Texas
- Loew's 86th St.—Brooklyn, N. Y.
- Loew's State—Columbus, O.
- Astor Theatre—New York City
- Proctor's 86th St.—New York City
- Cohan Theatre—New York City
- Publix Theatre—Buffalo, N. Y.
- New Capitol—Binghamton, N. Y.
- Keith's Theatre—Philadelphia
- Carman Theatre—Philadelphia
- Proctor's Theatre—New Rochelle, N. Y.
- Proctor's Theatre—White Plains, N. Y.
- Fox's Washington—Washington, D. C.
- Earle Theatre—Washington, D. C.
- Capitol Theatre—Pottsville, Pa.
- Keith's Memorial Theatre—Boston, Mass.

- King of Kings—Road Shows
- Keith's Circuit
- M. & S. Circuit
- Loew's Circuit
- What Price Glory—Road Shows
- Oriental Theatre—Detroit, Mich.
- Big Parade—Road Shows
- Beau Geste—Road Shows
- Simplex Division, International Projector Corp.
- Vitaphone Companies
- Eastman Kodak Company
- U. S. Navy, and others

SOLE BY ALL BRANCHES NATIONAL T. S. CO., SAM KAPLAN, N. Y. C.

HOFFMANN & SOONS

522 First Avenue Mfg. Division New York City
Contracting Electrical Engineers—Moving Picture Theatre Electrical Specialists

Modern Theatre Signs

For the comfort and convenience of patrons—for the sake of pleasing, efficient service—modern theatres throughout the country are being equipped with PERLITE Directional Signs. Send in the coupon today and receive information on this subject that will save you money and insure satisfaction.



Overall Size 8"x16"

Glass Size 6"x14"

ONE SIDE	PRICE	TWO SIDES
\$13.50	With Standard Inscription	\$15.00
	Without Lamp	

MANUFACTURED BY

WILLEY SIGN CO.
DETROIT, MICH.

Order from National Theatre Supply Co.—
Your Nearest Office.

WILLEY SIGN CO.,
1559 Church St., Detroit, Mich.

I am interested in Perlite Directional Signs. Send literature showing full line of inscriptions:

Name.....
Theatre.....
City.....
State.....

The New Minusa Screen!

**ABSOLUTELY PUNCTURE-PROOF
SPECIALLY WOVEN IMPORTED FABRIC
DURABILITY POSITIVELY UNEQUALLED
NO RAISED OR BROKEN THREADS
BUILT TO SPECIFICATIONS**

These qualities, coupled with the famous Minusa De Luxe surface, make the "NEW MINUSA" the outstanding screen on the market today.

(Samples on request)


MINUSA CINE SCREEN COMPANY
Bomont at Morgan Saint Louis

THE BEST

MINUSA
De Luxe Special

SINCE 1914

B & L
LENS TALKS
No. 2



Sharpness of Image

Good definition in the screen image requires first, a good lens and second, that the operator keep the lens adjusted for focus. Either is useless without the other.

The best lens is the one which, under otherwise equal conditions, produces the sharpest boundary lines and the highest degree of contrast between black and white areas on the screen.

The degree of excellence attained in these respects depends equally upon the skill of the designer of the lens and of the workmen who make it. The designer must eliminate certain defects in lens performance generally known as aberrations, concerning which more will follow in this space next month.

After the designer has determined upon a satisfactory construction, the glass maker must deliver glass of the required optical properties, free from color, striae, etc. The lens makers must grind to exact curvature and polish slowly and painstakingly, using materials and methods learned only by long experience to be best adapted to the production of that most delicate of manufactured products—a perfectly polished optical surface.

BAUSCH & LOMB OPTICAL COMPANY
652 St. Paul Street ROCHESTER, N. Y.

New Corporation Offers Complete Building Service

MIDWEST Engineering & Construction Corporation, an Ohio corporation with offices at 209 South Third street, Columbus, O., announces that it is now prepared to design, build and equip theatres complete.

This organization has as its officers, both engineers and architects. The management is composed of a group of men who are experts in their fields and experienced in theatre designing, constructing, decorating and equipping.

This corporation is headed by Colonel Gustav Hirsch, who has a national reputation as a consulting engineer. He has been engaged in engineering and contracting work since leaving college in 1897.

The secretary-treasurer, E. F. Ferguson, is an electrical engineer. His experience covers all the branches of the electrical field from engineering to contracting work.

The general manager, Fred Jacobs, is also supervising architect. He has had many years experience in architectural work, doing public building work almost exclusively. For the last several years he has specialized in theatre work, having designed theatres in many sections of the United States.

A unified service plan has been built up in order to get the best results out of the separate units involved in the complex problem of building a theatre, starting from the preliminary design to the complete equipping and opening. Under this service the architects, artists, engineers, builders and supply men work in the closest harmony and cooperation under the guiding hand of an engineer.

The service of this organization includes the planning of the project by helping the prospective builder plan his theatre on the ground. All of the preliminary plans are prepared. The service of artists are available to make beautiful water colored perspectives of the proposed exterior and interiors. The ornamental plaster work is designed by a staff of expert decorators who have designed and supervised the installation of this work in some of the largest theatres in the United States. Specifications are prepared covering every branch of the work. Experienced engineers plan the electrical work and lighting effects.

After the complete specifications are prepared the contracting department handles the entire building project. When the building is ready the decorators install the ornamental work and skilled painters add the beauty that makes the theatre restful and with comfort. Draperies, rugs and seats, all harmonizing with the architectural scheme, as well as a carefully selected organ, are installed.

The stage proper is equipped with curtains, valances, rigging, scenery, switchboard, lifts and all other equipment. The booth and projection equipment are then installed.

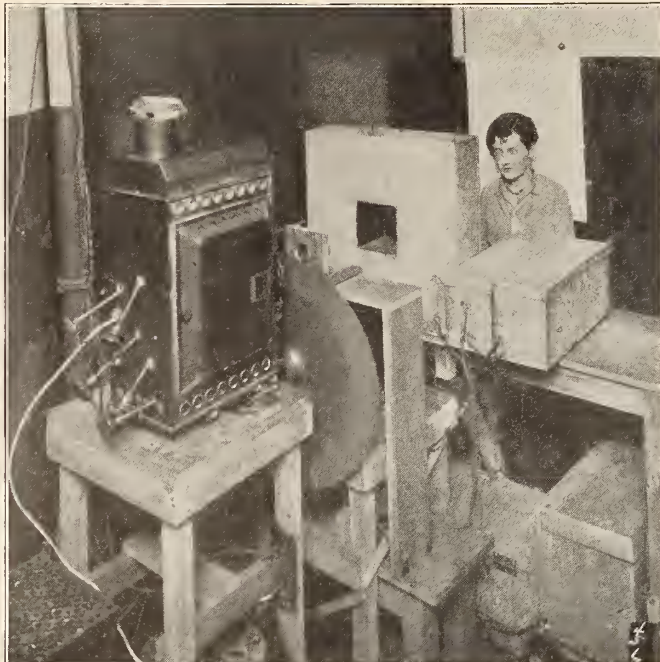
The marquees and announcement signs, and the main sign are furnished, together with the ticket booth, ticket and change machines.

Christie Lists Firm's Latest Releases for Paramount

The latest Christie short features set for release by Paramount are Billy Dooley's "Water Bugs," for release February 4; Jimmie Adams' "Holy Mackerel," Feb. 11; "Just the Type," Christie series, Feb. 18; Bobby Vernon's "Sweeties," March 10; "Long Hose," Christie series, March 17; Jimmie Adams' "Love Shy," March 24; and Billy Dooley's "Campus Cuties," April 7.



Dr. E. F. W. Alexanderson operating his home television receiver. Picture appears in aperture at top.



The television transmitter in operation in the research laboratory of the General Electric Company.

Radio Motion Pictures Demonstrated by General Electric

Device, however, is now only in the experimental stage

RADIO television partially leapt the barrier between the laboratory and the home in the first demonstration of television broadcasting, arranged by the Radio Corporation of America and the General Electric Company. At three different points in Schenectady, including the home of E. W. Allen, vice-president of the General Electric Company, groups of engineers, scientists and newspaper men standing before the first "home television sets" ever to be demonstrated, saw the moving images and heard the voices of a man and a woman transmitted from the research laboratories of the General Electric Company several miles away.

So lifelike were the lights and shadows reproduced from the research studios that the curl of smoke from a cigarette and the flash of an eye were transmitted by radio just as a picture unfolds on a screen.

* * *

The first home television set is of very simple construction, not unlike the familiar phonograph cabinet in size and exterior appearance. It was developed by Dr. E. F. W. Alexanderson, consulting engineer of the Radio Corporation of America and the General Electric Company and his assistants in the laboratory here.

In this instance the transmission of the moving object was made on 37.8 meters wavelength while the voice was simultaneously sent through the air on 379.5 meters, the normal wavelength of WGY. The receiver which Dr. Alexanderson used differs from the ordinary short wave receiver in that it converts the electro-magnetic wave into light instead of sound and the light becomes an image corresponding in movement to the action of artist at the transmitting end.

"While this is an historical event comparable to the early experiments in sound broadcasting, the greatest significance of the present demonstration," declared David Sarnoff, vice-



D. McFarlan Moore, of the General Electric Co., who developed the neon gas glow lamp, the so-called "paint brush" used in the home television receiver, explaining the lamp to Dr. E. F. W. Alexanderson.

president and general manager of the Radio Corporation of America, "is in the fact that the radio art has bridged the gap between the laboratory and the home. Television has been demonstrated both in this country and abroad prior to this event, but it did not seem possible within so short a time to so simplify the elaborate and costly apparatus for television reception, that the first step might be taken towards the development of television receivers for the home.

"With all that has been accomplished there are still many experimental stages to be

travelled before a practical television service can be established. The first step contemplated is the placing of laboratory models of the present television receiver at central and strategically located points so that with the aid of technically trained observers, future experiments may be continued not only in the reception of sound but in the simultaneous transmission both of sight and sound.

"Sound broadcasting has now developed to an art and industry of world wide scope and significance. The television receiver as at present developed will supplement and not replace the modern radio receiving set in the home. Broadcasting television, it seems clear, will develop along parallel lines with broadcasting of sound so that eventually not only sound but also sight through radio broadcasting will be available to every home," Mr. Sarnoff concluded.

* * *

The elements of the television home receiver are a light source, the scanning device and the synchronizing system. The signal, or electro-magnetic wave from the television transmitter, is received in equipment designed to receive modulations as high as 40,000 cycles. The amplifier is substantially the same as the amplifier of the home loud speaker. The receiving system differs from a modern loud speaker system in that a neon gas filled lamp is substituted for the loud speaker. The amplified current is delivered to this lamp known as the Moore lamp which responds to the intensities of the current and gives fluctuations of the light intensity just as a diaphragm of the loud speaker reproduces pulsations of the air waves.

The scanning disc is 24 inches in diameter with 48 small holes, each hole 35 mils in diameter and arranged in a spiral so that each of the 48 holes will pass each other and trace successive lines of the picture, completing or literally painting a picture in one revolution.

STAGE LIGHTING

EQUIPMENT APPARATUS SUPPLIES



STANDARD and special stage lighting units of every description. Latest design—that are built right—practical and dependable. Expert Service. Reasonable prices. Full value for every dollar and every unit fully guaranteed. A complete line that meets all requirements, ranging from a small spotlight to elaborate scenic effects. Your inquiries, cordially invited. Your orders, warmly welcomed—and filled promptly. The following is but a partial list of Kliegl Lighting specialties.

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| Spotlights | Color Wheels | Scenic Effects |
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| Sciopticons | Color Rolls | Color Mediums |
| Footlights | Color Boxes | Color Caps |
| Borderlights | Music Stands | Lamp Coloring |
| Exit Signs | Connectors | Terminal Lugs |
| Aisle Lights | Plugging Boxes | Resistances |
| Dimmers | Floor Pockets | Stage Cable |

KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

321 WEST 50th STREET
NEW YORK, N. Y.

In other words, if the disc were revolved very slowly a ray of light through successive holes would trace over the entire object. The disc is revolved by a standard motor, similar to those used in household devices such as the washing machine or vacuum cleaner. The revolutions occur at a speed of 18 per second, slightly faster than film passes through a motion picture camera. An observer, looking at this revolving disc as the light from the Moore lamp shines through these small holes, would see the image being sent by radio but this picture would be but 1½ inches square.

Magnifying lenses enlarge the picture twice so that it is 3 inches square in the aperture in the front of the receiver cabinet.

Synchronization of the scanning disc of the receiver with the scanning disc of the transmitter is obtained by manually operated control, a push button held in the hand. By means of this button, of the bell ringing type, the picture may be held in the field of vision with a little practice, as naturally after a time as driving an automobile or steering a bicycle.

The reproduced picture or object has a pink color, which is characteristic of the neon gas used in the lamp. D. McFarlan Moore, inventor of the lamp and an engineer at the Edison Lamp works of the General Electric Company, found in early work that this gas was most efficient and most sensitive for reproducing a light which will go on and off in a millionth part of a second.

The transmission system is of the type using a disc with spiral holes, a duplicate of the disc in the receiving machine. A spot of light is projected on the object through the moving disc and the reflection of this light is intercepted by photo electric cells, which converts the light to electric waves, ready for the short wave transmitter.

Colored Consoles of Marr & Colton Organs Win Praise

During the past year the Marr & Colton Company of Warsaw, N. Y., manufacturers of pipe organs for theatres and churches, developed a new type of finish for their organ consoles. Exhibitors who have installed Marr & Colton organs finished in these various new colors are lavish in their praise for this new innovation.

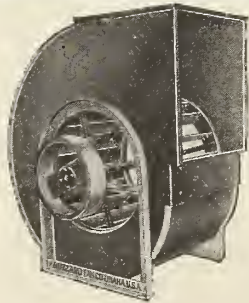
Finishing consoles in colors makes it possible to have the organ console harmonize with the interior appointments, so there is no jar or clashing of color schemes. One very popular finish is the white and gold. Consoles finished in this combination of colors are very attractive and show up beautifully when colored spot lights are flashed on the console while the organist plays.

Another popular color scheme is the Chinese red and gold. Marr & Colton Company have many other color combinations, some of which are the Burmese blue, antique mahogany, palmetto green, abbot gray, oriental gold, bolero cream, driftwood smoke, etc.

Two Theatres Install Marr & Colton Organs

Funk and Lancaster have recently installed a three-manual Marr and Colton organ in their new Great Lakes theatre, Detroit, Mich. The console is finished in Chinese Red, a strikingly attractive color that harmonizes with the interior decorations.

Robbins Brothers have installed a Marr and Colton organ in their Echo theatre, Detroit. This console is finished in mahogany.



In Performance we challenge any competitor at any price!

No matter what price cooling system you buy—it will perform no better than a

**BLIZZARD
COOLING AND
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Can be had
for as low as **\$100**

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Send me more details relative to your guaranteed Blizzard Blower.
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*Work and
Turn*

(2 on a sheet)

is the way we will furnish our new Program Covers.

*This saves you
30% or more on
your printing bill.*

Write for Samples

The HENNEGAN Co.

CINCINNATI, OHIO

**Manages Pacific Coast for
Cutler-Hammer**



Fred H. Oberschmidt

G S. CRANE, general sales manager of Cutler-Hammer Manufacturing Company, Milwaukee producer of electric motor control apparatus and allied lines, announces that the company has opened its own Pacific Coast offices at 970 Folsom street, San Francisco; 229 Boyd street, Los Angeles, and 2203 First avenue South, Seattle.

The new sales district will be in charge of Fred H. Oberschmidt, a member of the Cutler-Hammer organization for over 15 years. Associated with him at the San Francisco headquarters will be A. A. Tuffert and George P. Stone. Thomas N. Bristow will be in charge of the Seattle office, and Edward G. Nelson of the Los Angeles office.

Complete stocks of standard items in the Cutler-Hammer line will be carried at all Pacific Coast offices. The line includes all types of A. C. and D. C. motor control, the "Harland" electric drive for paper machines, magnetic clutches, lifting magnets, magnetic brakes, "Thomas" gas measuring instruments, motor operated "Dean" valve control, and a complete catalog of wiring devices and special switches.

Arrangements have been completed whereby production and shipment of special equipment for the Coast, built in the Cutler-Hammer factories at Milwaukee and New York, will be given preferred attention.

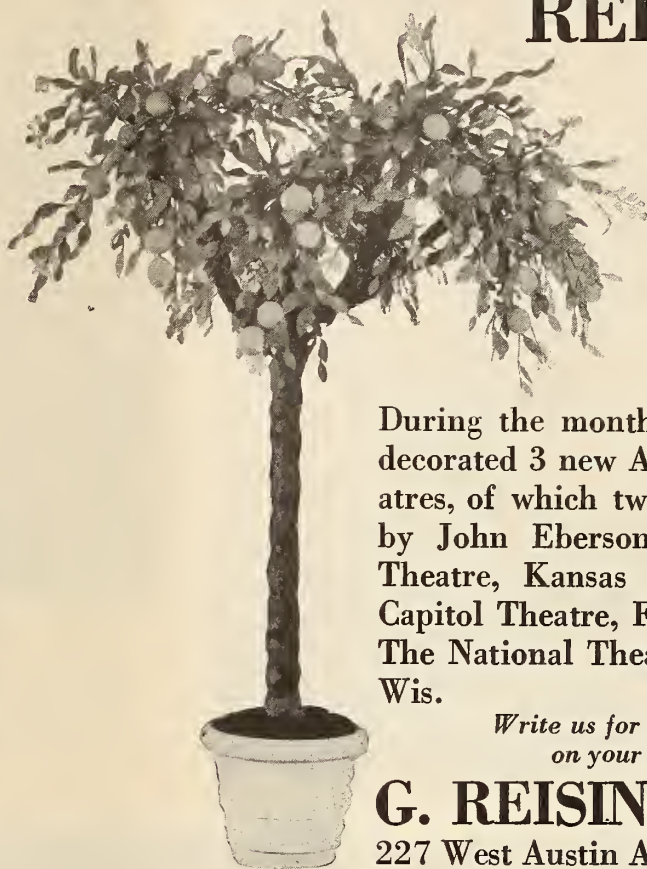
**Three Pennsylvania Houses
Install Marr & Coltons**

Scheurman has recently installed a 3-manual Marr and Colton organ in his Plaza theatre, East Stroudsburg, Pa. This console is finished in mahogany.

Another Marr and Colton organ has been installed in the Palace theatre, Johnsonburg, Pa. This console is a 2-manual and is finished in ivory, one of the new popular colors.

Cameo Amusement company has installed a 2-manual organ in their Cameo theatre, Allentown, Pa. The console of the organ is finished in walnut.

REISING'S



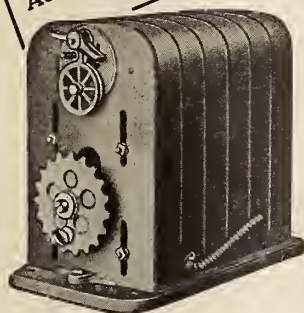
Artificial
Plants, Trees,
Flowers and
Vines are true
to Nature

During the month of January we decorated 3 new Atmospheric Theatres, of which two were designed by John Ebersson. The Uptown Theatre, Kansas City, Mo., The Capitol Theatre, Flint, Mich., also The National Theatre, Milwaukee, Wis.

*Write us for quotations
on your needs*

G. REISING & CO.
227 West Austin Ave., Chicago, Ill.
Specialists on Theatre Decorations

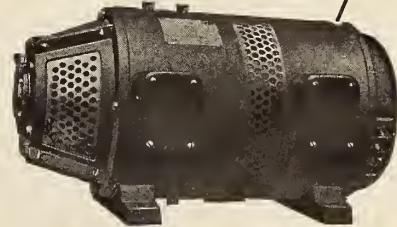
Publix in the Criterion Theatre, Oklahoma City have operated their curtain on a Roll E-Z track with an A.D.C. Automatic Machine since 1924.



**For Perfect
Curtain Movements**

**A. D. C. AUTOMATIC CURTAIN
CONTROL AND ROLL E-Z
TRACK**

The Strand Theatre in Monon, Indiana, consider their STABILARC Generator the most satisfactory equipment they have ever used.



**For Best
Screen Results**

STABILARC
MOTOR GENERATORS

**"SATISFIED
USERS
SPELL
SUCCESS"**

AUTOMATIC DEVICES CO.
737 HAMILTON ST., ALLENTOWN, PA.



THE picture above shows the change in the exterior—a mammoth sign and a marquee. However, to the left, the foyer, and below, the auditorium, present a transformation complete.



United Artists Gives Chicago New Theatre

Transforms A. H. Woods property, city's finest legitimate house, into home for U-A films. Interior is completely redone in Italian Renaissance for career as screen theatre.



ABOVE is an example of the mural paintings in the auditorium, while at the left the stage and pit is shown, and below, the lounge off the balcony.



Only Four Walls Remain of Famed Apollo

United Artists' new "picture palace for picture patrons" creates a welcome addition to Chicago's "Rialto" and offers 1750 more seats to Chicagoans looking for pictures.

*General
Lounge
in
Basement*



*United
Artists
Theatre,
Chicago*

Not a Remodeled House

New United Artists theatre rises within four walls of former legitimate playhouse

SOME months ago there stood in the heart of Chicago's Rialto, at Randolph and Dearborn streets, one of Chicago's most popular legitimate theatres, the Apollo.

Today on this spot stands the new United Artists theatre which promises to be one of the city's most popular motion picture theatres.

Making a "picture palace for picture patrons" out of a legitimate theatre offered many problems, but they were remarkably solved in this instance. The theatre is not a remodeled theatre. It is a new house; only the four walls of the old house being used. Everything in the interior was torn down and taken out, and a new interior from the basement up was constructed. C. Robert Crane was the architect.

* * *

The seating capacity remains practically the same, 1,750 seats, although the new theatre is much more roomy. The entire backstage part of the old house was torn out and the new house has only a six-foot stage. The mezzanine floor of the old theatre rested on large pillars that formed a colonnade in the lobby. In the new theatre, the foyer has been enlarged and the mezzanine floor is suspended in an unique method.

Entering the theatre, one passes directly into the foyer or lobby, its side walls colonnaded with pilasters of Belgian antique marble and the ceiling in Italian bas-relief, all decorated in the Italian Renaissance period.

This lobby runs the width of the theatre. At the opposite end from the entrance doors are stairways leading to the general lounge in the basement and others leading to the smoking loge, the balcony and the smaller lounge off the balcony.

Entering the main auditorium, which seats 980, one is struck with the unusual colors. The ceiling is treated in gold leaf,

The Chicago theatre is the second of the chain of new houses which United Artists is building, or intends to build, for the showing of first runs on the company's product. Pictures of the Los Angeles theatre were published last month.

high-lighted with French lacquer. The side walls were given the treatment of imitation stone in travertin color, while the ornaments are in gold leaf, high-lighted with French lacquer in a fine blending of green, gold, silver and flaming red.

The baldochin, or arch over the proscenium, offers an unique example of the decorator's art, beautifully laced in Indian figure work with three-color flood lights spraying rainbows of colors through its grills. The organ screens, also in lace, Indian design, were given like treatment with the addition of travertin stone effect. On either side wall two colorful mural paintings lend further interest to the interior.

The grand lounge is decorated in travertin stone. The ceiling has been given an unusual treatment; plaster beams are so tinted in old walnut shades that a realistic imitation of fine old walnut is achieved. The general theme here is also Italian Renaissance. Both lounges are beautifully appointed with fine pieces of furniture, pieces of art in marble and fine oil paintings. The decorations were executed by the W. P. Nelson Company of Chicago.

The theatre boasts the largest vertical

electric sign in the city. It is 120 feet high and at its widest point measures 19 feet. Nine thousand nine hundred globes do their share to attract Chicago citizens. This sign was built by the Commonwealth Sign Company, and all illuminated directional and admission signs in the box office and interior were manufactured and installed by Price Brothers.

The orchestra pit, which is of the elevator type, and all orchestra equipment is of the Gallagher make. Canopies and all sheet metal work in the theatre were built and installed by the Ashland Sheet Metal & Furnace Works of Chicago. The interior tile decorations and brass stripped terrazzo floors of the theatre were the work of John Caretti & Company. Most of the hardware was furnished by the Illinois Hardware Company. Refrigeration and ventilation equipment was installed by the Wendt & Crone Company.

* * *

There is about the United Artists theatre a charm and personal atmosphere not always found in the larger picture palaces. Although the theatre has been done in the same grand manner of other Chicago theatres, its smaller size contributes to this feeling of warmth and color. Every inch of space has been utilized and one does not have to wander through a maze of corridors, foyers and ante-rooms to find his way about. An unusual feature is the smokers' loge, seating only 190 people. This loge is proving extremely popular, it is said. The balcony has a seating capacity of 580.

The theatre was opened December 26 with Norma Talmadge's picture, "The Dove." The second picture to be seen is "The Gaucho," the Douglas Fairbanks picture, which is to be followed with "The Circus." The motto of the theatre tells the policy—"a picture palace for picture patrons," there being no stagershow or prologues.

Management and Administration in Franklin Analysis

IMPORTANT to the exhibitor as an agency for improving his phase of the industry, and to the public as a textbook on the operation, organization, and structure of a modern motion picture theatre, is "Motion Picture Theatre Management," by Harold B. Franklin.

"Motion Picture Theatre Management," published by George H. Doran Company, is a detailed analysis and exposition on the operation of motion picture theatres, based on the life-time experiences of the author as a theatre man. It contains 35 chapters, and covers management and operation, plant and structure, personnel, finance, and auxiliary and contributive elements, such as advertising, music, legal advice, etc.

In the preface and introduction Mr. Franklin says, "A theatre is a personality, and the heart of the theatre owner's creed is a likeness for the profession."

* * *

Under management and organization he writes, "The Manager should make it his business to know the important people in his community. He should go out of his way to meet them personally and to greet them by name."

In the part devoted to plant and structure, a description of just how to go about deciding on the location, construction, and equipment of a theatre is given. The employing, organization, function and supervision of the entire personnel is emphasized and discussed at length; and chapters on finance showing the necessity for having a fixed budget, explain methods of accounting control, purchasing and inventories, and insurance.

Perhaps the most interesting chapters of the book are those devoted to advertising, show windows, color and lighting, music, stage presentations, refrigeration, and law as applied in the theatre. Institutional advertising, and the need for cooperation between the theatre and the press is stressed. "Next to the feature photoplay," says Mr. Franklin, "music has reached a position of greatest importance in the operation of high-grade motion picture theatres, and is a prime factor in building a program."

Modern refrigeration has ushered in a new and better method in ventilation generally, as well as air conditioning in theatres, and within a few years every motion picture theatre of importance will be equipped with one or another cooling device, is the prediction made in a chapter on refrigeration systems.

Of interest to many theatre owners is the statement that a theatre should have a lawyer, not necessarily retained, perhaps, but looking upon the house as a client. The lawyer will tend to put his best at the service of the theatre, and will be able to help the manager in the prevention of lawsuits.

* * *

A complete chapter is devoted to a description of the Paramount theatre; and to those who look into the future, Mr. Franklin's forecast, in the last chapter, is indeed fascinating. "What will be with us in 10--20--50 years?" he asks. Comment is made upon the synchronization of sound with the film, and upon the success and future possibilities of color photography. The increased determination of producers, directors, and actors to make better motion pictures is commended. The invention of television is noted, and this is said in reference to visual education, "Moving pictures will push education forward more rapidly than any other agency. . . . The text books of tomorrow will be supplemented by the cinema."



The ONE SWITCH Simplest System

With all the complication of modern theatre lighting the simplicity of the Major System control is something at which to be marvelled.

By all-master control the myriad circuit and color switches are grouped into one switch which is the only one operated for scene changes.

Send for descriptive literature and estimates.

Frank Adam

ELECTRIC COMPANY
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OFFICES IN TWENTY-FIVE CITIES

Selector Duplex-Organ



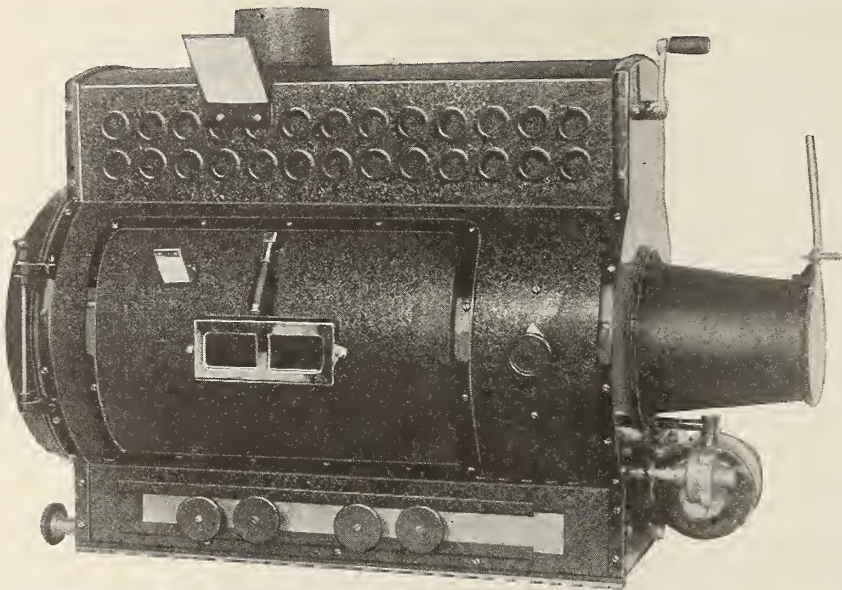
Wonderful Organ Music for the Smaller Theatre

Here is a real selector duplex organ that will play continuously without waiting for rewind. Uses a ten tune roll which may have a Classic selection on one side and Jazz on the other. Compact in size and moderately priced.

Send for descriptive literature

NELSON-WIGGEN PIANO CO.

1731 Belmont Ave., Chicago



THE **H & C** HIGH INTENSITY REFLECTOR ARC Type H.I.R. Inc. For Motion Picture Projection

The latest and greatest step forward in the development of High Intensity projection.

Snow White High Intensity Light. 60 Amperes equal in screen illumination to 120 amperes with the older High Intensity Lamps. Gives more and better light for current expended.

HALL & CONNOLLY, INC.

129 Grand Street

New York City

Milwaukee Spends Seven Million in Year for Houses

THE year just closed has been an active one in Milwaukee as far as theatre construction is concerned, and according to a recent survey 16 theatres have been planned, are under way or were completed in 1927 in Milwaukee. These 16 theatres involve a total valuation of nearly \$7,000,000 and an aggregate seating capacity of 18,200.

The trend has been toward the construction of large neighborhood houses in various sections of the city, rather than downtown houses. In fact during the year but one theatre was started downtown and this is part of the Empire building on West Water and Wisconsin avenue and will house the Majestic theatre, a Junior Orpheum circuit house. This theatre will have a seating capacity of 3,000 and the building is being erected at a cost of \$1,500,000.

Three of the theatres opened during 1927 were deluxe neighborhood houses operated by the Saxe interests and now controlled by Midwesco Theatre, Inc. These three houses, the Uptown, Oriental and Garfield represent an investment of approximately \$2,750,000 with a total seating capacity of about 6,200. The only new house opened by Universal was the Venetian theatre erected at an approximate cost of \$225,000 with a seating capacity of 1,500. Peacock & Frank, architects which designed the Venetian have also prepared plans for another Universal house, the Arabian, to be erected on the north side at a cost of \$250,000 with a seating capacity of 1,500.

Other theatre projects in 1927 included the Egyptian theatre, a \$500,000 house seating 1,800, the Zenith theatre, costing \$500,000 with a seating capacity of 1,500, the Layton theatre, a 1,400 seat house, costing \$500,000, and the Colonial theatre which was remodeled at a cost of about \$500,000. Plans were also drawn up by Architects Backes & Uthus for a 1,500 seat theatre to be erected on the triangle bounded by Fond du Lac and Meinecke avenues and Twenty-second street at a cost of \$500,000. In addition to these houses, smaller projects throughout the city have been completed, both in the erection of new buildings and remodeling of old. Other theatre projects involving the expenditures of from \$1,500,000 to \$2,000,000 have been proposed during 1927, but have not yet materialized.

Theatres which opened in the state during December besides the Egyptian in Milwaukee were the Roosevelt theatre at Kenosha and the Gateway theatre in the same city. The Roosevelt was erected at a cost of \$450,000 and has been leased by the United Theatre company, which also operate the Lincoln, Vogue and Butterfly theatres in the same city. The house has a seating capacity of 1,000 and is managed by L. A. Turner.

The Gateway theatre was started by Saxs and is now operated by the Midwesco Theatres, Inc. It has a seating capacity of about 1,800 and is equipped with a \$50,000 organ as well as a \$50,000 refrigerating plant. It is under the management of James L. Morrissey, who has conducted the Saxe theatre in Kenosha for the last few years. At Kaukauna, Wis., Wilbur Kempen, who formerly operated the Rex theatre at Berlin, Wis., purchased the Bijou theatre and after having it thoroughly renovated staged a reopening under the name of the Rex. Mr. Kempen had the interior of the house as well as the exterior entirely repainted and redecorated and it is modern throughout.

Charles Rogers' Father at Studio

HOLLYWOOD.—B. H. Rogers, father of Charles Rogers, was a visitor at the Paramount studio from Olathe, Kan., where he is a newspaper publisher.

Signs That Sell!

THE brilliantly lighted Milne Made Electric Signs are the signs that sell. They shout your show message to the crowds that fill your theatre. They attract attention for they are built by men who know and understand "showmanship."

The best Theatres in the country are using MILNE Signs because they are convinced that this "showmanship" is built right in.

Send us the name of your theatre and let us submit a colored sketch to you—no obligation on your part.

MILNE ELECTRIC SIGN COMPANY

189 Fifth Street

Milwaukee, Wis.

Long Distance Phone Grand 7666

**MILNE
SIGN S**

Changeable Letter Marquise or Canopies



The Palace Orpheum, Milwaukee, the brightest spot on "The White Way."

Spahr Sees 1928 as Biggest Year for Motiograph

By O. F. SPAHR*

BEING neither crystal-gazers, fortune-tellers or clairvoyants, yet, we presume to predict that 1928 will be the biggest year in Motiograph history. This prophecy is based on our past experience and our unflinching confidence in our projector.

Ever since we entered the field as pioneer manufacturers of motion picture machines (over a quarter-century ago), we have adhered strictly to our policy of progressive achievement with the consequent result that our Motiograph DeLuxe Projector stands out as one of the most modern motion picture projectors on the market today.

* * *

Turning back the pages of history to 25 years ago, we find that the first projector made, weighed about 16 lbs. and consisted of hardly more than an efficient magic lantern. Compare that with the standard professional projector of today (the Motiograph DeLuxe weighs approximately 600 lbs.) and one is amazed to note the development in this type of machinery in so short a time. This marvelous progress may be accounted for, in a large measure, to the demands of the age. We are passing through an era, in all fields, of the keenest competition that this country has ever known. In our particular field, it is taxing to the utmost, the mechanical and inventive ingenuity of our best trained minds to keep pace with the demands of the present day theatres and to anticipate to a considerable degree their problems and needs. Our Company is fortunate in having on its staff, engineers who have specialized in projector-building for years, and who have been constantly alert to the existing conditions with their attendant requirements.

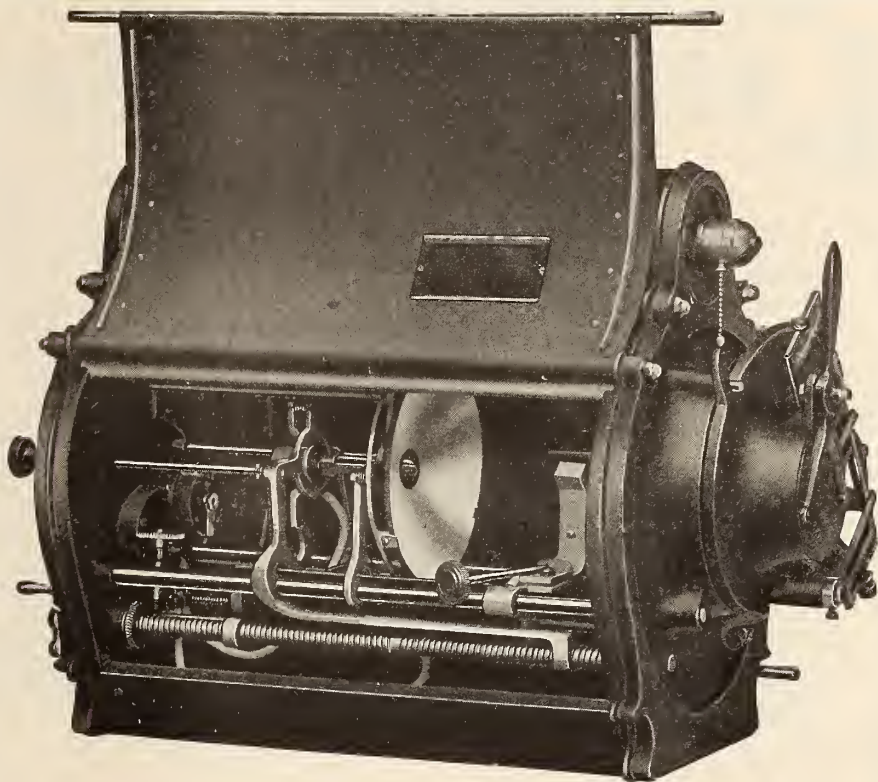
During 1927 and previous years, the Motiograph enjoyed good sales through its well merited popularity, and 1928 promises to exceed all former years.

* * *

Many improvements were brought out on our Motiograph DeLuxe during 1927, which have been thoroughly tried out and not only have they added greatly to the efficiency of the equipment but they have aided admirably in enhancing it to the trade. The most important improvement is embodied in our Double-Bearing Ball-Bearing Intermittent Movement, which was introduced early in 1927. This is an exclusive Motiograph feature, it being the only Double-Bearing Ball-Bearing Intermittent Movement on the market today. Its great value lies in the fact that not only is it responsible for the projector operating more smoothly, but it has increased the life span of this vital unit some three or four times over that of the ordinary single bearing intermittent movements in general use in other projectors offered to the trade today. This unit has been further improved in that its bearings are now made of a special bronze, which reduces the possibility of the movement freezing, to practically nothing. Being thoroughly convinced of the value of hardened parts, we are continuing to harden the Motiograph star, sprocket, etc. which go into the Motiograph movement, because our experience has proven that this adds to the life of the movement.

A new type of lens barrel was introduced in the early part of 1927. This is so arranged and built so as to hold the lens rigid and positive. Vibration will not loosen the lens from its hold in this type of lens barrel, and when once set, it remains stationary.

Another Motiograph improvement born in



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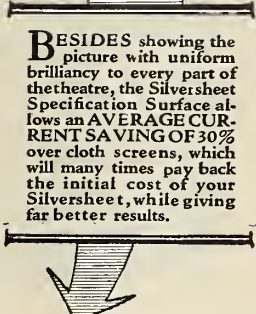
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Colortones!

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EXPERTLY developed colortones, meeting the needs of any projection lamp, are built into every Silversheet surface. Their secret is in the scientific mixing and application of the bronzes. Their advantages need merely to be seen to be appreciated . . . and Silversheet alone has them.

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BESIDES showing the picture with uniform brilliancy to every part of the theatre, the Silversheet Specification Surface allows an AVERAGE CURRENT SAVING OF 30% over cloth screens, which will many times pay back the initial cost of your Silversheet, while giving far better results.

SILVERSHEET

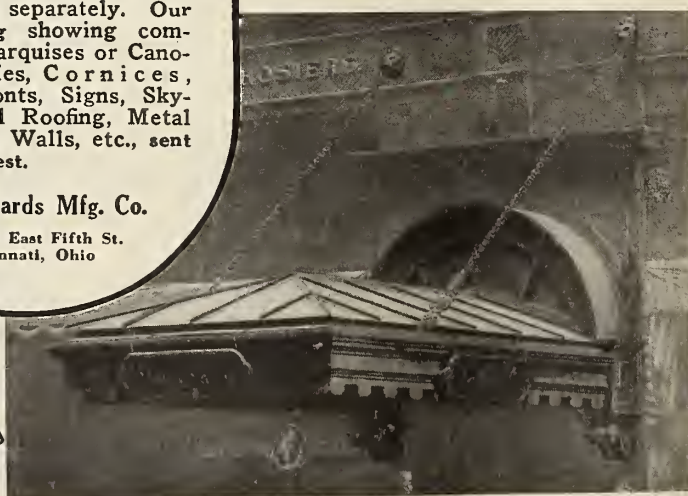
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1927 is our quick and handy tilting device, which enables the operator to raise or lower the picture on the screen, with ease. This attachment was developed to meet the requirements of houses that find it necessary to use two screens, it becoming necessary during the performance to super-impose the picture from one screen to the other. This can be done in simple fashion on the Motiograph projector by turning the hand wheel on the side of the projector which is most convenient for the projectionist.

The year 1927 also saw the development of the new method of framing (on the Motiograph) by hand wheel instead of the lever. The hand wheel method is more convenient than the lever type; it is conducive to smoother operation, eliminating the jerky motion heretofore experienced, with the old method of framing. With the hand wheel, the trouble of framing the picture past the mark on the screen is also eliminated.

Equipped with these improvements (all of which have been thoroughly tried out), and embodying the highest quality of material, workmanship and mechanical perfection obtainable, the Motiograph DeLuxe represents the highest type of professional projector on the market today.

* * *

Knowing what goes into the Motiograph DeLuxe, the organization back of the projector, the record made by the machine and the consequent growing demand for it, tends to confirm our confidence in our statement that 1928 will hold much greater business for the Motiograph than any previous year. Furthermore, on account of increased production, we have been able to hold down our costs so that it will not be necessary for us to increase the price of our projector as anticipated by many buyers.

Some time ago, it looked as if the PICTURE were doomed to become a side issue in the motion picture theatres on account of the SPECIALTY ACTS becoming more and more elaborate. However, developments in recent months show that the PICTURE is now being featured in that the specialty acts in most instances are built up around the picture, creating more atmosphere for it.

With the picture predominating in the motion picture theatre, the demand is created for better and more modern equipment, so that the best possible projection may be offered the theatre patrons.

We are pleased to be able to announce that the Motiograph DeLuxe with its many modern improvements will give the theatre owner the greatest obtainable projector efficiency and will well enable him to meet the increasingly difficult projector problems. 1928 is destined to be a banner year for the motion picture industry throughout its many fields, and we, accordingly, can foresee nothing but a big year for the Motiograph DeLuxe.

*Mr. Spahr is president of Enterprise Optical Manufacturing Company.

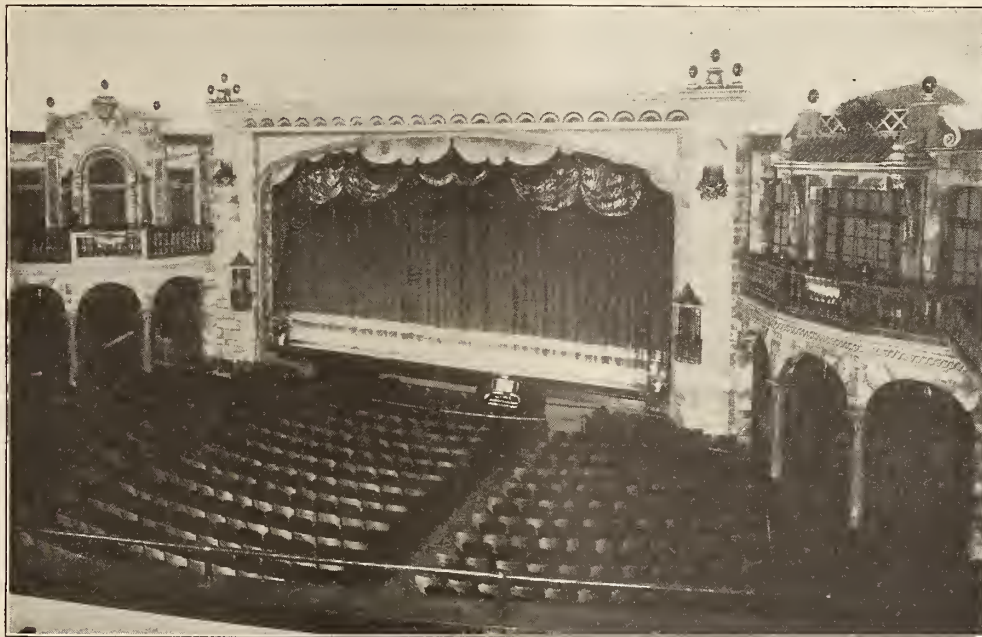
Channon Corporation Issues New Catalogue

Catalogue number 46 of the J. H. Channon Corporation of Chicago is just off the press and is now being distributed. The catalogue is attractively printed and bound and contains full lists of all stage equipment and hardware manufactured and sold by the company.

Flies 200 Miles to Sea to Get Lindbergh Films

Flying 200 miles to sea from New Orleans, James B. Buchanan, Southern manager for Paramount News, took from the steamship Castilla a shipment of film of the landing of Colonel Charles A. Lindbergh in Honduras and Guatemala and rushed them to Atlanta. Beeler Blevins, Atlanta aviator, piloted the seaplane.

Zenith Added to Milwaukee's Fine Theatres



Spain is the source of the architectural design of the new Zenith, 1,500 seat house costing half a million dollars just erected by the Northwest Amusement Corporation. It is a neighborhood house and will present deluxe shows.

Besides a Kilgen organ, the Zenith is equipped with Orchestrhone, a new invention playing symphonic accompaniment to pictures brought out by National Theatre Supply Company. Architects were La Croix & Memmler.

Represents 20th Century Conception of Egyptian Art

THE \$500,000 Egyptian theatre, an atmospheric house, opened recently on Milwaukee's North Side. The architects of the theatre, Peacock & Frank, based the artistic splendor of the house on ancient Egyptian art from which they were able to evolve the architectural style and colorful decorative scheme embodied in this twentieth century conception of an Egyptian courtyard scene as represented in the interior of the auditorium.

Carved figures set in pedestals against the walls of the theatre represent colossi of Osiris, and are reproduced from those found in the Temple of Luxor of Egypt near 1516 B. C. These figures are the largest ever produced in Milwaukee, standing about 18 feet from base of pedestal to top of head-dress. They are illuminated by concealed spotlights.

The interior of the theatre is unique in its construction and decorative scheme. A new feature in construction never before attempted in a local house is an overhanging sub-ceiling through openings of which the ceiling itself can be seen, giving the effect of a star-studded sky. The beautiful symbols of victory embodied in the scarab and wing designs which surmount the edges of the sub-ceiling are works of art in color and design.

* * *

The color scheme used in the decoration of the auditorium in the theatre is said to be the most lavish combination ever attempted in a motion picture house in Milwaukee or any other city in the state. The dominating note of the entire theatre is a red, blue and gold combination. The main foyer is 90x16 feet and is carpeted throughout in a deep red to harmonize with the color scheme of the walls and ceiling. It is furnished with specially designed replicas of early Egyptian pieces, including a love-bench, lounges, chairs, benches and mirrors. At either end of the mezzanine foyer are the men's and women's rest rooms and smoking lounges comfortably furnished.

The fireproof projection booth is fitted with the most modern of equipment, including two of the latest type Motiograph De Luxe pro-

Seven million dollars was the cost of theatre construction last year in Milwaukee. The majority of this sum was spent in the erection of neighborhood houses.

jectors, equipped with the latest developed arc reflector lamps. This type of machine prevents flickering and is automatically controlled, the carbon being fed constantly in an even manner. Besides the projectors the booth contains a dissolving stereopticon and the necessary spotlights and flood lamps to enable the projectionist to properly light all stage presentations.

Several thousand dollars were spent in the installation of one of the most modern washed-air ventilating systems. Over 3,000,000 cubic feet of air per hour is delivered into the building washed and conditioned and free from all oxygen-destroying impurities by this system. Two Pacific Steel Fire-box Smokeless Boilers perform the duty of heating the theatre.

* * *

The lighting fixtures have been made to fit with the motif of the theatre. The characteristic snake design has been used in the wall brackets in a red, green and gold color combination, and every fixture in the house was specially designed and made in Milwaukee by the Charles Polacheck and Brothers Company. The stage is modernly equipped in every respect and is so arranged as to accommodate vaudeville and entire roadshow companies. All stage equipment and scenery was especially made at Los Angeles by one of the largest studios devoted to the making of big sets used

(Continued on page 50)

New Tebbetts Theatre Is Replica of Temple of India

TRULY a "temple of India" has been given not only to the people of Portland but to the whole Pacific Northwest, in the opening here of Tebbetts Oriental playhouse, located in the 12-story monumental Weatherly building, the first of a number of East Side skyscrapers.

When you enter this beautiful playhouse you can veritably breathe the Oriental incense, for greeting you on both sides of the spacious lobby are two huge statues of the great Hindu leader, Buddha, seated in a prominent niche and place of honor. Upon the walls hang several gorgeous tapestries upon the panels of which are told the history of this mighty Hindu God. Nearing the ceiling are life sized sacred elephants at various intervals, so impressive that one is almost inclined to pay them homage, as did the ancient worshippers.

Upon the beautifully colored frieze are many figures so highly symbolical of East Indian life, such as the dancing girl, whose presence in the old temples was absolute; the swine and the dog, representing competition in life, and the monster seven headed hydra, or serpent, symbolical of the seven cycles of creation.

All these are enhanced by the most pleasing and harmonizing coloring, the utmost in modern decorative art, being in fact, substantially a replica of the same color scheme as wrought by the builders of the early centuries in the Orient.

Scattered about the lobby and the lounge room are dozens of almost priceless curios, selected by W. E. Tebbetts on his recent world tour, from the art centers of the world—Paris, Berlin, Vienna, New York and East Indian cities. In a convenient nook, in the lobby are two handsome walnut frames, 14 feet high and 9 feet wide, upon which are hand carved animals of the jungle, such as lions, tigers and elephants. The frames incase heavy French mirrors and these together with the frames cost \$2,000 each. At the sides of the

(Continued on page 51)



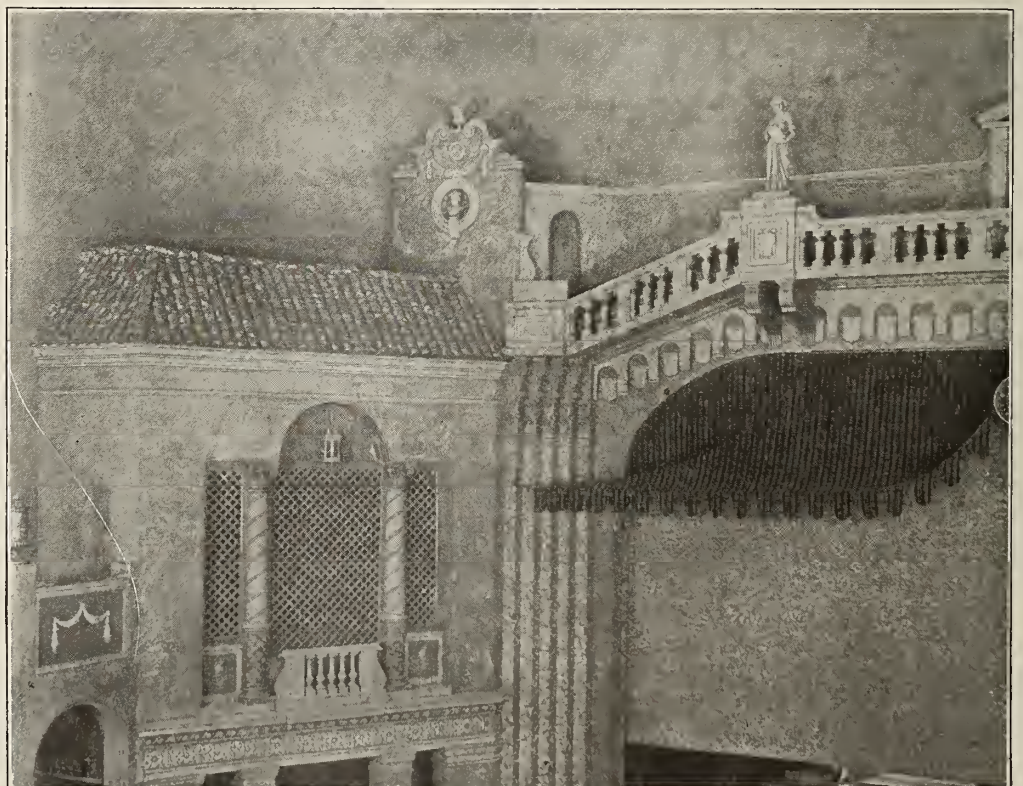
View of the upper foyer, showing how the problem of getting spaciousness from only an ordinary amount of room was worked out. As in the auditorium, the decorations are in soft tones



The lobby, shaped like a massive dome and affording ample space for overflow crowds



Front exterior view. Besides the theatre, the building also contains offices and shops



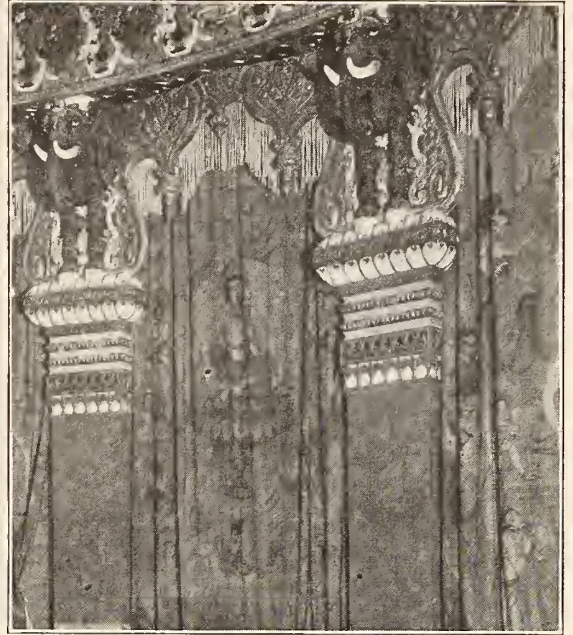
Forward wall and stage of the auditorium. The decorations are in browns and gold, creating the impression of softness. The ceiling resembles the sky and the whole effect is of the outdoors

\$400,000 Building Houses New Blank Theatre

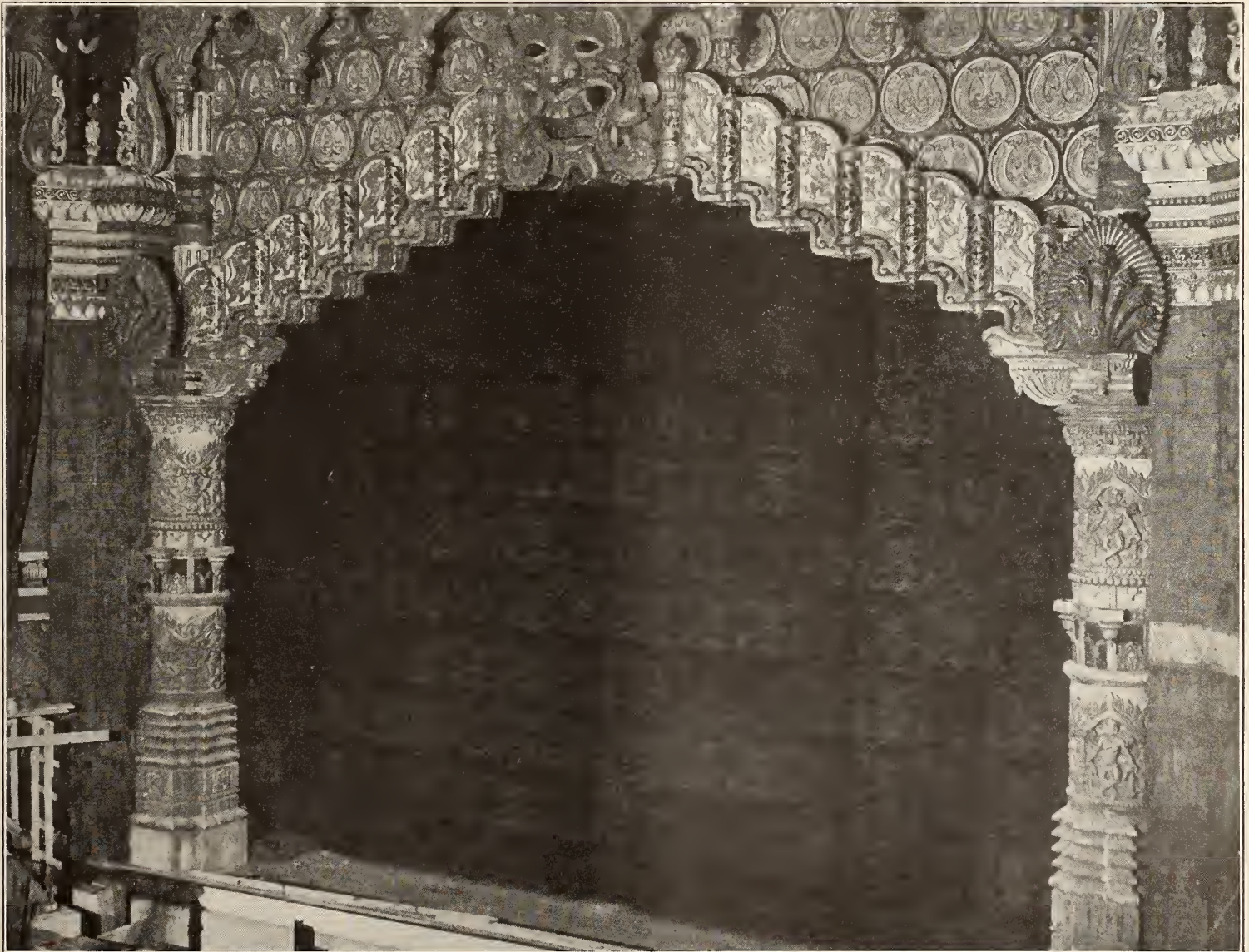
Riviera at Waterloo, Ia., was opened December 29 as the latest of this prominent chain's houses. Herbert Grove has been appointed manager



One of the huge reproductions of Oriental sculpture that decorates the lobby.



Elaborate tapestries, Orientally figured like that depicted here, cover the auditorium walls.



The stage and proscenium arch, showing the designs typical of the entire theatre

Tebbetts' Oriental Adapts Oriental Art

Many ideas for his theatre were gleamed by W. E. Tebbets during his travels

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Light Without a Glare!



New Conception of Egyptian Art

(Continued from page 47)

in production studios. All drapes are of velvet, plush and silk.

The auditorium of the theatre is illuminated almost exclusively by indirect and concealed lighting. Thousands of light bulbs ingeniously hidden away enhance the note of mystic Egypt. The seating arrangement is such that every one of the 1856 seats will have a perfect view of the stage and screen. There is plenty of leg room between the rows and in providing the seats special attention was paid to making the design conform to the architectural motif of the interior. The wood parts are made of ebony and the upholstery is red and black striped leather cushions, while the iron standards are cast with Egyptian figure decorations and are also red and black.

The policy of the house calls for the showing of only the highest type of photoplays besides selected comedies, novelties, cartoons, late news, and world events as well as stage features and presentations.

Earl Rice, formerly owner of a chain of four theatres in Milwaukee is managing director of the house, which is owned by the Egyptian Realty Company, with Mr. Rice, Nathan Cohen and Joseph Rothstein as the largest stockholders.

The organ is presided over by Harley Cross, formerly at the Downer theatre, while further music is furnished by an orchestra under the direction of Ed. De Bona.

Southern Signs with T-S

(Special to Exhibitors—Herald and Moving Picture World)

NEW YORK, Jan. 17.—Eve Southern has just signed a long term contract to star in Tiffany-Stahl productions. She recently played in "Wild Geese."

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"Exhibitors Herald and Moving Picture World" has the largest theatre owner circulation in the history of motion picture publications. *It reaches more theatre owners than all of the other national motion picture trade papers combined.*

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New Tebbetts Is Indian Temple

(Continued from page 47)

mirrors are imported East Indian vases about four feet in height, which are exquisitely embellished with Oriental life symbols.

Numerous davenport, also hand carved, beautifully upholstered with a basic color of yellow satin and handsome embroidered figures upon them are to be found in the lobby and lounge, as well as many nicknacks that add a further mystical charm to the interior.

The policy of the theatre, as laid down by Mr. Tebbetts, will be first run pictures by the best producers, showing for a week at a time, the finest symphony music, splendid stage attractions and prices that are family prices 25 cents in the afternoon, 35 cents for the evening performances, and 10 cents for children, which means that parents can attend Tebbetts Oriental theatre for the price of one admission at the usual first run houses.

The music will be under the direction of Joseph Srodka, the talented young symphony orchestra director, who recently resigned as first viola in the Portland Symphony Orchestra to accept the position with the Oriental.

* * *

Mr. Srodka came to this country three years ago direct from the famous UFA Palace at Berlin, where he had charge of the music scores for their pictures.

At the age of 14 Mr. Srodka was titled the "wonder boy violinist," and later became head of a 50 piece symphony orchestra at Riga.

At the console of the organ will be Glen Shelley, considered one of the best teachers of the organ in the Northwest.

Clarence Conant, who is known throughout the Pacific Coast as an expert projectionist and lighting expert, will have charge of the large projection room. Most of the special lighting and color effects used on the theatre stages on the Coast are of his making. Five of the seven motion picture machines in the Oriental were designed and constructed by Mr. Conant, and he has recently invented some novel effects and appliances that he will use in this new house.

Mr. Tebbetts will assume the management of the theatre and will have as his assistant Carl McFadden. The head cashier will be Edna Bowman, who was formerly at the Hollywood, and who also has a host of friends both in and out of theatrical circles. The complete staff will entail more than 60 people, two-thirds of whom have been former employes of Mr. Tebbetts, who has engendered among them a splendid spirit of cooperation.

From a standpoint of equipment the Oriental will be the last word, including the finest screen, organ, chairs, carpets and draperies. The picture screen is a duplicate of the one used at the Roxy in New York.

* * *

The seating capacity of the Oriental is 2,750, and the chairs are a replica of those used in the beautiful Oriental theatre in Chicago.

A Wurlitzer organ has been installed. This is one of the largest organs on the Coast, has three manuals and 14 sets of pipes, and is placed on a rising platform.

For the benefit of the children a "circus" has been provided, including a merry-go-round, slides, and sand pit, and having perfect ventilation. The playground is 60 feet x 20.

Thomas & Mercier were the architects of this wonderful playhouse and they are responsible for the wonderful Hindu symbols that adorn this unique theatre. Robertson, Hay & Wallace, contractors, made a record in carrying out the intricate details of the playhouse.



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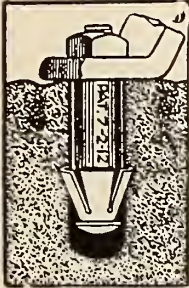
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P. S.—An important article appeared in the Exhibitor's Herald October 29th, 1927, on Driving Down Overhead.

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Live News from Coast to Coast

San Francisco

SAN FRANCISCO.—Contracts have been awarded for the construction of the Marina theatre at Chestnut and Steiner streets, on the site of the Panama-Pacific International Exposition of 1915. The owners are *E. B. Baron*, formerly local manager of Publix, and *Carol A. Nathan*, for eight years manager of the Universal exchange here. . . . *Louis R. Lurie*, who has extensive theatre and realty interests in San Francisco, will leave shortly for New York to join Mrs. Lurie. They will sail for Europe February 18 for an extended stay. . . . The Royal theatre, Polk and California streets, will be reopened shortly after having been closed six months for remodeling. The changes, planned by *Timothy L. Pflueger*, include a larger balcony, a loge section, addition of more seats making the capacity 1,500, a mezzanine, and a new front. The owners are *George Nasser*, *William Nasser*, *R. A. McNeil*, *M. A. Naify*, and *E. H. Emmick*. . . . The San Francisco Orpheum, one of the first theatres anywhere to offer vaudeville, has changed its policy and is now presenting feature photoplays in conjunction with vaudeville, with two shows daily. A Wurlitzer organ has been installed. . . . *Ackerman & Harris*, in association with *George Oppen*, have purchased three theatres of the *Samuel H. Levin* chain, these being the Col-

isum, the Alexandria and the New Balboa, all in the Park-Presidio district. Acquisition of these swells the Ackerman & Harris chain in Greater San Francisco to 14. . . . Work on the new El Capital theatre of Ackerman & Harris at Nineteenth and Mission streets is progressing rapidly and this house will be opened in April. It will have a seating capacity of 3,100. This organization will shortly start work on a 1,500 seat house in the Crocker-Amazon tract. *R. P. Davis* will design the structure and *R. A. Hanson* will be architectural engineer. . . . The Geary Theatre & Realty Company has been incorporated with a capital stock of \$200,000, by *Homer Curran*, *Herman Wobber* and *S. J. Theisen*. . . . The new theatre of *L. L. Cory*, Fresno, Cal., has been leased to *T. & D. Jr. Enterprises*, San Francisco, and will be opened in February. . . . The moving picture house of *James Lono*, Middletown, Cal., has been closed indefinitely. . . . *Robert Hazel*, for four years in charge of the Tulare theatre, Tulare, Cal., and before then in the film exchange business in San Francisco, has resigned his position and will return to San Francisco. He has been succeeded at the Tulare by *J. Fred Miller*, formerly of the Visalia theatre, Visalia, Cal., who in turn has been succeeded by *Louis C. Barboni*. . . . The National theatre Syndicate is considering remodeling the Tokay theatre, Lodi, Cal., and opening it at an early date.

Indianapolis

INDIANAPOLIS—*Frank J. Rembusch* of Shelbyville, Ind., was elected president of the Screen Club of Indiana at the regular meeting of the organization last week in this city. Rembusch is head of the theatrical enterprise company bearing his name, operating motion picture theatres throughout the state. *William Willman*, manager of the local Metro-Goldwyn-Mayer distributing exchange, was elected vice-president. *A. C. Zaring*, owner of Zaring's Egyptian theatre, and *E. C. Dressendorfer*, manager of the local Educational Films exchange, were re-elected to the offices of treasurer and secretary, respectively. *William Esch*, manager of the Universal exchange here, is the retiring president. . . . *Edward "Jay" Miller* has begun his duties as house manager of the LaPorte theatre, LaPorte, Ind., succeeding *J. Goldberg*, who will continue as booking agent for the theatre. Miller comes from Cleveland, O., where he had been in charge of the Manheim productions. For the present the policy of the house will be continued, with vaudeville on Saturdays and Sundays and only feature pictures the remainder of the week. Incidentally, Miller took a novel method of becoming acquainted with patrons of the house. For the first week he stationed himself in the lobby and greeted the patrons as they came in. . . . *Harold E. Burrows*, attending a motion picture show in this city, recognized in a newsreel *Bennett J. Doty*, with whom he served in the army during the world war. Burrows had read newspaper accounts of Doty's troubles as a deserter from the French foreign legion, but did not connect that Doty with the one he knew until he saw the newsreel. . . . Judge Bash of probate court in Indianapolis has ordered the Fletcher Savings & Trust Company, co-trustee of the estate of the late *William E. English*, hotel and theatre owner, to sign a 99 year lease with the Market-Circle Realty Company for the east half of the Hotel English building, containing part of the hotel and the theatre.



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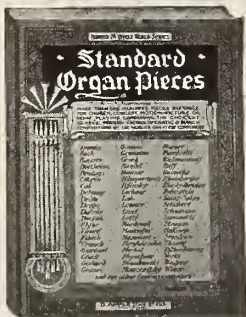
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Hy Fine of the Capitol, Allston, Mass.



William Deitch (left) and Owen Thornton of the Majestic, Gem, and Opera House, Artie, R. I.



Arthur Leite and Frank H. Costa of the Broadway at industrially important Fall River, Mass.



Walter Scott of the Brighton, Brighton, Mass.



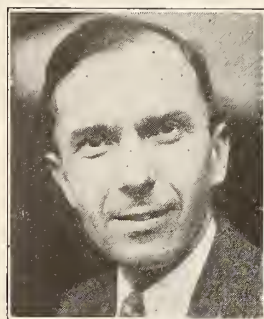
L. D. Forkey of the Strand theatre, Fitchburg, Mass.



N. Charas of the Palace theatre at Manchester, N. H.



Chester Bent, who manages the Larcum, Beverly, Mass.



Joe Rapolus of the Majestic theatre, E. Hampton, Mass.



Frank Vinette of the Humboldt theatre, Roxbury, Mass.



Saul Brauning of the Majestic theatre, Providence, R. I.



Another Providence exhibitor, Sam Kaufman



W. E. C. Warr of the Warr theatre at Wareham, Mass.



William Resnick, Plymouth and Old Colony, Plymouth, Mass.



I. H. Robbins of the Elizabeth at Falmouth, Mass.



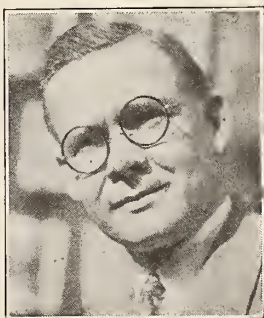
F. H. Bearse of the Orpheum theatre, Chatham, Mass.



Nat Silver of the Humboldt theatre, Roxbury, Mass.



A. J. Moreau, manager of the Olympia, New Bedford, Mass.

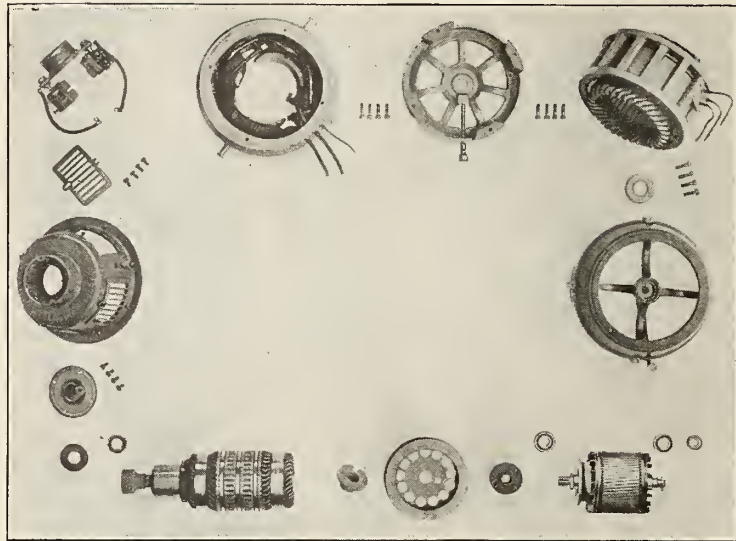


David F. Perkins, manager of Merrimack, Lowell, Mass.



Charles Israelson of Wells Beach and Kennebunkport, Me.

Motion Pictures of Transverter Tell Exhibitor Story of Its Making

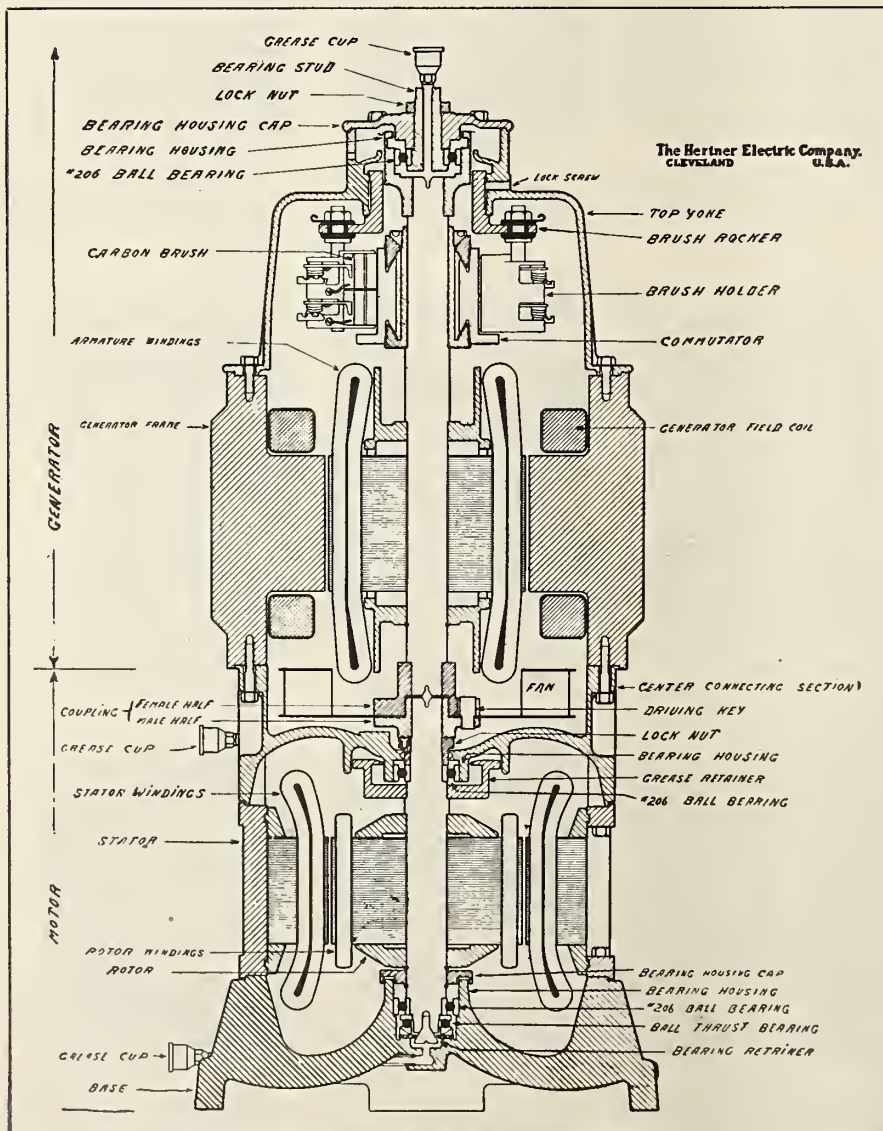


Parts of a three-bearing Transverter

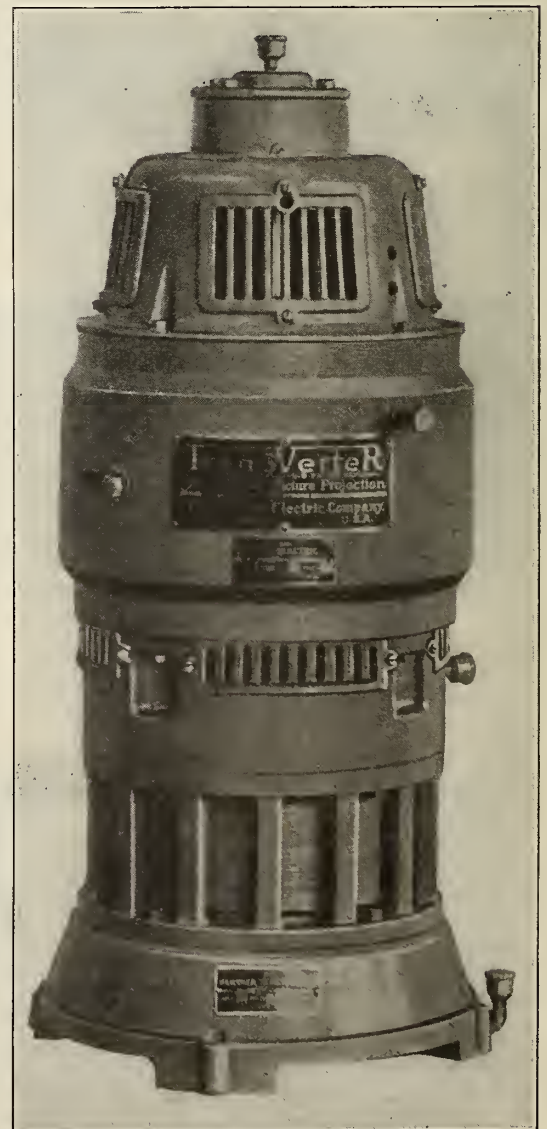
NOW comes the producer of motion pictures of equipment. In two interesting reels the Hertner Electric Company of Cleveland, Ohio, gives the theatre owner a graphic description of the manufacture of the Hertner Transverter.

The two-reel production which was shown at the National Theatre Supply Company convention, has a twofold purpose. To the exhibitor it gives a definite idea of the evolution of the product he is purchasing, from the crude iron stage to the completed motor generator equipment used in supplying projection lamps with direct current.

The illustrations shown on this page are found in the film version of the product's manufacture.



Cross-Section of a three-bearing Transverter



The Hertner Vertical Transverter

Thousands of Dollars Are Going Into Modernization of the Theatre

(The 1928 building forecast is published on page 11)

THEATRE projects which will contribute to the grand total, \$296,000,000, are listed herewith, with valuable information relative to cost, ownership and architect.

COLORADO

Pueblo—Theatre remodeled; owner: Colorado Realty Co., c/o Chas. H. Ernest, manager; architect: L. A. Desjardins, 342 Colorado National Bank Building, Denver. Cost: Estimated \$15,000.

* * *

ILLINOIS

Champaign—Theatre addition; owner: Park Theatre Corporation, c/o Harry E. McNevin, 112 E. Park Avenue; architect: Berger & Kelley, Lincoln Building. Cost: \$30,000.

Downers Grove—Theatre, hotel and stores; owner: C. H. Bunge, Main and Curtis Sts.; architect: Van Gunten & Van Gunten, 26 E. Huron St., Chicago. Cost: \$250,000.

Freeport—Opera house, remodeled and addition; owner: Germania Club, c/o G. Gilbert, manager; architect: Frank B. Carpenter, Brown Building, Rockford. Cost: \$25,000.

Pana—Theatre and store; owner: H. Tanner; architect: Swan A. Clausen, Millikin Building, Decatur. Cost: \$100,000.

Paris—Theatre remodeled; owner: Harry Cater, c/o Mrs. L. Jarodsky & Son; architect: private plans. Cost: \$80,000.

Moline—Theatre rebuilding; owner: Name withheld, c/o Mr. De Bishop, Peoples Bank Building; architect: Not selected. Cost: Not stated.

* * *

INDIANA

Anderson—Theatre, Hotel and stores; owner: C. J. Wold, V. U. Young and associates, Palace Theatre Building, 765 Broadway, Gary, Ind.; architect: Not selected. Cost: \$650,000.

Anderson—Theatre and storerooms and offices; owner: Company forming, c/o D. M. Vosey, 224 E. Berry St., Fort Wayne. Cost: \$500,000.

Ft. Wayne—Theatre, stores and offices; owner: National Theatre Company, Lawrence Koehneman, president, 4214 Tacoma Ave.; architect: L. E. Burkett, 244 Farmers Trust Building. Cost: \$50,000.

Muncie—Theatre and hotel; owner: C. J. Wolf, V. U. Young and associates, Palace Theatre Building, 765 Broadway, Gary, Ind.; architect: Not stated. Cost: \$600,000.

Muncie—Theatre alterations; owner: Columbia Theatre Company, S. Walnut St.; architect: Houck & Smenner, 108 E. Washington St. Cost: \$25,000.

* * *

IOWA

Marshalltown—Theatre and store and offices; owner: Universal Picture Corporation, 730 5th Ave., New York City; architect: Name withheld. Cost: \$250,000.

* * *

KANSAS

Hays—Theatre and hotel; owner: Hays Hotel Corporation; architect: Thos. W. Williamson, Central National Bank Building, Topeka, Kan. Cost: \$150,000.

* * *

MARYLAND

Baltimore—Theatre; owner: Edmondson Amusement Company, c/o L. J.

Schlichter, manager, 2108 Edmondson Ave.; architect: J. J. Zink, 2726 Overland Ave. Cost: \$250,000.

Baltimore—Theatre and community building; owner: Ambassador Theatre Company, John H. Mooney, Fulton Ave. and Pennsylvania Ave.; architect: Clyde N. & Nelson Friz, Lexington Building. Cost: \$400,000.

Baltimore—Theatre; owner: Lake Tuxedo Theatre Company, c/o Philip J. Shock, 1 Holiday St.; architect: S. Russell, 11 E. Lexington St. Cost: Not stated; seating capacity, 800.

Catonsville—Theatre; owner: The Catonsville Theatre Corporation, Adolph C. Brueckman, president, Keyser Building, Baltimore; architect: John J. Zink, 2726 Overland Ave., Baltimore. Cost: \$100,000.

* * *

MICHIGAN

Detroit—Theatre and stores; owner: Nathan Stolman, 405 Elmhurst Ave.; architect: Building Service Bureau, 301 Broadway, Market Building. Cost: \$20,000.

* * *

MINNESOTA

Minneapolis—Theatre; owner: Joseph W. Cohen, president, Lagoon Enterprises, Inc., 2015 Irving Ave.; architect: Perry E. Crosier, 916 New York Life Building. Cost: \$125,000.

* * *

MISSOURI

Columbia—Theatre and store building; owner: J. Dozier Store, 414 Exchange National Bank Building; architect: Boller Brothers, 114 West 10th St., Kansas City. Cost: \$250,000.

Kansas City—Theatre and apartment hotel; owner: The Coronado Hotel & Theatre Company, c/o Mr. Elliott, 308 Curtis Building; architect: Besceke & De Foe, 114 W. 10th St. Cost: \$1,500,000.

* * *

NEBRASKA

Beatrice—Theatre; owner: Melvin West; architect: Not stated. Cost: \$40,000.

Lincoln—Theatre and office building; owner: Nebraska Buick Co., 13th and Q Sts., Lincoln Theatre Corporation, c/o Eli Shire, president, and Lincoln University Club, 1124 N St., lessees; architect: Davis & Wilson, 525 S. 13th St. Cost: \$1,200,000.

* * *

NEW JERSEY

Long Branch—Theatre; owner: Name withheld; architect: Clinton B. Cook, Asbury Park Trust Building, Asbury Park, N. J. Cost: \$150,000.

Ridgewood—Theatre, stores and offices; owner: Ridgewood Center Building Corporation, M. L. Taylor, Dir. Engr. Rm. Bo. 10 and 11, 3 N. Board St., Ridgewood; architect: P. A. Vivarttas, Union City, N. J. Cost: \$1,000,000.

Trenton—Theatre and club house; owner: Savoy Lodge No. 385, I. O. S. O. I., c/o Savoy Association, Inc., Angelo Ruffo, president, 41 Bayard Lane; architect: Louis S. Kaplan, Fizcharges Building. Cost: Not stated.

* * *

NEW YORK

Endicott—Theatre and stores; owner: Thomas Rourke, 529 Chenango St., Binghamton, N. Y.; architect: C. Edw. Vosbury, 509 Binghamton Savings Bank Building, Binghamton, N. Y. Cost: Not stated.

Jamaica Plains—Theatre and store building; owner: Syndicate, c/o architect; architect: Eberson & Eberson, Inc., 212 E. Superior St., Chicago, Ill. Cost: About \$500,000.

Port Jefferson—Theatre alterations; owner: Michael Glynne, East Main St., Patchogue, N. Y.; architect: Paul Ruehl, 247 Park Ave., New York City. Cost: Not stated.

New York City—Theatre, store and offices; owner: F. F. Proctor, president, 1546 Broadway; architect: Thos. W. Lamb, 644 8th Ave. Cost: \$250,000.

New York City—Theatre; owner: Shubert Theatrical Company, president, J. Shubert, 223 W. 44th St.; architect: H. J. Krapp, 1 W. 47th St. Cost: \$275,000.

* * *

NORTH CAROLINA

Winston-Salem—Theatre and office building and apartment house; owner: Not stated; architect: Johnson & Brannan, Lynchburg. Cost: \$500,000.

* * *

OHIO

Akron—Theatre, arcade, stores; owner: Main Street Akron Amusement Company, 1640 Broadway, New York City; architect: Eberson & Eberson, 200 W. 57th St., New York City. Cost: \$1,500,000.

Columbus—Theatre, lodge and store building; owner: Capitol Lodge No. 1003, G. U. O. O. F., I. D. Ross, chairman building committee, 323 Lexington Ave.; architect: Geo. Abernethy, 83 S. High St. Cost: \$100,000.

Cincinnati—Theatre and store building; owner: Nathan Bernstein, 1009 Race St.; architect: Finley Brooke, Conway Ave. Cost: \$60,000.

Dayton—Theatre, stores and office building; owner: Fox Film Corporation, W. Fox, president, 850 10th Ave., New York City; architect: W. W. Ahlschlager, 65 E. Huron St., Chicago, Ill. Cost: \$1,000,000.

Massillon—Theatre; owner: The Massillon Theatre Company, c/o architect; architect: J. Kerr Giffen, Brant Building, Canton, O. Cost: \$200,000.

Lima—Theatre; owner: Lima Amusement Company, Geo. Settos, president, 222 N. Main St., Lima; architect: Alvin Seiler, 624 S. Michigan Blvd., Chicago, Ill. Cost: \$60,000.

Tiffin—Theatre; owner: D. H. Kirwan and A. Ritzler, Lima; architect: Fred Elliott, Chamber of Commerce Building, Columbus. Cost: \$250,000.

Toledo—Theatre and commercial building; owner: Paramount-Lasky Company, c/o Reuben Realty Company; architect: Private plans. Cost: \$2,000,000.

Toledo—Theatre and commercial building; owner: The Publix Theatre Corporation, 175 N. State St., Chicago, Ill.; architect: Rapp & Rapp, 190 N. State St., Chicago, Ill. Cost: Not stated.

* * *

PENNSYLVANIA

Amber—Theatre and stores; owner: Name withheld; architect: Solomon Kaplan, 10 S. 18th St., Philadelphia. Cost: Not stated. Seating capacity, 1,200.

Ambridge—Theatre and store building; owner: Ambridge Amusement Company, N. B. Madler, manager, 626 Merchant St., Ambridge; architect: Wm. Edw. Snaman, Empire Building, Pittsburgh, Pa. Cost: Not stated.

Better Theatres Information and Catalog Bureau

Many of the products listed below are advertised by reliable companies in this issue of "Better Theatres"

A

- 1 Accounting systems.
- 2 Accoustical installations.
- 3 Adapters, carbon.
- 4 Adding, calculating machines.
- 5 Admission signs.
- 6 Addressing machines.
- 7 Advertising novelties, materials.
- 8 Advertising projectors.
- 9 Air conditioning equipment.
- 10 Air dome tents.
- 11 Aisle lights.
- 12 Aisle rope.
- 13 Alarm signals.
- 14 Arc lamps, reflecting.
- 15 Architectural service.
- 16 Arc regulators.
- 17 Artificial plants, flowers.
- 18 Art titles.
- 19 Automatic curtain control.
- 20 Automatic projection cutouts.
- 21 Automatic sprinklers.

B

- 22 Balloons, advertising.
- 23 Banners.
- 24 Baskets, decorative.
- 25 Bell-buzzer signal systems.
- 26 Blocks, pulleys, stage-rigging.
- 27 Blowers, hand.
- 28 Booking agencies for musicians.
- 29 Booking agencies (state kind).
- 30 Boilers.
- 31 Bolts, Chair anchor.
- 32 Booths, projection.
- 33 Booths, ticket.
- 34 Box, loge chairs.
- 35 Brass grills.
- 36 Brass rails.
- 37 Brokers-Theatre promotion.
- 38 Bulletin boards, changeable.

C

- 39 Cable.
- 40 Cabinets.
- 41 Calcium lights.
- 42 Cameras.
- 43 Canopies for fronts.
- 44 Carbons.
- 45 Carbon sharpeners.
- 46 Carbon wrenches.
- 47 Carpets.
- 48 Carpet cushion.

Free Service to Readers of "Better Theatres"

"Better Theatres" offers on these pages an individual service to its readers through this Exhibitors Information and Catalog Bureau. Detailed information and catalogs concerning any product listed on these pages will be sent to any theatre owner, manager, architect or projectionist.

Fill in the coupon on the next page and mail it to the "Better Theatres" division, Exhibitors Herald and Moving Picture World, 407 S. Dearborn street, Chicago.

Many of the products listed by this Bureau are advertised in this issue of "Better Theatres." See Advertisers Index.

We are glad to serve you. Do not hesitate to ask us for any information on equipment or problems pertaining to the efficient operation of your theatre.

- 49 Carpet cleaning compound.
- 50 Carpet covering.
- 51 Cases, film shipping.
- 52 Cement, film.
- 53 Chair covers.
- 54 Chairs, wicker.
- 55 Chairs, theatre.
- 56 Change makers.
- 57 Changer overs.
- 58 Color hoods.
- 59 Color wheels.
- 60 Condensers.

D

- 61 Date strips.
- 62 Decorations (state kind).
- 63 Decorators, theatre.
- 64 Dimmers.
- 65 Disinfectants—perfumed.
- 66 Doors, fireproof.
- 67 Draperies.
- 68 Drinking fountains.
- 69 Duplicating machines.

E

- 70 Electric circuit testing instruments.
- 71 Electric fans.
- 72 Electrical flowers.
- 73 Electric power generating plants.
- 74 Electric signs.
- 75 Electric signal and control systems.
- 76 Emergency lighting plants.
- 77 Exit light signs.

F

- 78 Film cleaners.
- 79 Film splicing machine.
- 80 Film tools (state kind).
- 81 Film waxing machine.

- 82 Fire alarms.
- 83 Fire escapes.
- 84 Fire extinguishers.
- 85 Fire hose.
- 86 Fire hose reels, carts.
- 87 Fire proof curtains.
- 88 Fire proof doors.
- 89 Fire proofing materials.
- 90 Fixtures, lighting.
- 91 Flashlights.
- 92 Flashers, Electric sign.
- 93 Flood lighting.
- 94 Floorlights.
- 95 Floor covering.
- 96 Floor runners.
- 97 Flowers, artificial.
- 98 Footlights.
- 99 Fountains, decorative.
- 100 Fountains, drinking.
- 101 Frames-poster, lobby display.
- 102 Fronts, metal theatre.
- 103 Furnaces, coal burning.
- 104 Furnaces, oil burning.
- 105 Furniture, theatre.
- 106 Fuses.

G

- 107 Generators.
- 108 Grilles, brass.
- 109 Gummed labels.
- 110 Gypsum products.

H

- 111 Hardware, stage.
- 112 Heating system, coal.
- 113 Heating system, oil.

I

- 114 Ink, pencils for slides.
- 115 Insurance, Fire.
- 116 Insurance, Rain.
- 117 Interior decorating service.
- 118 Interior illuminated signs.

J

- 119 Janitors' supplies.

L

- 120 Labels, film caution.
- 121 Lamps, decorative.
- 122 Lamp dip coloring.
- 123 Lamps, general lighting.
- 124 Lamps, incandescent projection.
- 125 Lamps, high intensity.
- 126 Lamps, reflecting arc.
- 127 Lavatory equipment, furnishings.
- 128 Lavatory fixtures.
- 129 Ledgers, theatre.
- 130 Lenses.
- 131 Lights, exit.
- 132 Lights, spot.
- 133 Lighting fixtures.
- 134 Lighting installations.
- 135 Lighting systems, complete.
- 136 Linoleum.
- 137 Liquid soap.
- 138 Liquid soap containers.
- 139 Lithographers.
- 140 Lobby display frames.
- 141 Lobby gazing balls.
- 142 Lobby furniture.
- 143 Lobby decorations.
- 144 Lubricants (state kind).
- 145 Luminous numbers.
- 146 Luminous signs, interior, exterior.

M

- 147 Machines, ticket.
- 148 Machines, pop corn.
- 149 Machines, sanitary vending.
- 150 Make up, boxes, theatrical.
- 151 Marble.
- 152 Marquise.
- 153 Mats, leather.
- 154 Mats and runners.
- 155 Mazda projection adapters.
- 156 Metal lath.
- 157 Metal polish.
- 158 Mirror, shades.
- 159 Motor generators.
- 160 Motion picture cable.
- 161 Musical instruments (state kind).
- 162 Music publishers.
- 163 Music rolls.
- 164 Music stands.

N

- 165 Napkins.
- 166 Novelties, advertising.
- 167 Nursery furnishings and equipment.

Exhibitors Information and Catalog Bureau

O

- 168 Oil burners.
- 169 Orchestral pieces.
- 170 Orchestra pit fittings, furnishings.
- 171 Organs.
- 172 Organ novelty slides.
- 173 Organ lifts.
- 174 Organ chamber heaters.
- 175 Ornamental fountains.
- 176 Ornamental metal work.
- 177 Ornamental metal theatre fronts.

P

- 178 Paint, screen.
- 179 Paper drinking cups.
- 180 Paper towels.
- 181 Perfumers.
- 182 Photo frames.
- 183 Pianos.
- 184 Picture sets.
- 185 Player pianos.
- 186 Plastic fixtures and decorations.
- 187 Plumbing fixtures.
- 188 Positive film.
- 189 Posters.
- 190 Poster frames.
- 191 Poster lights.
- 192 Poster paste.
- 193 Portable projectors.
- 194 Pottery, decorative.
- 195 Power generating plants.
- 196 Printing, theatre.
- 197 Programs.
- 198 Program covers.
- 199 Program signs, illuminated.
- 200 Projection lamps.

- 201 Projection machines.
- 202 Projection machine parts.
- 203 Projection room equipment.

R

- 204 Radiators.
- 205 Radiator covers.
- 206 Rails, brass.
- 207 Rails, rope.
- 208 Rain insurance.
- 209 Rectifiers.
- 210 Reconstruction service.
- 211 Redecorating service.
- 212 Reflectors (state kind).
- 213 Refurnishing service.
- 214 Regulators, Mazda.
- 215 Reels.
- 216 Reel end signals.
- 217 Reel packing, carrying cases.
- 218 Resonant orchestra platform.
- 219 Reseating service.
- 220 Rewinding film.
- 221 Rheostats.
- 222 Rigging, stage.
- 223 Roofing materials.

S

- 224 Safes, film.
- 225 Scenery, stage.
- 226 Scenic artists' service.
- 227 Screens.
- 228 Screen paint.
- 229 Seat covers.
- 230 Seat indicators, vacant.
- 231 Seats, theatres.
- 232 Signs (state kind).

- 233 Signs, parking.
- 234 Signals, reel end.
- 235 Sign flashers.
- 236 Sign-cloth.
- 237 Sign lettering service.
- 238 Sidewalk machines, corn poppers.
- 239 Slides.
- 240 Slide ink, pencils.
- 241 Slide lanterns.
- 242 Slide making outfits.
- 243 Slide mats.
- 244 Shutters, metal fire.
- 245 Soap containers, liquid.
- 246 Speed indicators.
- 247 Spotlights.
- 248 Stage doors-valances, etc.
- 249 Stage lighting equipment.
- 250 Stage lighting systems.
- 251 Stage rigging-blocks, pulleys.
- 252 Stage scenery.
- 253 Stair treads.
- 254 Statuary.
- 255 Steel lockers.
- 256 Stereopticons.
- 257 Sweeping compounds.
- 258 Switchboards.
- 259 Switches, automatic.

T

- 260 Talley counters.
- 261 Tapestries.
- 262 Tax free music.
- 263 Telephones, inter-communicating.
- 264 Temperature regulation system.
- 265 Terra Cotta.
- 266 Terminals.
- 267 Theatre accounting systems.
- 268 Theatre dimmers.

- 269 Theatre seats.
- 270 Tickets.
- 271 Ticket booths.
- 272 Ticket choppers.
- 273 Ticket holders.
- 274 Ticket racks.
- 275 Ticket selling machines.
- 276 Tile.
- 277 Tile stands.
- 278 Tool cases, operator's.
- 279 Towels, paper.
- 280 Towels, cloth.
- 281 Trailers.
- 282 Transformers.
- 283 Tripods.
- 284 Turnstiles, registering.
- 285 Typewriters.

U

- 286 Uniforms.

V

- 287 Valances, for boxes.
- 288 Vases, stone.
- 289 Vacuum cleaners.
- 290 Ventilating fans.
- 291 Ventilating, cooling system.
- 292 Ventilating systems, complete.
- 293 Vending machines, soap, towels, napkins, etc.
- 294 Vitrolite.

W

- 295 Wall burlap.
- 296 Wall leather.
- 297 Watchman's clocks.
- 298 Water coolers.
- 299 Wheels, color.

USE THIS COUPON

"BETTER THEATRES" DIVISION
Exhibitors Herald and Moving Picture World
407 South Dearborn St., Chicago.

GENTLEMEN: I should like to receive reliable information on the items listed following:

(Refer to Items by Number)

.....

REMARKS:.....

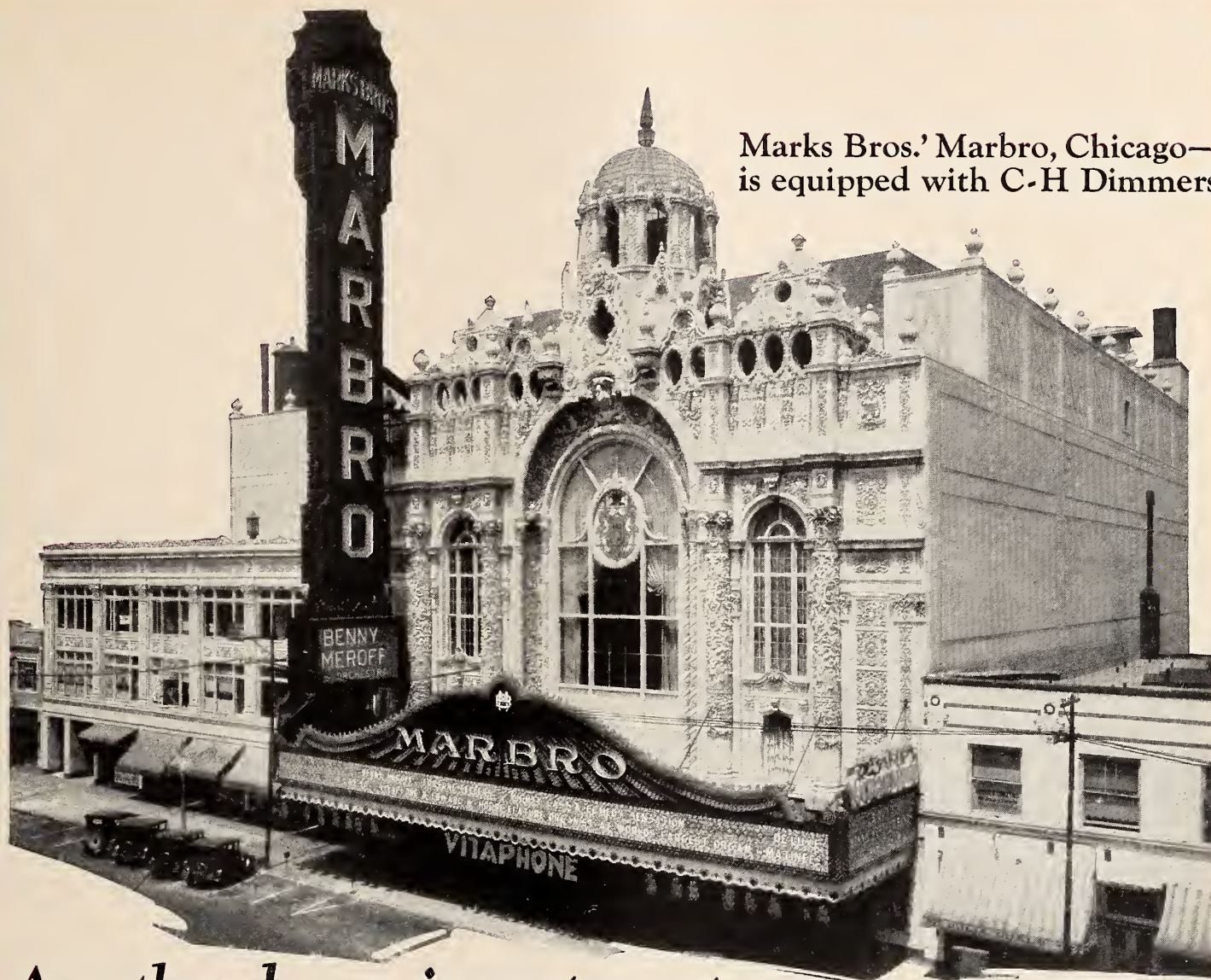
Name..... Theatre..... City.....
 State..... Seating Capacity.....

Advertised in This BETTER THEATRES SECTION

(If you desire something not listed here, Exhibitors Information and Catalog Bureau published in this issue will get it for you.)

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				345 W. 39th St., N. Y. C.	

Marks Bros.' Marbro, Chicago—
is equipped with C-H Dimmers



Another huge investment

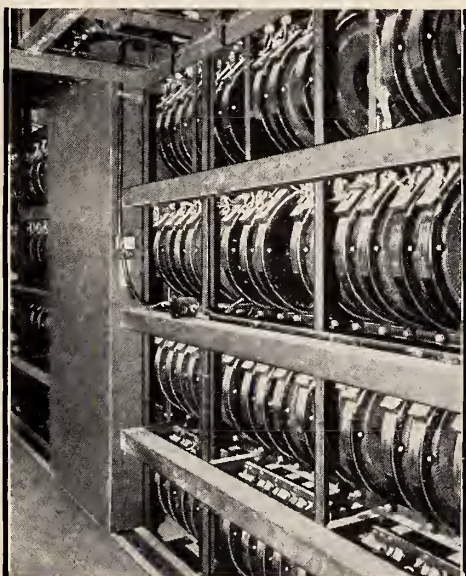
protected by C-H Dimmers

BEAUTIFUL architecture and impressive interior decorations represent a tremendous investment in modern theaters. Yet their effectiveness is incomplete without lighting effects to bring out all their hidden beauty—the beauty that pulls the crowds.

Knowing this, Marks Bros. protected their investment by installing C-H Simplicity Dimmers.

Past experience had proved to Marks Bros. that C-H Dimmers provide fading of light rivaling the smoothness of nightfall, regardless of varying loads—that C-H Dimmers would meet all needs, present and future—that C-H electrical perfection insures against burn-outs, or other interruptions of service.

Your investment, too, can be protected, made more profitable. C-H Dimmers are easily installed whether your house is already completed or still in the plan stage. Consult your architect or electrician and write for the booklet "Illumination Control for the Modern Theater".



Rear view of the C-H Dimmers which bring out all the interior beauty of Marks Bros.' new Marbro Theater, Chicago. Switchboard by Major Equipment Co. Levy & Klein, Architects.

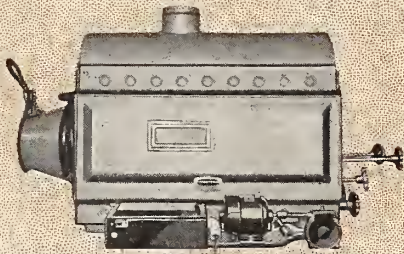
The CUTLER-HAMMER Mfg. Co.
Pioneer Manufacturers of Electric Control Apparatus
1254 St. Paul Avenue Milwaukee, Wisconsin

CUTLER  HAMMER

Perfect Illumination Control for the Modern Theater

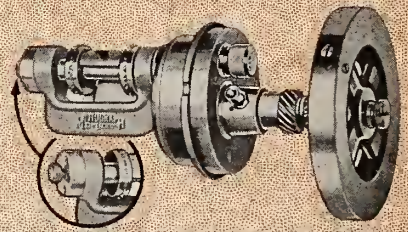
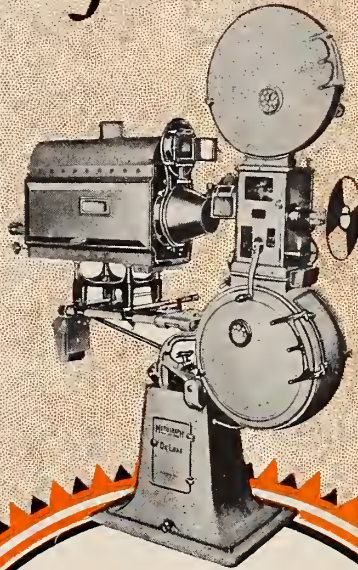
Maintaining a High Standard

{Some of the features that do it}



**Motiograph Reflecting
Arc Lamp**

Built as standard equipment
for the Motiograph De Luxe
Projector.



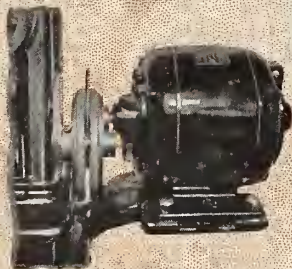
**De Luxe Double Bearing
Ball Bearing Intermittent
Movement**

The only intermittent movement
employing the ball bearing
principle.

These features and many
others contribute to maintain
the high standard of construc-
tion and performance of the

MOTIOGRAPH DE LUXE PROJECTOR

Its constantly increasing pop-
ularity attests the soundness of
its basic engineering principles.



**De Luxe Direct Beltless Motor
Drive and Speed Control**

Positive, unvarying and
trouble-proof.



The De Luxe Floor Base

A perfect, substantial, rigid,
vibrationless foundation for
the Motiograph De Luxe
Projector.

MOTIOGRAPH
De Luxe
TRADE MARK

"Guaranteed"

THE ENTERPRISE OPTICAL MANUFACTURING CO.

564 W. Randolph St., Chicago, Ill.

EXHIBITORS

HERALD

and MOVING PICTURE

WORLD

LOVE LETTERS!

John
GILBERT
Greta
GARBO in



Gilbert & Garbo in "Love" continuing sensational run Roosevelt. Have extended run 2 additional weeks making total four weeks.
MAX BALABAN
CHICAGO

Love opened Majestic, Bridgeport and Bijou, New Haven to record breaking business. Grossed more on fifth day than opening. Best box-office attraction this year outside of Big Parade.
A. J. VANNI—POLI CIRCUIT

Love opened in worst blizzard in ren years. Long line extending for blocks waiting to get in. Engagement phenomenal.
MELBA THEATRE
DALLAS, TEX.

In face of worst weather of year Love opened Capitol and building. It looks like second week will equal if not exceed first week.
I. LIBSON—CINCINNATI, O.

Gilbert Garbo in Love overcame most severe blizzard since 1898. Standees waited in snow. Positively one of strongest attractions sure-fire box-office. Congratulations and continue M-G-M brilliant Parade of Hits that lead industry.
A. ANDERSON—DAYTON, O.

Love broke all records for attendance at Palace, taking them by storm.
WM. K. SAXTON—MEMPHIS
Love played to record-breaking business for every day and breaks week record Box-office natural.
STATE—HOUSTON, TEX.

From Variety
LOS ANGELES—Highlight of entire first-run group on week was the Million Dollar with "Love." Picture hit like magic and led nearest competitor by \$3000 on the week.
NEW YORK—Embassy no sign of letting up.

Love broke all house records at Norva, Norfolk. Picture will hold a week's record at this house. Have played What Hur. Glory, Big Parade, Ben-standing.
H. D. STERN
WILMER & VINCENT

From Variety
SEATTLE—"Love" frenzied in Seattle for \$17,000. Such business never seen before at local theatre.
BOSTON—Whale of a week with "Love". Final day business biggest ever recorded here.

AND NOW COMES: RAMON NOVARRO NORMA SHEARER in THE STUDENT PRINCE

"Student Prince opened to turnaway business. Had to call police to handle crowds. Monday matinee house sold out to capacity before show opened.
—H. ZEITZ, STATE. NEW BEDFORD, MASS.

M-G-M 

Successful exhibitors of discerning judgment prefer—

The **Robert Morton UNIT ORGAN**

A few recent
Robert Morton Installations

- * Loew's and United Artists' Pittsburg, Pa.
- * Loew's and United Artists' Columbus, Ohio
- * Universal's Capitol Atlanta, Ga.
- * The Alhambra Garden Sacramento, Calif.
- * New Cecilia Theatre Panama City, Pan.
- * Loew's Oriental Brooklyn, N.Y.
- * Loew's Midland Kansas City, Mo.
- * The "Up Town" Kansas City, Ka.
- * Tacoma Theatre Tacoma, Wash.
- * Universal's Rivoli Indianapolis, Ind.
- * Hoffman's Strand Hartford Conn.
- * The Capitol Theatre New Britain, Conn.
- * The 55th St. Cinema New York City, N.Y.
- * The Pantages San Francisco, Cal
- * The Carolina Greensboro, N.C.
- * Saenger's Century Jackson, Miss.
- * Saenger's Majestic Skiveport, La.
- * Saenger's Marion Clarksdale, Miss.
- * Publix-Saenger Theatre Hope, Ark.
- * Publix-Saenger National Greensboro, N.C.
- * Saenger's Columbia Baton Rouge, La.
- * Berkeley Theatre Denver, Colorado
- * The Avalon Brooklyn, N.Y.
- * The Jefferson Beaumont, Texas
- * Aztec Theatre San Antonio, Texas
- * Loew's Grand New York City, NY

Form 110

SAENGER THEATRE
General Offices—Saenger Building
TULANE AVENUE at LIBERTY
NEW ORLEANS
January 26

Robert Morton Organ Co.,
1560 Broadway,
New York City.
Attention: Mr. R. P. Matthews

Universal Chain Theatrical Enterprises,
730 FIFTH AVENUE
NEW YORK, N. Y.
April 28, 1927

The Robert Morton Organ Company,
1560 Broadway

LOEW'S INCORPORATED
"THEATRES EVERYWHERE"
October 29, 1926

EXECUTIVE OFFICES
LOEW BUILDING
BROADWAY AT 46TH STREET
NEW YORK

Robert Morton Organ Co.,
1560 Broadway,
New York, N. Y.

Gentlemen—
The Robert Morton Unit Organs which you recently installed for us in our new deluxe houses, have proven entirely satisfactory, tonally, mechanically and otherwise.
We thought you would be glad to know this, and we take this opportunity of congratulating you on building an outstandingly successful theatre organ.

Yours very truly,
LOEW'S INCORPORATED
W. B. Schiller

Pantages Theatre
SAN FRANCISCO, CAL.
March 23rd 1926

CECIL B. DE MILLE
PICTURES

OF AILLE STUDIO
CULVER CITY
CALIFORNIA

RELEASED BY
PRODUCERS DISTRIBUTING CORPORATION

Feb. 2, 1927.

First opportunity I have had since then to our undertaking by the very great of our magnificent scenes was very of the cross. The actors worked every day and nights in the cold that I have never seen equalled. It has never been my fortune to rebound with tears in their eyes the cross to the first Christmas carol.

I thank you for your very genuine and appreciation,
Yours very truly,
Paul B. deMille



Write
To-day for
full
Information

Robert Morton Organ Co.

World's Finest **SM** Theatre Organ

Genuine Deagan Percussions Used

New York 1560 Broadway Chicago 624 So. Michigan Los Angeles 1914 So. Vermont San Francisco 168 Golden Gate



greater than "THE WAY OF ALL FLESH"

EMIL JANNINGS

in

"THE LAST COMMAND"

A Paramount Picture

**no finer entertainment will be
released by anybody in 1928!**

With Evelyn Brent, William Powell and all-star cast.
Produced by Josef von Sternberg. Story by Lajos Biro.

the outstanding dramatic

artist of
them all!



¶ Giant star of the new era in pictures! Emil Jannings. "Variety" and "The Way of All Flesh" have rocketed him into the front rank of stars in America. ¶ Ready made audiences everywhere for his second and greatest American production—

"THE LAST COMMAND." Produced by the man who made "Underworld." ¶ Jannings as the Czar's favorite, brutal, arrogant military commander. Swept down by the torrent of revolution and his mad infatuation for the beautiful woman who came to kill him. Outcast, all gone, all but his mighty, burning spirit. Then—one of the most amazing climaxes in screen history! ¶ The world will acclaim "THE LAST COMMAND" a masterpiece!



10 GREAT PARAMOUNT SPECIALS FOR 1928

- HAROLD LLOYD in "SPEEDY" *
- "BEAU SABREUR"
- "GENTLEMEN PREFER BLONDES"
- "OLD IRONSIDES"
- "THE LAST COMMAND" (Jannings)
- "TILLIE'S PUNCTURED ROMANCE"
- "LEGION OF THE CONDEMNED"
- "BEHIND THE GERMAN LINES"
- "STREET OF SIN" (Jannings)
- "KIT CARSON" (Fred Thomson)

* Prod. by Harold Lloyd Corp. Paramount Release

record breaker!

"BEAU SABREUR"

Variety—

"SABREUR," \$53,200 AT THE MET, BOSTON

Boston, Jan. 10. "Beau Sabreur," at the Met, did a whale of a business from the start of its engagement here. It packed them at every performance with the house attendance, not money, record broken and with the police called to keep order. Five shows a day could not start to take care of the demand.

POSTAL TELEGRAPH - COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

RECEIVED AT

STANDARD TIME INDICATED ON THIS MESSAGE

TELEGRAMS
TO ALL
AMERICA



CABLEGRAMS
TO ALL
THE WORLD

This is a full-rate Telegram or Cablegram unless otherwise indicated by signal in the check or in the address.

BLUE	DAY LETTER
NL	NIGHT LETTER
NITE	NIGHT TELEGRAM
LCO	DEFERRED
CLT	CABLE LETTER
WLT	WEEK END LETTER

Form 16 D-1

S. R. KENT
PARAMOUNT FAMOUS LASKY CORP.
NEW YORK CITY

ST. LOUIS, MO.

BEAU SABREUR OPENED SATURDAY MISSOURI TO RECORD BREAKING BUSINESS STOP IF BEAU SABREUR IS CRITERION OF FORTHCOMING RELEASES PARAMOUNT IS SET FOR A GREAT YEAR AND WE WISH TO CONGRATULATE YOU FOR GIVING US THE BEST BOX OFFICE ATTRACTIONS REGARDS

S. P. SKOURAS

"BEAU SABREUR"—"GENTLEMEN PREFER BLONDES"

"LAST COMMAND" - all in January - FROM

PARAMOUNT

motion



picture headquarters

Whetting the Appetite of

Consistency is as important in advertising support as it is in entertainment quality. For years *Educational's* advertising to your patrons has been just as steady and unfailing as the merit of its Short Features—and they have dominated the field without question.

Educational's advertising in the "fan" magazines is building star followings for your box-office.

James R. Quirk, editor of *Photoplay Magazine* and the best known of all "fan" magazine editors, was asked to give his impressions of several of *Educational's* comedy stars for the "fan" readers. Here are his impressions of Lupino Lane and Charley Bowers, which are appearing in current issues of these magazines.

The "fan" who reads this advertising is a ready made customer for you. Tell him through your own local advertising when you play these comedy favorites.



An Impression of LUPINO LANE

by JAMES R. QUIRK

EDITOR OF PHOTOPLAY MAGAZINE



LLOYD HAMILTON
Your Old Fun-Making Friend, in *Hamilton Comedies*

Chaplin's forte is pathos. Langdon's metier is infantile appeal. Lloyd's trick is the conquest of an inferior complex. Lupino Lane's is broad, clean burlesque.



"BIG BOY"
Greatest and Funniest of Child Comedians, in *"Big Boy" Juvenile Comedies*

I always suspect that he is going to jump on a horse and ride off in four directions. If Doug fights four swordsmen, Lupino takes on a dozen. If Mix jumps his horse over a freight car, Lane puts his nag over a barn. Nothing is impossible to him. Yet he is as futile as Don Quixote.



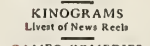
LARRY SEMON
Daredevil Clown Comedy Star, in *Larry Semon Comedies*

Most men are born clowns and don't know it. Lupino Lane can outboast the ginger ale that advertises six months' preparation for its perfection. It took 227 years to make him a comedian.



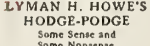
FELIX THE CAT
Rolling Cartoons, by Pat Sullivan

His pantomimic ancestry is long as a transcontinental railroad ticket. His Lupino grandfathers were Pierrot-ing on the London stage in 1700. His Lane grandmothers were the Desdemonas of their day. He himself is one of the original theatrical mergers. He was supposed to



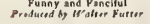
KINOGRAMS
Livent of News Reels

Seven years of specializing in Short Features have made the name Educational Pictures mean the best in comedies, novelties and news reels.



LYMAN H. HOWE'S HODGE-PODGE
Some Sense and Some Nonsense

EDUCATIONAL FILM EXCHANGES, Inc., E. W. Hammons, President
1501 Broadway, New York, N. Y.

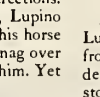


CURIOSITIES
The Movie Side-Show Funny and Fanciful Produced by Walter Futter



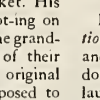
DOROTHY DEVORE
The Only Girl Making Her Own Series of Short Comedies Today, in *Dorothy Devore Comedies*

get a fortune from his grandmother for twisting his names so that the first should be last and the last should be first. But the old lady broke his heart by leaving him nothing but a good recipe for tumbling without breaking his neck.



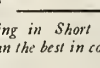
CHARLEY BOWERS
The "Wizard," Putting Mysterious Fun Tricks into *Bowers Comedies*

As British as bad cooking, the Lane-Lupinos survived when the newest chip from the family numskull announced his departure to America. They never understood the lack of concentration that kept him from being the hit of the "Follies," but then they had never seen a glorified American Chorus Girl. All even went well when the boy entered the movies. When he returned and told them his movie salary his grandfather did a back flop in his grave.

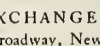


JOHNNY ARTHUR
Fairest Supreme, Featured in *Tuadeo Comedies*

His comedies are released by *Educational*, but don't let that fool you. He gags and he spins, and Solomon in all his wisdom never thought up such stomach-laughs as his.



JERRY DREW
One of the Mirth-Making Favorites of *Mermaid Comedies* (Jack White Productions)

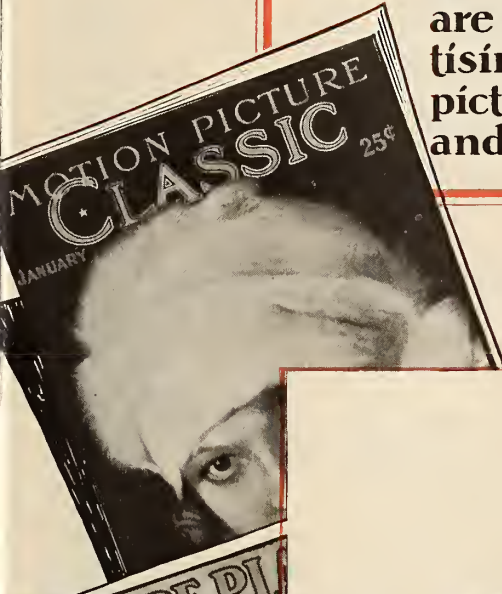


OUTDOOR SKETCHES
By Robert C. Bruce Show You the Wonders of Nature

Member, Motion Picture Producers and Distributors of America, Inc.,
Will H. Hays, President.

Millions of "STEADY FANS"

Here are the "fan" magazines that are carrying Educational's advertising to millions of the regular picture-goers who make your best and steadiest patrons



An Impression of CHARLEY BOWERS

by JAMES R. QUIRK



EDITOR OF PHOTOPLAY MAGAZINE

HIGHBROW critics talk in ornate polysyllables about the ingenuity and art of the German film makers. If they condescended to witness the nonsensical genius of a Charley Bowers comedy they could drool dictionaries.

In the world's most individualistic industry, he is Aladdin and the camera is his lamp. He is a Jack of all trades and a master of one. He can act. He can direct. He can write. He can conceive the most glorious idiosyncrasy. He is a MASTER of camera wizardry.

Every short feature bearing his name proves the camera is a monumental liar. He makes hard boiled eggs hatch little Fords, turns time upside down and releases the blessing of laughter. Once in a comedy he drove a herd of elephants and donkeys into the Capitol at Washington. The learned Solons got so excited they demanded an investigation. They had been deceived by trick photography. Charley and the elephants had never been near the District of Coolidge.

I suspect Charley of a conspiracy against the school system. He is a living proof of the bliss of booklessness. All the education he ever received consisted of six months in kindergarten. Then he was kidnapped by a circus. And look at him now. In one of his recent comedies I witnessed a former Biograph director playing an extra bit.

His life has been almost as goofy as his genius. His mother was a French countess, his father an Irish doctor, and Charley was born in Iowa. After that anything was possible.

It happened. At five a tramp circus performer taught him to walk rope. At six the circus kidnapped him. He didn't get home for two years and the shock killed his father.

Before he was nine Charley was supporting his mother. He walked rope, mowed lawns, ran elevators, printed menus, broke broncos, jockeyed horses, packed pork, sketched cartoons, toured vaudeville, directed plays, designed scenery, produced advertising, wrote history, animated one hundred reels of cartoons, worked out the Bowers process, invented a camera and—grew up.

Naturally the impossible is a joke to him. His whole life has been impossible and as a practical joker he is a near-millionaire. Give this little lad a great big look.

Educational is the world's greatest producer and distributor of Short Features—exclusively. The name Educational Pictures means the best in comedies, novelties and news reels.

 LOYD HAMILTON in Hamilton Comedies	 LARRY SEMON in Larry Semon Comedies	 "BIG BOY" in Big Boy Juvenile Comedies	 LUPINO LANE in Lupino Lane Comedies	 JOHNNY ARTHUR in Tuxedo Comedies	 DOROTHY DEVORE in Dorothy Devore Comedies
McCALL COLOUR FASHION NEWS with Hays Hampton	KINOGRAMS The News Reel That Taps The Field	 "THE SPICE OF THE PROGRAM"		OUTDOOR SKETCHES by Robert C. Bruce	CURIOSITIES The Movie Side-Show Produced by Walter Foster
MERMAID COMEDIES (Jack White Productions)	CEMEO COMEDIES	LYMAN H. HOWE'S HODGE-PODGE	CARTER DEHAVEN in Character Studies		

EDUCATIONAL FILM EXCHANGES, Inc., E. W. Hammons, President
Executive Offices: 1501 Broadway, New York, N. Y.

There is no substitute for Circulation!

PAID circulation is difficult to obtain because readers must approve of a publication before they will subscribe for it. After subscriptions have been obtained they can only be held by giving readers full value for their money. Glib conversation may momentarily influence advertisers but readers are influenced only by value.

When a publisher has paid circulation the natural and logical course is to join the Audit Bureau of Circulations and then be enabled to supply advertising clients with actual proof of circulation representations.

The membership dues in the Audit Bureau of Circulations are nominal. Even for a circulation as large as that of "Exhibitors Herald and Moving Picture World" the cost is only \$2.40 per week. For business papers with circulations less than 10,000 and more than 5,000 the cost is only \$1.60 per week, and for those with circulations less than 5,000 the cost is only \$1.00 per week.

If a publisher has circulation that can stand the test, then at these insignificant rates he can supply advertisers with that tremendously valuable knowledge which enables them to know what they are getting for their money.

As far as records are concerned, the Audit Bureau of Circulations only requires such records as any sensible and conscientious publisher will want for his own information; information which, in fact, he must have if he is to be able intelligently to analyze the buying power of his subscription lists for advertisers.

Conversation may be interesting; but facts are conclusive.

EXHIBITORS
HERALD
and MOVING PICTURE
WORLD

*Is the only Audit
Bureau of Circulations
paper in the motion
picture field*

There is no substitute for Circulation!

Expect Big Things

THE ONE GREAT



INDEPENDENT

DEFINITE production plans for the next five years are so far advanced that almost half of next season's product is already finished. Box-office demonstrations of the value of outstanding Fox specials will convince the most skeptical film buyers, during the next five months, that no theatre can afford to be without Fox Films.

Did your opposition play "7th Heaven" and "What Price Glory"? Or were you as smart as Fred A. Miller of the Carthay Circle Theatre, Los Angeles?

He did such tremendous business with these Fox pictures that—with the product of every studio to choose from—he has contracted with Fox to play:

"Four Sons" the maelstrom of emotion produced by John Ford from the story of Miss I. A. R. Wylie.

"Street Angel" Frank Borzage's love lyric in which Janet Gaynor and Charles Farrell actually rise beyond their heavenly heights in "7th Heaven."

"The Red Dancer [of Moscow]" Raoul Walsh's production featuring Charles Farrell and Dolores Del Rio.

"The 4 Devils" F. W. Murnau's magic bringing to the screen the glamor of circus life, enacted by Janet Gaynor, Farrell Macdonald, Charles Morton, Mary Duncan, and Nancy Drexel.

All of these pictures come to you for general release in next season's product, and, in addition;

"Mother Machree" the most sought-after picture of the last three years, directed by John Ford.

"Fazil" hotter than Sahara, snappy as its title, beautiful as a dream.

"Sunrise" inspiration of more superlatives than reviewers ever unleashed on any one picture, with a box-office record outlined in detail on the next three pages. For Profit's sake read every word of it!



"Sunrise" First

Berlin (By Cable)—A vote conducted by "Der Deutsche," in 25 countries to ascertain the best picture of 1927 has resulted in "Sunrise" as the choice. "What Price Glory" is second.

FILM DAILY

F. W.
MURNAU

*The Noted Fox Director
of
"the film of films, the best
picture of this year, last
year and all the years,"
according to the New York Daily News*

SUNRISE

The World Today Is Waiting For Sunrise—

Smashes
records of both

“7th HEAVEN”
and
“WHAT PRICE GLORY”

in Carthay Circle Theatre
LOS ANGELES

where pictures are booked on merit
and played to make money

In the first 5 weeks
in the same theatre
“Sunrise” total was

\$2,010.48 better than “7th Heaven”
\$10,689.63 better than
“What Price Glory”

*These actual figures tell their own story
of this outstanding success, now playing*

- 19th week, Times Square Theatre, New York
- 6th week, Capitol Theatre, Berlin, Germany
- 6th week, Tuschinski Theatre, Amsterdam, Holland
- 5th week, Red Mill Theatre, Stockholm, Sweden
- 2nd week, Fox-Locust Theatre, Philadelphia



SUNRISE

The Most Important Picture in the History of the Movies”



THE ONE GREAT

INDEPENDENT

The Box Office has Spoken —

"F. W. Murnau's *Sunrise* is the greatest advancement in motion pictures since the invention of the motion picture machine."
—Raoul Walsh

Director of
"What Price Glory" and
"The Red Dancer
of Moscow"

"The greatest achievement in motion pictures that I have ever seen. A picture of this sort increases our ambitions and makes us happy to be identified with the same profession."
—King Vidor

Director of
"The Big Parade"

Now Three Directors Speak

"*Sunrise* marks a great step forward in motion picture production. It is something that will supply a pattern for lesser films, but, of course, there can, unfortunately, be but one *Sunrise*."
—Frank Borzage

Director of
"7th Heaven" and
"Street Angel"

"One of the most outstanding triumphs of the screen."

—Henri Bernstein, distinguished dramatist.

"It is so tremendous in its power, so engrossing in its dramatic magnificence, that it stands alone as an example of the art of motion pictures."

—Rose Pelswick in the *New York Evening Journal*.

"*SUNRISE*, the superb and crowning work of a master."

—Monroe Lathrop in the *Los Angeles Express*.

"It stands alone as the film of films."—Irene Thirer in the *New York Daily News*.

"I cannot tell you how delighted I am with *SUNRISE* and the promise that it holds out of bigger and better things in the film industry."

—Dr. R. S. von Kleinsmid, president of the University of Southern California.

"I am compelled to seem extravagant in my praise of the picture *SUNRISE*. It is an extraordinary achievement—one that deserves to be considered above all the other extraordinary achievements in the miraculous history of the movies."

—Robert E. Sherwood in *McCall's Magazine*.

WILLIAM FOX Presentation

with

JANET GAYNOR and GEORGE O'BRIEN

Story by
HERMANN SUDERMANN

Scenario by
CARL MAYER



UNIVERSALS AMAZING 4

PLAY THEM




FOR THE BIG



MONEY OF



THE YEAR!



And Watch for the Big Announcement on
Carl Laemmle's 22d Anniversary
In Trade papers and The Universal Weekly

The COHENS & KELL

A PAUL LENI
PRODUCTION

starring
LAURA LA PLANTE
with the perfect cast includ-
ing Arthur Edmund Carew
—from the stage success by
John Willard

The CAT AND

LES MISER

The sensational Broadway
stage hit by Milton Gropper
and Max Siegel. With
GEORGE SIDNEY, George
Lewis, Patsy Ruth Miller,
Beryl Mercer, Eddie Phillips,
Albert Gran, etc., etc.

Supervised by
Carl Laemmle, Jr.
AN EDWARD SLOMAN
PRODUCTION

WE AM



YS *in* PARIS

A WILLIAM BEAUDINE
PRODUCTION

starring

GEORGE SIDNEY

and

J. FARREL MacDONALD

with VERA GORDON, Kate Price
and Gertrude Astor presented by
Carl Laemmle — adaptation and
continuity by Al. Cohn—screen
supervision by Joseph Poland

THE CANARY

ABLES

Victor Hugo's Immortal
Masterpiece, the picture the
whole world's been waiting
for. A UNIVERSAL FILM
DE FRANCE TRIUMPH
presented by Carl Laemmle

ERICANS



UNIVERSAL'S AMAZING 4

On My 22d Anniversary

(No. 568.—Straight from the Shoulder Talk by Carl Laemmle
President of the Universal Pictures Corporation.)

I HAVE SOLD A TREMENDOUS NUMBER OF CONTRACTS ON FOUR OF the biggest pictures of the year—or rather I have given them away.

I'LL ADMIT FRANKLY THAT I DID NOT DO THIS OUT OF THE goodness of my heart. The plain truth is that I did not know how powerful these pictures would be. They were sold before I found out.

THAT'S A BAD THING FOR ME, BUT GREAT FOR YOU—IF YOU HAVE already signed them up. Here they are!

“WE AMERICANS,” SUPERVISED BY CARL LAEMMLE, JR., AND directed by Edward Sloman, has turned out to be far greater in every respect than “His People” which was made by the same director. It should have been sold all by itself and exploited like a million dollar negative.

“THE COHENS AND KELLYS IN PARIS,” FEATURING GEORGE SIDNEY and J. Farrel MacDonald, with Vera Gordon, Kate Price and Gertrude Astor—great scot, what a cast!—and directed by William Beaudine. This is going to pack the houses of the world.

“LES MISERABLES,” VICTOR HUGO'S IMMORTAL MASTERPIECE, THE surprise picture of the year for pulling power, quality and profits. This picture has been making records of box offices look silly in all parts of the world.

“THE CAT AND THE CANARY,” STARRING LAURA LA PLANTE AND directed by Paul Leni—a picture which has been raved about by critics to such an extent that the adjectives are completely worn out.

NOW, AS I HAVE SAID, A VAST NUMBER OF CONTRACTS ON these pictures were signed before anyone, including myself, knew that we had the four best pieces of moving picture property in many a season.

IF YOU'VE SIGNED, YOU'RE A LUCKY MAN. IF YOU SIGNED EARLY because you know by experience that you always get something more than your money's worth from Universal, you're a smart man.

ANY ONE OF THESE FOUR PICTURES IS WORTHY OF A SEPARATE selling campaign, but with the large amount of product Universal is producing it is impossible for us to know in advance how much better our pictures are than the selling price would indicate. That's your good fortune.

MAKE THE MOST OF IT.



in **SADIE THOMPSON**

based on the story by W. Somerset Maugham
 Directed by **RAOUL WALSH**

New Orleans, San Francisco, Denver, Buffalo, Minneapolis, Washington—where Miss Swanson's latest is playing, all claim, and box-office receipts prove it, that this is by far, the

greatest picture this popular star ever produced. Says the Washington Herald—"One of the best pictures we are liable to get this year."

The big business getter you have been waiting for — UNITED ARTISTS



PICTURE

Each picture sold individually—

on merit

CHARLIE CHAPLIN
IN "THE CIRCUS"

**CHARLIE
CHAPLIN**

SMASHES RECORD
of MARK STRAND
N. Y. C.



in **The CIRCUS**

Let us quote from Variety, January 18th.: "Chaplin poured more money into the Stanley chalet than that stop off point has ever seen. Gross nearly four times above what house has been averaging and over the former record, held by "The Gold Rush" by about \$6,000."

It's The World's Greatest Show of Mirth.

A natural *record smasher* anywhere

-UNITED ARTISTS

PICTURE



Each picture sold individually—

on merit



**"DOUGLAS
FAIRBANKS**
SETS
NEW RECORD
for **UNITED ARTISTS**
Theatre, Chicago



as **The GAUCHITO**"

Chicago, as New York and Los Angeles, have placed their mark of enthusiastic approval on this one. In Chicago it has started off with the most phenomenal business ever known for the city. In the words of the Tribune: "The finest picture that has ever been made." Now in its 12th week at Grauman's Chinese, Hollywood, and 9 weeks at Liberty, N. Y.—both at \$2 top.

You'll all make *big* money with this one

— **UNITED ARTISTS**  **PICTURE**

Each picture sold individually—

on merit



THEY WANT ROMANCE!

The experience of MR. HARRY ZEITZ of NEW BEDFORD, MASS. described below, indicates that the public trend right now is definitely for love romances. M-G-M is prepared to meet the demand with "Love," "The Student Prince" and "The Enemy."

TRY THIS OUT ON YOUR AUDIENCE!

MR. Harry Zeitz has the confidence **AND** esteem of his large and steady patronage. **HE** did an interesting thing last week — **HE** showed ten slides of the **BEST** available pictures to run in his **BIG** new State Theatre, New Bedford, Mass. **"THE** Student Prince" (Novarro-Shearer-Lubitsch combination!) — **GOT** the most applause — so he booked it!

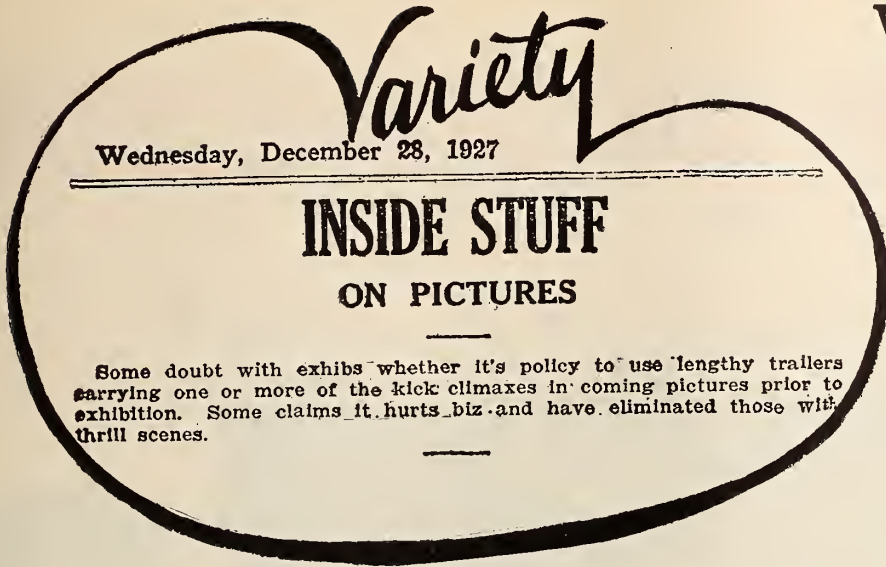
Mr. Zeitz says that in previous voting contests his audience picked BEN-HUR, BIG PARADE, FLESH AND THE DEVIL and TELL IT TO THE MARINES, all of which proved to be real money-makers

M-G-M CLICKING!

BEN HUR
BIG PARADE
LOVE (Gilbert-Garbo)
LONDON AFTER
MIDNIGHT (Chaney)
THIRTEENTH HOUR
MAN, WOMAN
AND SIN (Gilbert)
FAIR CO-ED (Davies)
WEST POINT (Haines)
BABY MINE (Dane-Arthur)

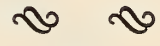
DIVINE WOMAN (Garbo)
held over Capitol, N. Y.
Breaks house policy first
time in year.

METRO-GOLDWYN-MAYER



Which explains the rapid growth of Advance Trailers

"The Press Sheet of the Screen"



When a newspaper comments on a trailer service it's worth sitting up and taking notice.



YOU OWE IT TO YOURSELF AND YOUR BUSINESS TO SEE THE LATEST

Majestic Now Has Advance Service

Something unique in film advertising is the advance feature service just inaugurated at the Majestic Theatre.

In reality an "animated ad," the film announcing the coming photoplay attractions for that theatre gives a peppy glimpse of the stars and locale of the story, with just enough action to arouse one's curiosity without "giving away" the high moments of the coming play.

From The Bulletin, Okla. City, Okla.

ADVANCE TRAILERS

They carry a ticket selling message to the entire family in your naborhood or town. The increasing importance of **ADVANCE TRAILER SERVICE** to every exhibitor, large or small, has been acknowledged everywhere.

Clip the coupon for further details

Distributing for the entire country from

**729 SEVENTH AVENUE
 New York**

**845 SO. WABASH AVENUE
 Chicago**

LABORATORIES—Bronx, New York City

ADVANCE TRAILER SERVICE CORP.
 729 Seventh Avenue, New York, N. Y.

Gentlemen:
 Kindly supply me, without obligation, complete information regarding Advance Trailer Service.

NAME..... THEATRE
 BY POSITION.....
 CITY STATE.....

The picture you



PHYLLIS HAVER
AS ROXIE HART



VICTOR VARCONI
AS THE HUSBAND

NOW IN ITS 4th.
CAPACITY WEEK
AT THE **GAIETY**, NEW YORK
\$ 2.00 TOP



T. ROY BARNES
AS THE REPORTER.

Pathe' presents



CHIC



Pathé

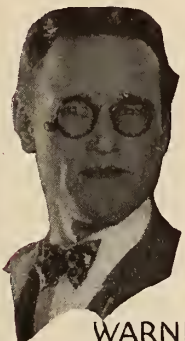
have been waiting for

**THE BIGGEST
SENSATION OF
THE CURRENT
SEASON!**



ROBERT EDESON
AS THE LAWYER

*Ready for
National Release Feb. 12*



WARNER RICHMOND
AS THE DISTRICT ATTORNEY

AGGO " "

ADAPTED BY LENORE J. COFFEE
FROM THE PLAY BY MAURINE WATKINS
Produced Upon the Stage by SAM H. HARRIS

DIRECTED BY
Frank Urson

DEMILLE STUDIO PRODUCTION

WITH
Phyllis Haver,
Victor Varconi, Virginia Bradford
Robert Edeson, Julia Faye, May
Robson *and* T. Roy Barnes

STAGGER



AFTER



ING!



**RIPPING
THE LID
OFF CHICAGO
NIGHT LIFE!**

**Greatest
Underworld
Thriller
Ever Filmed!**

*Joseph P. Kennedy
presents*

CHICAGO MIDNIGHT

with **RALPH INCE**

Capping the climax of FBO'S smashing Jubilee Drive
Screen it first See for yourself the positively amazing show value of this attraction Then get
back of it with a good strong ballyhoo and get your share of the profits!

A RALPH INCE PRODUCTION

**WHEN IT COMES TO MELODRAMA
15,000 SHOWMEN CAN'T BE WRONG!**

Watch Picture
History in
the Making
in "The
Daily Noose"

The DAILY NOOSE



No. 2

NEWS OF "THE NOOSE" IN ITS CLIMB TO FAME

'NOOSE' K.O.'S HARTFORD IN 1ST BOX-OFFICE TEST!

HARTFORD, CONN., Jan. 16th.—The second chapter in the history of the screen's latest sensation was written here yesterday.

The world premiere of Richard Barthelmess in "The Noose" at the Strand Theatre fulfilled the enthusiastic predictions of the expert film forecasters who had picked it as "one of the best films produced during the past year" . . . "finest work of Richard Barthelmess' career" . . . "a Pip!"

"'The Noose' opened here yesterday to one of the biggest days of the season, followed by tremendous business today," wired Henry Needles, Strand manager.

"If 'The Noose' is not one of the screen hits of 1928 then I'll go back to be a program boy and pass out!"

RICHARD A. ROWLAND Presents

Richard
BARTHELMESS

in
THE NOOSE

by WILLARD MACK and H. H. VAN LOAN

A JOHN FRANCIS DILLON
Production

Produced by HENRY HOBART

A First National Picture



DRAMATIC DILEMMA confronts Governor's Wife (Alice Joyce) when her Son by a former secret marriage is brought before the Governor for commutation or approval of boy's death sentence. The kid (Richard Barthelmess) refuses to reveal his mother's shameful past . . . Her confession will save lad's life but ruin her own!

Follow the Progress of the Industry's Next Big Money-Maker in "The Daily Noose"!



The Independent Film Trade Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

Simple and fair contract is hope of leading exhibitors expressed in reply to request from "Exhibitors Herald and Moving Picture World" for their opinions as to what would be best outcome of contract committee conference in Chicago, January 31—Brookhart bill to prohibit block booking means federal control of industry; Senator sponsoring measure says it would have no teeth if government regulation feature were removed.

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Watchmen slay bandit at People's theatre in Chicago; Two hold-ups are outwitted by manager and doorman of Bagdad, Portland, Ore. Bruce Gallup discusses trade paper advertising at A.M.P.A. session; Declares press vital to industry—Germany loses in film venture.

ADVERTISEMENTS

FILM AND EQUIPMENT—M-G-M, Paramount, Educational, Fox, United Artists, Advance Trailer, Pathe, F. B. O., First National, Eastman Kodak, Robert Morton, Columbia, Billy Bevan, Marie Prevost, Tom Tyler, George Sidney, Maria Corda, Jacqueline Logan, John Ford, Alfred E. Green, Greiver Productions, Filmack, Automatic Ticket Register.

PRESENTATION—Leo Feist, Henri A. Keates, Romola Remus, Milton Charles, Fritz and Jean Hubert, Miller and Peterson, Lassiter Brothers, Villa Moret, Harry Zimmerman, Bernard Cowham, Florence Brady, Paramount Costumers, Tyler Mason, Charles Gregory, Murray and Alan, Brooks Costumes, Dave Gould, Ransley Studios, Gem Theatre, Ginger Rogers, Leo Terry, Markell and Faun, Jesse Crawford, Fred Kinsley, Homy Bailey, Johnnie Devine, Edgar Stone, Grace Clark, Lett Sisters, Lew White, Charles Irwin, Art Frasier.

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WHOLE VOL. 90, No. 4. (VOL. 32, No. 7) JANUARY 28, 1928

Clean Bill For "Sadie"

WHEN the motion picture, "Sadie Thompson," was announced it appeared that a tense and difficult situation would be created within the trade. The picture is based on the stage play, "Rain," which was a sensational success, due largely to its sensationalism, and on this account was banned from the screen by the Hays Organization.

The story was considered one of great commercial possibilities as a motion picture and several producers looked covetously upon it. One producer had the story under option but abandoned the plan of making it when the disposition of the Hays Office was made known.

Later the picture under the title, "Sadie Thompson," was started by Gloria Swanson in association with Mr. Joseph M. Schenck. When this word reached New York a storm of protest was stirred up. At one time a tentative agreement was arrived at under which the responsible heads of the leading theatre circuits agreed that if, in fact, "Sadie Thompson" was an adaptation of the story "Rain" they would refuse to show it in any of their theatres.

Meanwhile, however, the Authors' League of America and associated groups of authors were in communication with the Hays Organization registering protests against what they considered to be amounting to a censorship of their works. This led eventually to a signing of a memorandum in New York City on December 15 between the Hays Organization and the Authors' League of America, representing other groups of authors also.

This memorandum is intended to be a working agreement between motion picture producers and authors covering the selection or rejection of stories for motion picture purposes. Under the terms of this memorandum nothing stands in the way of the production and exhibition of "Sadie Thompson." In fact, Section V of the formula adopted expressly provides justification for the picture as made by Miss Swanson and Mr. Schenck.

The section referred to reads as follows:

"After a story has been rejected the author may provide a new story, with the unsuitable material removed and with a new title (written notice of which shall be given to the association by the author) and which title does not in any way suggest the old title, but using such dra-

matic incidents and interest as may be used and making certain the elimination of unsuitable material. Then the author may submit such new story to producing companies for picturization, as in the original instance, with the distinct understanding that it shall not be publicized nor advertised in any way that will connect the new story with the old and that it shall not be presented in any way that would mislead theatregoers."

The chief objection to "Rain" was based on the character given to one of its central figures, a clergyman. This figure has been completely eliminated and in its place there has been substituted a figure which will not give offense to religious groups. The old title has, of course, been dropped and the picture is called "Sadie Thompson," which is the name of the leading feminine character and is, incidentally, the title of the short story upon which the play, "Rain," was based.

Therefore, by formal approval of the Hays Office, objections against "Sadie Thompson" are eliminated because the producer has complied with the provisions called for in the adaptation of a story which in its original form was considered unsuited to the screen.

Hence, the incident of "Sadie Thompson," which for a time seemed to be brewing a critical situation in the trade, is ended.

We feel that Mr. Hays and his associates have arrived at a sane and reasonable understanding with the authors' associations on this and other questions involved. The complete agreement which has been worked out provides against many unpleasant and harmful developments that in the past have come out of authors' complaints about having stories rejected. The new formula recognizes the property rights of authors and provides means for enabling them to safeguard values in their stories which are entitled to be safeguarded. It provides a means for getting every good story upon the screen if such story is susceptible to any deletions necessary to enable it to conform to screen standards.

Altogether, another item of material progress has been effected by the Hays Organization.

* * *

The Conference

THE forthcoming conference in Chicago on rental contract provisions and allied questions, scheduled to open on January 31, is now the subject of many conflicting opinions and expressions in many quarters of the trade. The question of what the conference can or will provide in the way of effective accomplishment is decidedly an unsettled one. Because of past experiences many exhibitors regard the conference with deep-rooted suspicion, while others are only indifferent. There is, of course, another group which are anxiously awaiting the outcome of the meeting in the confident expectation that something important, constructive and helpful will be arrived at.

However, it must be realized that intricate and complex trade problems are simply not susceptible to immediate and forthwith solution. Advantages that have been enjoyed by one side or the other are not dispensed with readily and when conditions require concessions these, too, are not readily acted upon.

The conference assembles at a time which from many viewpoints may be said to be critical. All parties concerned realize that there are matters of vast importance to be acted upon and all realize that the new conditions which exist in the trade must be provided for.

In our opinion there is every reason to expect many sound and constructive accomplishments to be made during the conference. Every conference of this character is a milestone in the progress of the business. Any such meeting may seem at the moment not to have accomplished very much but it is only through such conferences that progress is made, that issues are clarified and adjustments made.

Simple, Fair Contract, Is Hope Leaders Place in Chicago Meet

First Day Open Forum On Contract Suggestions

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 24.—R. F. Woodhull and Robert H. Cochrane, chairmen, respectively, of the unaffiliated and distributor groups at the Federal Trade Practice conference, have proposed that the first day of the Chicago meeting (January 31) be set aside for the contract committee to hear suggestions and that on February 1 the committee go into executive session. Thus the first day of the meeting will be an open forum.

All who wish to be heard by the committee are asked to attend the first meeting starting at noon, while written suggestions should be addressed to the committee, care of Robert H. Cochrane, 730 Fifth avenue, New York, or to R. F. Woodhull, at 745 Seventh avenue, New York.

This Is No Time to Quarrel In Public, Warns Richards Must Reach Solution or Final Say Will Be Up to Seventh Arbitrator Named by Taft, Says Seider

A simple and equitable contract, beneficial to the great majority in the industry, is the consensus of the hopes expressed by exhibitor leaders in reply to telegrams sent them by EXHIBITORS HERALD AND MOVING PICTURE WORLD, requesting that they express what they hope will be accomplished by the contract committee conference in Chicago next Tuesday following a preliminary meeting of exhibitors on Monday.

Grave Responsibility Cited

There is a grave responsibility upon the conference to reach a solution, otherwise the final say will be placed in the hands of a seventh arbitrator appointed by William Howard Taft, says Joseph M. Seider. E. V. Richards, Jr., declares that "the men devoting their time to this kind of work deserve the support and consideration of all well-meaning distributors and exhibitors, as this is not the time to quarrel in public."

Following are the opinions expressed by exhibitor leaders:

JOSEPH M. SEIDER.—The contract committee meeting this month is equivalent to the arbitration of the entire contract. Failure of the distributors and exhibitors to agree places the final say in the hands of a seventh arbitrator appointed by Chief Justice William Howard Taft of the United States Supreme Court. The public's interest in the deliberation is keen, as there are some provisions in the present contract in which it has concern.

Because of the broad powers vested on the unaffiliated exhibitors committee by virtue of the resolution of the Federal Trade Conference that created the committee, its membership has a grave responsibility which is in no way lessened by the action of the unaffiliated exhibitors group in instructing its committee not to take final action until it has submitted by mail the final draft of the entire instrument to the full body of unaffiliated exhibitors as constituted at the Federal Trade Conference.

The Chicago contract committee conferences hold out to me the hope that they will be successful in:

- (1) Eliminating the inequities contained in the present contract and bringing about an instrument that would not be lacking in mutuality;
- (2) Effecting an iron-clad provision that will prevent distributors from adding to or deleting clauses whether they nullify or not, from the standard form finally adopted;
- (3) A legal and fair system of arbitration;
- (4) The elimination of the so-called credit committees;
- (5) The elimination of block and blind booking;
- (6) The suppression of sharp practices;

(7) A clear and definite description in the contract of the product sold and purchased and a provision compelling the delivery at the agreed time of the specific productions sold to the exhibitor, and the display of an honesty of purpose and sincere effort by all the branches of the industry that will bring about a better understanding and an evidence from the producers and distributors of a willingness to sympathetically cooperate for the benefit of the industry in its entirety and not only for themselves.

E. V. RICHARDS, JR.—The most casual review of past conferences of a similar nature is convincing enough of the good that can be accomplished for the majority of exhibitors. Considering at the same time the impossibility of any national action pleasing all parties, I am thoroughly convinced that the great majority will be benefited by this conference.

The men devoting their time to this kind of work deserve the support and consideration of all well-meaning distributors and exhibitors as this is not the time to quarrel in public.

We must bear in mind that evolutionary methods with reasonable experiences furnish the only common ground that buyer and seller ever progressed upon in all commercial history and all other methods have proven destructive.

SYDNEY S. COHEN.—I forwarded communications concerning Contract Conference sent to me by exhibitor organizations and exhibitor leaders in different parts of the country to Nathan Yamins of Fall River, Mass., an unaffiliated theatre owner member of the contract committee and a lawyer.

I hope the conference will bring about better understanding and result in more equity.

(Continued on page 26)

Government Okays Merger of Orpheum, Keith-Albee Circuits

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 24.—The long-discussed merger of Keith-Albee and Orpheum interests would not adversely affect the motion picture industry, it has been found by the Department of Justice, and that organization will not oppose consummation of the deal, it was declared last week by Colonel William J. Donovan, assistant to the Attorney General, in charge of antitrust activities.

The department, Colonel Donovan explained, made a thorough study of the deal and found that the film houses had already invaded the vaudeville field with their presentation acts and that by using pictures the vaudeville houses would be doing nothing new. He also conferred with motion picture representatives who expressed no fears as to the result of the merger on the film industry.

As a matter of fact, it is indicated here, the move into films is about the only thing that can keep the vaudeville industry, as such, alive, the film houses with presentation acts having heavily cut into the business.

Fight Film Importation Brings Missouri Charge

(Special to Exhibitors Herald and Moving Picture World)

ST. LOUIS, Jan. 24.—The Federal grand jury for the Eastern District of Missouri, in a report submitted to United States District Judge Faris, included an indictment voted against Williams Sievers, at one time manager of the New Grand Central theatre here, charging him with illegally bringing into Missouri motion pictures of the recent Tunney-Dempsey fight in Chicago.

Musician Dies in Pit as Orchestra Plays Zohmer's "Despair;" Audience Is Unaware

Intent upon the screen production and its orchestral accompaniment, the audience at the United Artists theatre, Chicago, Sunday night was unaware that a member of the orchestra had dropped his instrument when stricken by death.

The overture had been completed and the orchestra pit lowered for commencement of the picture. The orchestra was playing Zohmer's "Despair," when the French horn player, Richard Zohm, 61, sank to the floor. His fellow musicians completed the composition while theatre attendants quietly carried him back stage.

BROADWAY

NEW YORK.—Harvey Day says he can't altogether make up his mind whether to congratulate Columbia Pictures or Eddie Eschmann on the latter's new connection with the former. . . . *D. W. Griffith* and *Jack Lloyd* arrived in New York last week and Jack is now a scenarist, as you'll know when you see "Drums of Love." . . . *Al Lichtman* is back from a trip to the Coast, and now watch that Motion Picture Club move along. . . . *Pat Dowling* is about to return to the Coast and says he hates to leave such a fine winter resort as New York is showing itself to be. . . . *M. A. Lightman*, president of the M. P. T. O. of Arkansas, is in New York and has been talking over the Brokart bill with *Pete Woodhull*, et al. . . . *Rutgers Nielson* is thinking about starting a chicken farm over in New Jersey and raising nothing but Pathe roosters. . . . *Jesse Lasky* and *Walter Wanger* are back in New York, both happy over production activities on the Coast. . . . *W. E. Calloway*, First National southern salesmanager, left last week on a several weeks' trip over his territory. . . . *Charles W. Stombaugh* has been made salesmanager of Pathe News. . . . *Robert C. Bruce*, maker of scenics, was the guest of the public relations department of the Hays organization last week, former Governor *Carl Millikin* presiding. . . . *George Arons* was up from Philadelphia last week trying to figure out how many New Yorkers would attend the big dinner dance of the Philadelphia exhibitors on February 5. . . . *Nat Rothstein*, advertising manager of Universal, is back at his desk after a severe battle with old kid grippe. . . . *Jerry West*, formerly special representative of Metro-Goldwyn-Mayer in the West, is going to turn producer and make a feature picture here in the East. . . . *John S. Robertson* is in New York for a few days before sailing for England, where he will make pictures for a British syndicate. . . . *Lou Kramer's* death came as a shock to his many friends in the industry here. . . . *Elmer Pearson* is on the Coast looking after production and will remain there until about March 1. . . . *Winnie Sheehan*, who has been making good Fox pictures on the Coast, is expected back in New York next week for a short stay. . . . *Gabe Hess* denies doing any intimidating; says his business is being a lawyer. . . . *Artie Stebbins* will remain on the Coast for about a month more, and in that time hopes to find the man who has escaped signing an insurance contract with him. . . . *Morris Safier*, head of Warner's extended run department, who has been laid up with grippe for the past two weeks, is recovered and back on his job. . . . *W. A. Steffes* was in New York last week and it is a safe bet that he talked with a few people about the Brookhart bill. . . . *Louis M. Sagal*, for the past thirty years general manager of the Poli chain of theatres, and prominent in exhibitor organization affairs, will resign when the Poli chain passes to the Schoolman interests. . . . *Joe Brandt* is a strong advocate of fewer and better pictures and has just told the world why and how. . . . *Cresson E. Smith* of United Artists left last week on a month's trip through the Middle West. . . . *Sam Burger* has been appointed division manager of New York, Albany and Buffalo for Metro-Goldwyn-Mayer. . . . *Ned Depinet* is the busy bird getting ready for the release of four big First National pictures in February. . . . *Emanuel Cohen*, editor of Paramount News, last week told the Radio Engineers just how motion pictures fit in with radio, and how. . . . *Gordon White* says there is no truth in the rumor that he will do a singing act for Vocafilm.

SPARGO.

Brazil Salutes M-G-M "Train"

THE welcome given Metro-Goldwyn-Mayer's now internationally famous trackless train, in the hundreds of cities and hamlets visited in America, Europe, and South America, is indicated in these photographs showing how the Brazilians reacted to the stunt. The South American tour is ending in Chile.



Curious crowds in the great city of Rio de Janeiro.



Citizens of Cashiera meeting the "train" at the city limits.



"Gangway for M-G-M!" Cutting a "track" through Rio throngs.

Watchmen Slay Theatre Bandit

Fox Specials to Be Given Box Office Test

An advanced stage of production has been reached by Fox Film Corporation, which, in a significant message to exhibitors, announces that definite production plans have been made for the next five years.

For next season, according to this message, Fox now has completed seven specials, each of which will be given box office tests previous to general release.

These specials are: "Four Sons," "Street Angel," "The Red Dancer," "The 4 Devils," "Mother Machree," "Fazil" and "Sunrise."

Fred Miller of the Carthay Circle Theatre, Los Angeles, whose receipts on "Sunrise" in the first five weeks totaled \$10,689.63 better than his receipts on "What Price Glory," has booked the first four of the seven specials for the Carthay Circle.

Two Holdups Outwitted By Manager and Doorman

Cashier at Oakland Robbed Twice in Week—Incendiary Blamed for Blaze at New Orpheum, Eldorado, Ill.

What ample protection against banditry means to the motion picture theatre was brought out forcefully Sunday night when a robber was slain by one of two special watchmen after he had attempted to hold up the cashier of the People's theatre, Chicago.

Two bandits' efforts to rob the Bagdad theatre at Portland, Ore., last week likewise were frustrated by the quick thinking of the doorman and manager. At Oakland, Cal., the cashier of the T. & D. theatre was robbed twice within a week, while at Eldorado, Ill., a "fire bug" is blamed for an \$8,000 fire loss at the New Orpheum.

The slaying at the People's theatre followed pursuit of the bandit who, feigning intoxication, had waited for what he considered the auspicious moment and then stepped up to the cashier's cage. Miss Lucile Bernard and Miss May Schaack were counting the \$2,000 receipts. Miss Schaack screamed and Miss Bernard dodged below the seat.

Bandit Dragged Back to Lobby

The watchmen fired and the bandit ran into an alley. A shot brought him down and he was dragged into the theatre lobby, where he died. The show did not stop. A number of patrons ran out into the lobby, but they were not permitted to stay. In the pockets of the robber were found 16 cents and a gas bill with the name W. Graham.

Manager and Doorman Foil Bandits at Bagdad

(Special to Exhibitors Herald and Moving Picture World)

PORTLAND, Ore., Jan. 24.—Art Hile, manager, and Leroy Edwards, doorman of the Bagdad theatre, frustrated the attempts of two holdup men to steal the day's \$350 receipts.

The robbers timed their entrance when the day's receipts were being taken from the box office to the main office on the mezzanine floor. As the robbers entered from the men's rest room they encountered Edwards. They drew pistols and commanded him to "throw them up." He complied, at the same time backing up to the door of the office to block passage. Hile, in response to Edwards' knock, opened the door, but, seeing the two holdup men, quickly shut it again, threw the money back of the desk, crawled down a roof and made his way to the ground, hoping to trap the robbers. They escaped in an auto. Incidentally, Edwards lost his billfold and \$10.

Robbed Twice in Week

(Special to Exhibitors Herald and Moving Picture World)

OAKLAND, Cal., Jan. 24.—Twice within a week Miss Erva Elyn Shephard, cashier

at the T. & D. theatre has been the victim of a robber. While going home with Miss Maxine Nash she was robbed of \$8. The second loss occurred at the theatre, when a dapper young man stepped up to the ticket window and asked if she would give him \$10 in currency for a \$10 roll of quarters. She complied, and when the roll was opened it proved to be a piece of pipe with a quarter at each end.

Incendiary Is Blamed

(Special to Exhibitors Herald and Moving Picture World)

ELDORADO, Ill., Jan. 24.—An incendiary is blamed for a fire at the New Orpheum theatre which destroyed scenery, stage and fixtures with a loss estimated at \$8,000. The front of the theatre also was damaged, but the projectors were untouched. Allis McMurtrie was arrested. The entire lower floor was soaked with gasoline, in the belief of Steve Farrar and O. L. Turner, Harrisburg stockholders.

The Casino, belonging to the same company, was destroyed by fire last April 6.

Giannini, Noted Banker, Gives 1927 Income to California University

(Special to Exhibitors Herald and Moving Picture World)

SAN FRANCISCO, Jan. 24.—A. P. Giannini, noted banker and prominent in the motion picture industry, has made a gift of his 1927 income of \$1,500,000, to the University of California.

This sum represents the banker's income as president of the Bancitaly Corporation, of which the Bank of Italy is the major enterprise.

David Selznick Supervisor

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 24.—David Selznick is now a supervisor on the staff of B. P. Schulberg at the Paramount studio.

Paramount Makes \$8,050,000 in 1927; Shows Large Gain

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 24.—Paramount Famous Lasky Corporation estimates its net profits after depreciation and taxes for the year 1927, including its undistributed share of earnings of Balaban & Katz, a 65% owned subsidiary, at \$8,050,000, as against \$5,600,000, in 1926, an increase of 44%.

The results of 1927 operations are 41% higher than 1925, its previous record year, when the profits were \$5,718,000. The 1927 net profit, after allowing for preferred dividends, is equal to \$12.83 per share on 579,327 shares of common stock, the average issued and outstanding during the year, as compared with the 1926 profits which were equal to \$10.82 per share on 459,020 shares of common stock, the average issued and outstanding during the year 1926.

The profits for the fourth quarter are estimated at \$2,400,000, as against \$1,960,000, in the corresponding quarter of 1926. The profits of the fourth quarter of \$2,400,000 equal, after preferred dividends, the sum of \$3.82 per share on 588,690 shares of common stock, the average number of outstanding during the fourth quarter of 1927 as against \$3.14 per share earned in the fourth quarter of 1926 on 574,590 shares of common stock issued and outstanding during that period.

Wilmette's Only Theatre Forced to Close Doors

The only moving picture theatre in Wilmette, a suburb of Chicago, closed its doors for good Sunday night. A rival theatre in a nearby village, which is open to the public on Sundays, is said to have been drawing the heaviest patronage.

British Film Co. Gets War Plant

LONDON.—The Non-Inflammable Film Company, Ltd., has acquired from the British War Office a large factory at Lancaster, formerly belonging to the ministry of munitions.

German Government Loses Heavily in Film Venture to Promote Industry

(Special to Exhibitors Herald and Moving Picture World)

BERLIN, Jan. 24.—Costly investment of German government capital in moving picture ventures, now recognized as failures, was revealed last week when Chancellor Marx had to go before the Reichstag and explain just how and where several million marks were expended.

He said he had discovered the hopelessness of the enterprise only after huge amounts of the ministry's emergency fund had been devoted to financing the "Phoebus" film concern, now merged with "Emelka" in an effort to create a second large German film group. It is reported the total loss may reach at least 6,000,000 marks.

What Do You Think of The Brookhart Bill?

EXHIBITORS HERALD AND MOVING PICTURE WORLD wishes to invite every exhibitor, after carefully considering the effect of the Brookhart Bill upon his own business and the industry at large, to write to us his views and opinions.

The Brookhart Bill, introduced in the United States Senate by Senator Smith W. Brookhart of Iowa, is intended to outlaw block booking and to provide legislation in connection with other trade practices in the industry. Full details concerning the measure have been provided in previous issues of this publication. If this information is not now at hand, inquiry to this office will supply it.

Exhibitors are invited to disclose their views on the Bill fully and frankly. Each communication should carry the name of the exhibitor, his theatre and town. Unless specifically authorized to do so the names of exhibitors corresponding with us on this subject will in no case be disclosed. Please address—

MARTIN J. QUIGLEY,
Editor, Exhibitors Herald and Moving Picture World.

Trade Paper Advertising Reviewed by Gallup at A.M.P.A. Meeting

Ratio of Value of Ad Pages to Manufacturer Depends on Ability of Individual to Use It Properly, Says President

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 24.—The members of the A. M. P. A. were given a lot to think about at last Thursday's session. President Bruce Gallup, who is generally recognized as one of the shrewdest students of advertising in the film business, gave them the food for thought.

THE meeting was a closed one, only members being permitted to attend, and the advance billing of the session, as being devoted to the subject of trade paper advertising, brought out one of the largest attendances in the recent history of the A. M. P. A.

Subject to Be Brought Up Soon

President Gallup read a carefully prepared address on trade paper advertising, which was listened to with great interest, and after some discussion it was agreed that the subject should be brought up again at an early meeting.

After stating his belief that the A. M. P. A. meetings should be open forums for problems of general interest, Gallup said:

"The motion picture business is exactly like other industries in this respect at least: we have manufacturers who have something to sell to a retailer. To assist salesmen to move their product faster they utilize the trade journals for the advertising of their wares.

"Years ago, those who were publishing trade journals in the field found that in order to get business upon a steady basis it would be necessary to donate a certain amount of free publicity space for the paid advertising they received.

"In time, as competition grew keener, it was found necessary to give more free space in order to increase their advertising revenue.

"Costing Publisher \$40 a Page"

"Then it dawned upon publishers that advertising was not being bought on the selling merits of their advertising pages, but that the advertising money was being used for the purpose of buying publicity. This free space giving was costing the publisher at that time in the neighborhood of \$40 per page and it had

grown to such proportions that the overhead costs were alarmingly big.

"The advertising man had not as yet come to recognize the most important need for a better knowledge of real merchandising methods and for a closer study of his markets, a keener knowledge of what constituted good space-buying and what did not.

"The trade journal then began to cut down slowly on the free space giving. Upon the manufacturer's side there began to creep a realization that merchandising knowledge was the coming need and that it must take the place of that much misused word, 'showmanship.'

"Papers of Vital Importance"

"With this also came a feeling of distrust as to the value of trade paper advertising. This distrust is unwarranted and came only because of a lack of understanding of the tremendous value of the trade journal. Such a distrust sprang, not from the fact that the papers were not good, but because few had a clear understanding of the values that were there and how to use them in order to obtain the advantages of such values.

"Make no mistake upon this point: trade papers are of vital importance to any industry. But the ratio of value of their advertising pages to the manufacturer depends entirely upon the ability of the individual placing such advertising to analyze it correctly and use it correctly.

"If the trade journal, as well as its individuals, do not progress, the fault lies in the lack of ability of its executives to keep in touch with conditions and adopt new plans to meet these conditions.

"The trade journals, finding themselves in a position created by those who had the author-

ity to buy advertising, but bought publicity space instead, decided it was time to study their own organizations better and also to know the field in which they were functioning.

"More than ever before it was plainly shown that advertising must now be sold on the basis of the return value of their publications as advertising mediums—not on the 'give' idea of their publicity columns.

"More than ever before the advertising man finds himself thinking less of the number of pages of trade paper publicity he has obtained and more of how he can get as much results from a \$500 expenditure as he did formerly from a \$1,000 one."

President Gallup emphasized the fact that competition had sharpened, with chain bookings, more discriminate buying by exhibitors, and a larger output of better pictures, so that showmanship is coming into the theatre and "to sell that theatre has become merchandising."

M-G-M will Stage International Sales Meet, February 15

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 24.—Exhibitors, executives and film workers from practically every corner of the world will meet in New York February 15, when Metro-Goldwyn-Mayer stages its international sales congress to be known as the First National Film Sales Congress, it is said.

During the congress the following film men will deliver addresses: Arthur Loew, Nicholas M. Schenck, Will Hays, Morton A. Spring, Henry F. Krecke, Felix F. Feist, Paul F. Burger, J. Robert Rubin, Fred Quimby, William Orr, David Blum, Howard Dietz, Major Edward Bowes, and Edward A. Schiller.

A number of theatre parties, visits to film laboratories and the estate of the late Marcus Loew as guest of Arthur Loew and Mrs. Marcus Loew are planned for the delegates.

\$100,000 Loss, 2 Hurt in Fires Near Boston

(Special to Exhibitors Herald and Moving Picture World)

BOSTON, Jan. 24.—Two theatres suffered heavy damage and a third minor damage, in fires last week. The Auditorium in Lynn was damaged to the extent of \$50,000. Plans have already been started for a remodelled and enlarged building to take its place. The New Bedford at New Bedford suffered \$50,000 damages and two persons were slightly injured.

Fire in the Day Square, Somerville, was confined to the boiler room with small damage. All three fires broke out when no patrons were in the buildings.

Australian Film Commission Fails to Find Evidence of American Combine in Market

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 24.—After several months of considering exhaustive testimony, the Australian Film Commission has admitted its inability to discover an American film combine in the Australian market. During the investigation, 288 witnesses were heard, only one of which asserted definitely his knowledge of the existence of such an organization, according to information received by the M. P. P. D. A. The sole witness testifying to a combine was unable to substantiate his charges with actual evidence.

Brookhart Bill Means U. S. Rule No Good without Federal Control, States Senator

New York Upstate Exhibitors and Missourians Endorse Bill—Cohen and Rembusch Issue Questionnaires

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 24.—The Brookhart bill against block booking provides for Government control of the motion picture industry and to eliminate this feature would be to remove its strength.

Brookhart Says It's Control Bill

Senator Smith W. Brookhart, of Iowa, sponsor of the measure, which now has been introduced in both houses, is himself authority for that statement, made in conferences with R. F. Woodhull, president of the M. P. T. O. A.; A. Julian Brylawski, chairman of the National Board of Directors, and others.

Accompanied by Federal Trade Commissioner Abram S. Myers and A. Julian Brylawski, Woodhull spent considerable time with Senator Brookhart discussing the effect upon the bill of any changes in the contract which might be agreed upon at the forthcoming Chicago meeting. It did not appear, according to information available here following the meeting, that Senator Brookhart could see anything in the Chicago conference which might eliminate the necessity for his measure. He did agree, however, that hearings should not be held until after the meeting.

It is not likely that hearings will start before February 10, the Interstate Commerce Committee in charge of the measure being tied up with other legislation until that date, and the film industry, visitors to the senator were assured, will be given an ample opportunity to present their views.

Sydney S. Cohen also has been in conference with the senator on the bill.

N. Y. Exhibitors Endorse Bill

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, Jan. 24.—Exhibitors within hailing distance of this city are in favor of the Brookhart anti-block booking bill. These exhibitors say that they are sick and tired of being forced to accept blocks of pictures which may contain only two or three which they wish and which are outstanding pictures, and being obliged to take, play and pay for several others in order to get the few they wish. C. H. Buckley, owner of the Leland and Clinton Square theatres in Albany, is emphatically opposed to block booking.

Exhibitors in New York state, however, are badly handicapped these days in the fact that the New York State M. P. T. O., which had its headquarters until two years ago in Albany, is no longer functioning.

Missourians Favor Measure

(Special to Exhibitors Herald and Moving Picture World)

ST. LOUIS, Jan. 24.—The M. P. T. O. of Eastern Missouri and Southern Illinois has

joined the ranks of the independent theatre owners' organizations that have officially endorsed the Brookhart bill. The organization is headed by Fred Wehrenberg.

At a recent meeting the organization passed a resolution urging all independent exhibitors vigorously and actively to support the measure.

Sydney Cohen Asks Opinions

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 24.—Sydney S. Cohen, as president of the "Board of Trade and Commerce of the Motion Picture Industry of the United States of America," has sent out a questionnaire to exhibitors asking their opinions on the Brookhart bill. The question asked in the circular is:

"In your opinion, will the enactment of these provisions be of benefit to the independent producer, the unaffiliated—the independent—exhibitor, and the public?"

Ohioans Get Questionnaire

(Special to Exhibitors Herald and Moving Picture World)

COLUMBUS, Jan. 24.—Members of the M. P. T. O. of Ohio are asked in a circular sent out by P. J. Wood, business manager, to ask their local newspapers to support the Brookhart bill editorially and to write their congressmen to assist in passage of the measure.

Rambusch Favors Proposal

(Special to Exhibitors Herald and Moving Picture World)

SHELBYVILLE, IND., Jan. 24.—Unaffiliated exhibitors are advised by Frank J. Rembusch, in a circular, that "if the Brookhart bill is to pass, you must go to Washington, or wire or see your congressman or senator and do it hard and fast at once." Rembusch adds that "we had such a bill passed by the House (Indiana) and if the Hays group had not delayed it, it would have been a law now and the trust and compulsory arbitration gone."

New England Theatres Operating Company Incorporates with Capital of \$25,000,000

(Special to Exhibitors Herald and Moving Picture World)

BOSTON, Jan. 24.—Incorporation has just been completed of the New England Operating Corporation, with an authorized capital of \$25,000,000, for the purpose of expanding the present properties of the New England Theatres Operating company, and as an operating company.

Samuel Pinanski, who is vice-president of the older company, becomes president of the new corporation, and Jacob Lourie, president of the older company, is now treasurer of the new corporation. Two millions of the stock of the new company is now being issued to those stockholders who have gone into the new organization from the old. The older company has owned and operated 16 theatres, and a large sum of money is soon to be expended in modernizing them, and a general expansion is planned.

Additional Congratulations on Merger

From BARRETT C. KIESLING

Martin J. Quigley,
Editor and Publisher,
*Exhibitors Herald
and Moving Picture World.*

While others have been talking trade paper mergers, for years — you go and do it!

The combined merits of the two magazines gives you the best proposition in the field of film trade papers.

Best wishes always.

Barrett C. Kiesling,
Director of Publicity,
Samuel Goldwyn, Inc.

* * *

From PHIL L. RYAN

Martin J. Quigley,
Editor and Publisher,
*Exhibitors Herald
and Moving Picture World.*

Although a bit late, however, none the less sincere in my congratulations and best wishes for your unquestioned success, as the result of your splendid step in consolidating and acquiring the MOVING PICTURE WORLD with the EXHIBITORS HERALD.

You and your policies have always been far ahead of the field, and the recent announcement, while most gratifying, was not at all surprising to those who are familiar with your leadership in the trade-journal field.

Phil L. Ryan,
Vice-president,
Metropolitan Studios.

F B O Pushes Plans for Development of Film-Sound Devices

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 24.—Plans for the rapid development of film-sound tieups are being completed between F B O and the Radio Corporation of America. William Le Baron, vice-president of F B O, has been in New York for the last three weeks in conference with Joseph Kennedy, president of F B O, David Sarnoff, vice-president of the Radio Corporation of America, and C. W. Stone of General Electric.

Three laboratories containing complete apparatus have already been equipped. One of these is to be shipped intact to the F B O studios in Hollywood. A number of portable equipments have been completed for use in connection with the sound recording of exteriors.

Year in Jail for Hurling Stench Bombs Is Asked

(Special to Exhibitors Herald and Moving Picture World)

LOUISVILLE, Jan. 24.—A bill was introduced in the Kentucky house last week to curb stench bomb throwing. Representative Harry Cochran of the thirty-third district, was author of the bill, which provides a penalty of not less than \$100 nor more than \$500, or a year in jail, or both.

Executives will Hold Spotlight at Board of Review Meeting

Fourth Annual Conference Will Emphasize Value of Motion Picture as Creative, Educational and Entertaining

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 24.—Wellknown speakers within and outside the industry will emphasize the value of the motion picture as a creative form of expression, a means of education and entertainment at the fourth annual conference of the National Board of Review Thursday, Friday and Saturday at the Waldorf-Astoria hotel.

EXECUTIVES from the various fields of motion pictures are on the program for the conference, which reflects an increasing interest in them and in the board's policy of encouraging the highest type of production, increasing support of the motion picture and developing the product. Twenty-five states will be represented by delegates.

Long List of Speakers

Speakers include: Dr. John Herman Randall, director of the World Unity Foundation; Richard W. Saunders, Paramount; Mrs. Ida Clyde Clarke, author and lecturer; Frederick Wynne-Jones, of U. F. A.; Dr. Joseph J. Weber, Eastman Kodak Co.; Mrs. Florence Strauss, scenario editor, First National; Dr. Horace M. Kallen, of the New School for Social Research; Ned E. Depinet, First National Pictures; James O. Spearing, Paul Gulick, Universal; Professor Leroy E. Bowman, National Community Center Association; Dr. J. F. Montague, Bellevue Hospital, and Leo Brecher, Plaza theatre.

The Board of Review's "forty best pictures of 1927," selected for all around excellence in most cases, but some for particular merit of acting, plot or setting, follows:

"The Boy Rider," "The Cat and the Canary," "Chang," "Flesh and the Devil," "The Forbidden Woman," "The Gaucho," "The King of Kings," "Les Miserables," "London After Midnight," "Love," "The Love of Sunya," "The Loves of Carmen," "Madame Wants No Children," "The Magic Flame," "Man, Woman and Sin," "Manon Lescaut," "Metropolis," "The Moon of Israel," "The Music Master," "No Man's Law," "The Patent Leather Kid," "The Potters," "The Private Life of Helen of Troy," "Quality Street," "Resurrection," "The Rough Riders," "Service for Ladies," "Seventh Heaven," "Soft Cushions," "Stark Love," "Sunrise," "Two Arabian Knights," "Uncle Tom's Cabin," "Underworld," "The Way of All Flesh," "White Gold," "Wild Geese," "Wings," "The Woman on Trial," "The Yankee Clipper."

Listed as outstanding foreign pictures are: "Carmen," "Chronicles of the Gray House," "Crime and Punishment," "The Power of Darkness," "The Street."

The list is alphabetical and the order does not indicate preference.

Release Five Exhibitors From Blue Law Charges; Texas House Tests Law

Five exhibitors were released from charges of operating Sunday shows, in cases heard last week, while in Wharton, Tex., the Queen theatre has begun operation from noon until six o'clock on Sunday as a test in a statewide campaign to challenge the blue laws.

Three exhibitors in Memphis arrested on a charge of violating the Sunday closing law, had their cases dismissed in Police court by Judge Fitzhugh, with a warning, however, that any attempt to regulate attendance by sale of tickets or taking up a collection, would be treated as a violation of the Sunday ordinance. The managers released are Bennie

Ridblatt of the Gem, D. Schwab, Lincoln, and C. G. Lawing, Ace.

In Ironton, O., Joseph and Robert Stern, owners of the Marlow, indicted by the Lawrence County grand jury for operating on Sunday, were dismissed by Judge Jones in Common Pleas court. Judge Jones ordered Robert Stern to be dismissed, as no evidence was adduced showed that he was connected with the operation of the theatre. Joseph Stern was placed on trial and the case proceeded, when his attorney moved for dismissal on the ground that the indictment was not returned within 20 days after the alleged offense.

Producers Ask Use of Radio in East to West Communication

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 24.—Applications from the motion picture industry for licenses to operate short-wave radio services between Eastern offices and Western studios, now pending before the Federal Radio commission, should be granted in the interests of efficiency, the commission was told last week by George Cochrane of Universal Film company, during the course of a series of hearings on the short-wave situation.

Cochrane painted the situation for the benefit of the commission, pointing out that close contact between studios and home offices is needed in order that questions of policy can be decided promptly. The short-wave service also would have a definite value when companies are on location in out-of-the-way points, he said, explaining that occasions have arisen where lives could have been saved had intimate contact with the outside world been available.

Universal and other producers spend from \$70,000 to \$100,000 a year in telephone and telegraph tolls, Cochrane said.

Louis P. Kramer Funeral Is Conducted in Chicago

Louis P. Kramer, publicist, was buried Monday at the Rosehill Cemetery, Chicago, following services at the Church of Our Saviour. Pallbearers were Charles Cohain, Harold Golinvaux, Jack Sampson, Lloyd Lewis, William Pine and Jay M. Shreck.

Lou Kramer is survived by his wife and daughter, Jane. Mrs. Kramer accompanied the body to Chicago from Los Angeles, where her husband died January 16.

Re-Takes

HOLLYWOOD.—Well the old dress suit gets an awful play this week. Three openings—three—count 'em—three. First "The Dove," then "The Last Command," and then "The Circus." And by and by we're to get our first glimpse of "Four Sons," John Ford's latest, which follows "Sunrise" at the Carthay. Life is just one opening after another for picture goers in Hollywood.

And while we're on the subject of pictures I see Fox is selling "Pickett Shorts." Some astute exhib. might turn that around and hold a carpenter's matinee.

—Excuse me a moment. Here's a fellow who wants to sell a Chow dog. No, I don't want a dog. Got all the dog I need. And besides, wouldn't give \$100 for a flea bitten Chow if I had it. Now that he's disposed of, let's hop to it.

Can't Slip Out of That

See where the government is after Alexander the Great, the magician, who gets out of trunks and strong boxes, because he didn't pay his income taxes last year.

—Just a moment, please. "Who wrote 'Skinner's Big Idea?'" Why, it was Henry Irving Dodge, and Bryant Washburn played in it and FBO made it. "You're welcome."

Wonderful Climate

As I was saying, if it gets much colder here in sunny Calif. I'm going back East where they know what good warm fires are for in early morning hours.

Big News

The big news of the week in film circles according to press agents, was the fact that Laura La Plante's lisping parrot, Rollo, died last Tuesday a. m., and Mary Pickford's parrot Joe got in a terrific fight with John Barrymore's dog Sam and let out some terrible cuss words not taught him by Mary.

—Another interruption. "Yes, this is the Re-takes editor. What, \$30 a case? Just in from the island of Bourbon. It can't be good at that price. Good night."

Famous Last Words

"This is just a rough print of the picture."

Where's my tennis racket, Meadows? P. C. Schram is in town.

—R. M.

Freed in Blue Law Case; Shows Were for Church

(Special to Exhibitors Herald and Moving Picture World)

LOUISVILLE, KY., Jan. 28.—Charges of running a show on Sunday preferred against Paul Zerilla in City court last week were dismissed by Judge Fitzbaugh. Zerilla, manager of the New Grand theatre, was brought up on charges of violating the Sunday closing law during the early part of 1926.

In court Zerilla testified that he rented the house to a negro minister for \$25 each Sunday. Rogers, the minister, explained that the show was run to raise funds to help build a church at West Junction.

There is no substitute for Circulation!

Sees Vocafilm Bringing New Era Sound Pictures for Small Theatres, Says Hammons

If This Bill Passes

New York State will Be Rid of Censors

(Special to Exhibitors Herald and
Moving Picture World)

ALBANY, Jan. 24.—Robert Moses, secretary of state, may be called upon to take over all papers, records, etc., of the New York state censorship bureau, under the provisions of the bill that has been introduced during the past week in the legislature by Irwin Steingut, Democratic assemblyman from New York City. The bill which he has introduced would amend the state education law to the end that it would abolish the bureau in the Education department, in which is now housed the censorship commission which now consists of but one man, James Wingate, of Schenectady. The Democrats in the New York state legislature are preparing to make their big fight this year on the elimination of motion picture censorship. Governor Alfred E. Smith has let it be known that he will quickly sign any bill that can pass both houses of the legislature and which will wipe out censorship.

F. M. Brockell Gives Chicago Neighborhood New Theatre, Cheltenham

The Cheltenham was added last Friday, January 20, to Chicago's rapidly growing list of neighborhood houses. It is located at 79th street and Exchange avenue, and is the property of Cheltenham Theatre Corporation.

The new theatre, erected by Betts & Holcomb, is under the management of F. M. Brockell and Joseph Stern.

Italian is the architectural motif. Although constructed without a balcony, provision has been made for the installation of one at a later date. The organ is a three manual Marr & Colton instrument, while the seats are Heywood-Wakefield.

Pittsburgh Gets Wedge in Old Sunday Blue Law

(Special to Exhibitors Herald and
Moving Picture World)

PITTSBURGH, Jan. 24.—Pittsburgh has at last succeeded in entering a wedge in its century old blue laws. County court judges ruled Saturday that Sunday symphony concerts in the city do not violate the old laws. The decision was regarded as of state-wide importance in establishing the legality of Sunday concerts.

William Nigh Is Held in Attack on Grid Star

(Special to Exhibitors Herald and
Moving Picture World)

LOS ANGELES, Jan. 24.—An attack on Edward Usher, Jr., former football star at Michigan, caused police to hold William Nigh, director, and Bert Trowbridge, his chauffeur, on charges of assault with intent to kill. Usher blamed the attack to his friendship for a film player.

Pinkerton with Caddo

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Jan. 24.—Charles S. Pinkerton has been appointed Eastern representative for Caddo Productions.

Will Broaden Field of Short Feature Beyond Dreams, Declares President of Educational

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 24.—A new era in the short feature as well as the extension of synchronized entertainment to the small theatres will be brought about by Vocafilm, according to E. W. Hammons, president of Educational, which recently acquired the rights to the sound device and soon will start Vocafilm distribution through its 36 exchanges in the United States and Canada.

Called Practically "Filmproof"

Vocafilm is so simple in its perfected form as to be practically "foolproof," with original cost by far the lowest of any synchronization device on the market and practically negligible upkeep cost, says Educational, and with no charge for regular servicing and no seat tax or added fees of any kind.

"The sound record synchronized with a film is the best method yet devised for satisfactory general use," Mr. Hammons says.

"Vocafilm is going to broaden the field of production of the short feature beyond any dreams of a few years ago. Not only will theatres everywhere soon be able to present one and two-reel comedy and novelty subjects with the finest sound accompaniments, but entirely new types of short feature production especially for use with Vocafilm will have an almost unlimited field to work in.

"It is planned in the near future to have some of our Educational Comedies orchestrated and synchronized with special effects. This will give the theatre an opportunity to really give its short features the accompaniments they deserve. Those theatres not having Vocafilm, of course, will be able to use the same comedies without Vocafilm.

May Present Operas

"Educational has also been considering the advisability of presenting operas and operettas in condensed form. It is our plan to bring the opera to those theatres using Vocafilm at an extremely low figure by using to a large extent those artists either already being featured by Educational or immediately available to our company.

"In selecting operas, of course, we would choose only those best known to the public and most readily adapted to condensed form. One of our first choices probably would be 'The Mikado,' the Gilbert and Sullivan opera in which Lupino Lane, one of our outstanding comedy stars, played the role of Ko Ko when it was at the Forty-Fourth Street theatre, New York City."

"Many theatres have overlooked suitable

musical and sound accompaniment for their short features, giving all the best music to the longer feature productions," Mr. Hammons said. "Other show houses have neglected the right sort of accompaniment for their short films simply because they could not afford it.

"With Vocafilm available at such an extremely low cost we hope to change all this. Comedies are often best adapted to musical accompaniment, and in many instances comedy productions are more readily synchronized than longer feature pictures.

"Take a comedy like 'Fandango,' a forthcoming two-reel picture in which Lupino Lane is starred. In addition to the orchestration to go with the continued action of the picture, it would be possible to give such special sound effects as the clinking of the castanets and stomping of the feet on the floor when Lane does an Argentine dance with the cabaret beauty. The burlesque of a bull fight might be reproduced with typical sounds of the bull ring. When the villain cracks his whip, the audience also would hear the sound of a whip cracking when the actual action appears on the screen."

Standard Machine Used

Vocafilm embraces the use of the standard motion picture projection machine and of standard motion picture film, together with a sound record, the mechanism controlling the sound record being attached to the projection machine with a simple device, both being so adjusted mechanically that the picture is shown and the sound reproduced in perfect synchronization. The sound is then passed through amplifiers and to a loud speaker in front of the screen. The entire apparatus, says Educational, can be installed quickly and easily without alteration to house or projection booth. One day of instruction and operation is said to be enough to enable any motion picture operator to handle it with ease. No special technical service or extra service of any kind is required in the booth and the installation may be made without disturbance to one moment of playing time.

The record is "played" and the actual sound conveyed to amplifiers by means of wires. Other wires lead to the stage where the loud speaker is set. The disc on which the record revolves is connected in a small space with the projection machine, thereby maintaining perfect synchronization. Any film break or break in the record can be instantly detected by the operator, and synchronism re-established readily by means of the calibration of both the record disc and the film.

The perfect tonal quality of the Vocafilm amplification in another big feature empha-

(Continued on page 66)

He Laughed and Now the World Laughs with Him

A Chicago man, who laughed at the wrong time in a picture theatre, was ejected from the house. Now he's suing the theatre, and the press and public are laughing and sympathizing with him.

An editorial comment in the Kansas City Star says, "Our opinion is that it takes a good deal of courage to laugh or cry at the 'wrong place' in the theatre and that there is a good deal of suppressed emotion simply for lack of such courage," and the Louisville Herald-Post adds, "Whenever subtitles develop inappropriate emotional responses, instead of firing the audience, it might be a good idea to fire the writer."

200 Mark Passed in Membership of N. Y. Motion Picture Club

National Reviewers to Illustrate Little Theatre Movement—"Drums of Love" Has Premiere—Chaplin Picture Breaks Record

By JOHN S. SPARGO

NEW YORK, Jan. 24.—Someone slipped one over on President Al Lichtman during his recent trip to the West Coast and boosted the membership of the Motion Picture Club of New York over the 200 mark. The matter of turning the first milestone in the career of the new club is the cause of happiness among those interested in the formation of the club.

AND here is a little advance dope on club affairs which likely will be given out during the week by President Lichtman. The quarters in the Paramount building, which so many of the members were boosting as the home of the club, will not be obtained. High hopes were entertained that the floor in the Paramount Building which had been prepared for the Paramount Club might be rented for the Motion Picture Club. The committee seeking quarters, after a more thorough examination, found the Paramount floor neither large enough nor arranged for the purpose.

Also, the committee decided, the carrying charges on this site were not nearly so favorable as the propositions quoted in connection with three hotels and several office buildings, which are anxious to provide the location of the club.

Among the most convenient and favorable of these locations are propositions from the Astor hotel, the Lincoln hotel and the Park Central hotel. In addition to these, there are four office buildings in the Times Square district which are ready to make the necessary changes. It is anticipated that within another week these proposals will be in such shape as to permit the real estate committee to recommend a definite proposal to the board of directors.

It is expected also that within the week announcement will be made of the first official entertainment. The entertainment committee, under the chairmanship of William Brandt, has been planning a big surprise for this dinner. All of the ordinary and garden variety of entertainments and dinners have been discarded by the committee.

* * *

Will Demonstrate "Art" Film

The National Board of Review of Motion Pictures, which is acting as host to Better Film delegates from over twenty-five states during the period of its Fourth Annual Conference at the Waldorf-Astoria hotel on Thursday and Friday of this week, is planning a novel entertainment in a model Little Photoplay Theatre program.

For this purpose the board is taking over the Fifth Avenue Playhouse for the evening of Thursday.

* * *

"Your New York and Mine" this week at the Roxy is a short subject of both day and night views of New York taken from the air, achieving such vividness as to give the spectator the sensation of actually riding in a monoplane.

* * *

David Wark Griffith, pioneer film director and producer, arrived in New York last Thursday, accompanied by Garrit J. Lloyd, scenarist. The producer brought with him a print of "Drums of Love," his newly completed picture, and the first he has made independently since 1919. The chief purpose of the producer's visit is to attend the premiere at the Liberty theatre this evening, under the sponsorship of Morris Gest, in association with Joseph M. Schenck.

* * *

The Film Salesman, a publication printed by and in the interests of Motion Picture

Salesmen, Inc., comes to bat with the following, which is self-explanatory:

Dear Friend:

It is difficult for me to say whether it is an honor or pleasure or crime to inform you that *Film Salesman* is one year old today. The periodical, or magazine, or journal, or paper—whatever you want to call it—has earned for itself a peculiar reputation. But whatever you may think of it, it has accomplished one thing, and that is to let the film industry know that they still have salesmen, and that they are very much alive and necessary.

Now in order to celebrate the fact that *Film Salesman* is a year old I want to get out a real big issue. The organization that sponsors the publication would like to pay the cost, but they've handed out all their "jack" in benefits. So, in order to give *Film Salesman* a wonderful sendoff for the second year, I need advertisements, anything from 25c up to \$25. A \$35 ad will buy the publication, so we don't want any of those.

Therefore, good friends, let me hear from you. Remember, the more ads the more reading matter for our Anniversary Number—and, oh! what reading matter.

Yours till the bacon gets crisp, I am,
JACK GOLDSTEIN,
Alias "Ippish,"
Commonwealth Film
Exchange.

* * *

Chaplin Film Sets Record

Moe Mark, vice-president and general manager of the Stanley-Mark-Strand Theatre Corporation, has announced that the gross receipts for the first week of Charlie Chaplin's new comedy, "The Circus," at the Mark-Strand theatre, New York were \$81,206. This figure makes a world record for attendance at a theatre of the type and seating capacity of the Mark-Strand. And it is all the more impressive when it is considered that the Mark-Strand, after fourteen years of sensational, record-breaking pictures, hangs up a new record.

The previous high record for attendance at the Mark-Strand also was made by a Chaplin picture. This was the "Gold Rush."

* * *

For the first time since the inception of its new policy last October, the Capitol theatre departed from its rule of not holding a film over for a second week's showing. The film which remains is "The Divine Woman," in which Greta Garbo proves that she is a star of considerable drawing power.

Queen Theatre, Houston, Cuts Admission Charges

E. N. Collins, owner of the Star theatre at Humble, Texas, calls attention to the fact that since publication, in the January 14 issue of "Exhibitors Herald and Moving Picture World," of an article showing how changing of prices had damaged the box office in theatres in Texas, the Queen theatre at Houston, which had been one of those maintaining standard admissions, has reduced its prices to 5 and 10 or 10 and 35, according to the time of day. Mr. Collins' letter is printed in this issue in "Letters from Readers," on page 63.

Fair and Simple Contract Is Hope of Exhibitor Heads

(Continued from page 19)

table contract and arbitration proceedings. In one of my series of articles, "The Exhibitor's Place in the Sun," published in EXHIBITORS HERALD in November, 1924, I then suggested that the rules of arbitration should be set by both sides and I now reiterate the same.

If the contract conference is productive of mutually satisfactory results it will permit the undivided effort and attention of the entire industry—producer, distributor, exhibitor and trade press—to be concentrated upon the constructive problem of making millions of new patrons for our theatres and for the motion picture. Unless major matters are alleviated and unless channels of trade and commerce are kept open, it will make very little difference to most unaffiliated theatre owners whether the contract is uniform or otherwise.

* * *

NATHAN YAMINS—I sincerely hope the conference of the contract committee in Chicago will bring about a new contract that will be simpler in its terms and mutually equitable, that it will provide for some phase of voluntary arbitration and the changing of the Film Board of Trade into a quasi-court rather than continuing it as a collection agency.

* * *

J. J. HARWOOD—Our committees have prepared several suggestions to place before the contract committee, but they prefer they do not become public at this time. I expect to be in Chicago personally during conference.

* * *

H. M. RICHEY—After looking over the many suggestions that have come in from almost every part of the country I believe that the hope of exhibitors familiar with the contract situation is that the new contract will abolish compulsory arbitration, will be shortened, simplified and freed from so many legal clauses, the product of too many lawyers. There is much dissatisfaction with the proposition of having six interested parties determining judgments. The feeling against compulsory arbitration is high and there is much dissatisfaction over clauses 9, 10, 17, 18 and 20. It, while being entirely legal and fair, will also be mutual, which the present contract is not.

* * *

R. F. WOODHULL—If exhibitors and distributors approach the new contract conference in Chicago with a genuinely sincere desire to face this problem squarely and find a solution of our trade differences, I am sure the deliberations will meet the ultimate of success which will mean increased happiness throughout the entire industry. Exhibitors and distributors must enter these negotiations filled with the spirit of give and take. If this is done the conference will be a complete success.

* * *

FRED WEHRENBURG—I am sure the men on the contract committee will give the exhibitors a fair and equitable contract. That is all we can hope for. The producers have an opportunity to show the Federal Trade Commission that they are willing to play fair by giving the exhibitors a contract that will be acceptable to the unaffiliated exhibitors.

* * *

R. R. BIECHELE, KANSAS CITY—We hope to be able to agree on a contract satisfactory to all concerned.



Film News
in Pictures

PICTORIAL SECTION

Stories Told
by the Camera



LEFT—
Tiffany-Stahl executives: John M. Stahl (left), vice-president in charge of production; and M. H. Hoffman, vice-president and general manager, caught by camera at the studio during the latter's recent Hollywood visit.



RIGHT—
The business voices of Vocafilm (our camera can do no more). Standing is David R. Hochrich, president of the corporation, conferring with W. Harry Williams, chairman of the board. Educational will produce the Vocafilm presentations.



Oo-wa! oo-wa! oo—No, that sounds too much like a jazz cornet. Besides, levity should not attend the coronation of Elmer Pearson, first vice-president of Pathe, as honorary chief of the Navajos. Above Mr. Pearson is shown after being thoroughly crowned (no levity!) by Chief Sanginetso (left) and his lieutenant.



Expensive but attractive—the dress, we mean—although—But let's keep our minds on the dress that Mary Philbin, Universal star, is wearing. It's of black taffeta and net, with a close-fitting bodice and a skirt of three taffeta ruffles on a net base. Two pink velvet flowers are added.



Breaking bread — let's continue! — with the barons from Broadway. That, at least alliteratively, describes the experience of B. P. Schulberg, Paramount associate producer, when, a luncheon at the Paramount studios, as shown above, brought together (left to right) Richard A. Rowland, vice-president of First National; President Clifford B. Hawley of F-N; Adolph Zukor, president of Paramount, besides Mr. Schulberg.



So long absent from the screen, Estelle Taylor has been returning post haste recently. A week or so ago her latest starring picture, Columbia's "Lady Raffles," was completed



Pictured above is Arthur Stone. You'll note upon him, overalls, and in his arms, firewood. One point more: Mr. Stone is featured in Milton Sills' latest First National, "Burning Daylight." Now write your own caption.



Only an "extra" was Ruth Hurst when Astronomer Carl Laemmle discerned in her a definite sparkle. Now she has completed for Universal an important role in "Home James."



An orgy of romance and chocolate creams — and why not? Surely, a little digression from the s. and n. path is about due Lina Basquette. For what a year THIS one is to be! Pathe has given her a featured role in "The Godless Girl," which Cecil B. DeMille is directing PERSONALLY (with Marie Prevost starring). And the other day she was chosen a Wampus "Baby Star"—and everyone knows what THAT means. Hence, the orgy—and as heretofore queried, why not?



James Hall



Nancy Carroll



Richard Arlen



Mary Brian



Lane Chandler



Louise Brooks



Jack Luden



Ruth Taylor



Charles Rogers

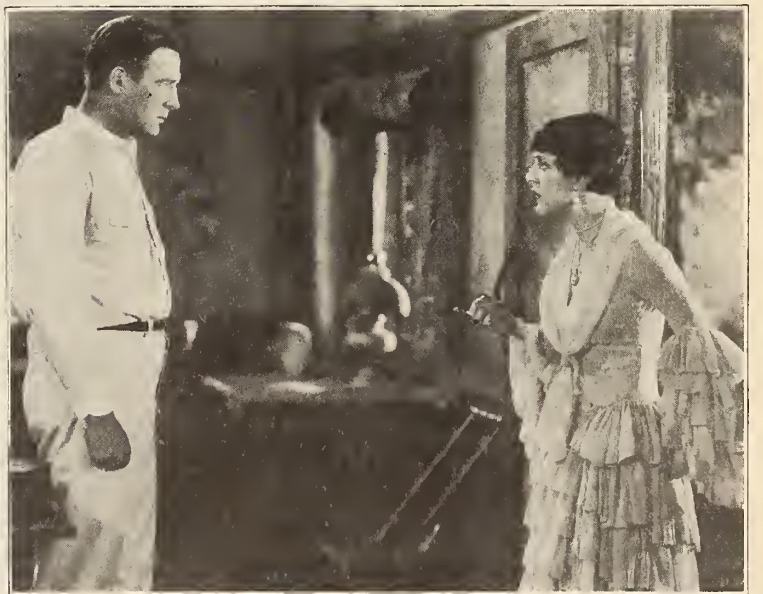


Fay Wray



Gary Cooper

"Paramount's Stars of Tomorrow"—that is what Jesse L. Lasky, vice-president in charge of production, prophetically calls these eleven players. "They will be given every opportunity this year to achieve even greater success than was theirs last year," adds Mr. Lasky, which, coming from Mr. Lasky, is some suffix. As a matter of fact (and not of prophecy), these eleven are already credited with considerable success. For example—but let's take them as they come above: James Hall has appeared in support of a number of Paramount's feminine stars; Nancy Carroll is now working in "Abie's Irish Rose;" Richard Arlen, of course, won downright fame in "Wings;" and Mary Brian has been a well-known featured player for a couple of years. Lane Chandler has had important roles in a number of 1927-28 pictures, as has Louise Brooks, while Jack Luden is on the point of winning Western fame. As for Ruth Taylor, she is about to be America's most celebrated blonde, for she is the one gentleman will prefer in a picturization of the Anita Loos novel and play. Charles Rogers, already an established leading man, won his chevrons, like Arlen, in "Wings." Which brings us to Paramount's first "team"—Fay Wray and Gary Cooper, who have started a career as "the glorious young lovers" in "The Legion of the Condemned." Taken together, they are "new blood" for the screen, and past performances commend to them a jolly good welcome.



Fred Stewart slaves on a South Sea island that he may send money back to Charlotte Guest in New York for her to save till their wedding. Charlotte uses the money to further her stage career. Learning the truth, he tricks her into coming to Lamu Vita. There only love has power, and it rules for their happiness. Of such is F B O's "South Sea Love," from which the scenes above are taken. Patsy Ruth Miller is shown as Charlotte, and Fred Shumway as Stewart. Ralph Ince directed.

Changes in Pathe's Sales Forces Given Out by Phil Reisman

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 24.—Phil Reisman, general sales manager of Pathe, announces several changes in the sales organization.

Stanley C. Jacques, who has been district manager of District No. 4, has been made divisional sales manager for the Central West, with headquarters in the New York office. Robert Mochrie, who has been branch manager at Pittsburgh, succeeds Jacques. His headquarters will be in Cincinnati. B. M. Moran is the new branch manager at Pittsburgh, and George Collins becomes short subject sales manager there.

Fred Aiken, short subject division sales manager in the Central West, who has had his headquarters in Chicago, has been transferred to the New York office, but continues in the same capacity. Ralph Morrow, district manager for Atlanta, has resigned. He is succeeded by Dan Michalove.

E. C. Leeves resumes his former position as branch manager at Dallas and J. L. McKinney becomes short subject sales manager there.

C. U. Martin has resigned as branch manager at New Haven and the office will be in charge of District Manager L. J. Hacking until Martin's successor is appointed.

Julius Stern Goes to Coast to Launch Films For Season of 1928-29

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 24.—Julius Stern, president of the Stern Film Corporation, has arrived here to launch the greatest production season in the history of the firm. Accompanied with him from New York was Sigmund Newfield, production manager, who had gone to the East for conferences on the new season's product.

The present line of Stern comedies, including series of "Let George Do It," "Mike and Ike" comedies, "Keeping Up with the Joneses" comedies, the "Buster Brown" comedies and "The Newlyweds and Their Baby" comedies, and according to Stern, a greater amount of money and effort will be expended on these products this season.

Theatre Owners of West Virginia and Pennsylvania to Hold Meet April 15-17

(Special to Exhibitors Herald and Moving Picture World)

PITTSBURGH.—The eighth annual convention of the Motion Picture Theatre Owners of Western Pennsylvania and West Virginia will be held in the William Penn hotel, here, April 15 to 17. On Sunday 15, there will be a pre-release showing at one of the first run theatres for the out-of-town delegates and their friends.

Bessie Love Feminine Lead in Columbia Film

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 24.—Bessie Love has been selected for the leading feminine role of Columbia's "Broadway Daddies," listed as one of the company's outstanding productions for the new year.

Among her latest appearances have been "King on Main Street," "Lovey Mary," "Going Crooked," "Lost World," "A Harp in Hock" and "Dress Parade."



Columbia has spread to Mexico City with the opening of offices by Columbia Pictures de Mexico. Here are (l to r) Senator Jose J. Reynoso, president; Matthias Radin, Columbia executive; Augusto Genin, treasurer of Columbia Pictures de Mexico, and J. M. Ruiz, Esparza.

Export of Films for November Has Decrease

WASHINGTON, Jan. 24.—A total of 21,004,590 feet of motion picture film, with a value of \$662,844, was exported from the United States during the month of November, according to figures just compiled by the Bureau of Foreign and Domestic

This was a decrease from the preceding month, when 23,586,617 feet valued at \$670,676 were shipped. November shipments by classes included 16,361,979 feet of positives valued at \$422,759, against 18,815,776 feet valued at \$461,535 in October; 727,021 feet of negatives valued at \$141,559 against 737,293 feet valued at \$83,277; 2,337,737 feet of raw stock valued at \$73,111 against 4,741,655 feet valued at \$110,510; and 1,577,853 feet of film to non-contiguous territories valued at \$25,415 against 1,291,893 feet valued at \$15,354.

Purchase of Theatre at 17 Cites Seff for Title of "Youngest Exhibitor"

Cecil R. Seff became owner of a motion picture theatre, bought with money entirely earned by himself, when he was 17 years old. That nominates him to the Herald-World club of "youngest exhibitors" as sure as—well, as it is put in Chicago, as sure as shootin'.

Seff is now only 23 and owns and operates two theatres in Iowa. He has just completed one of the finest small town houses in the state at Holstein. Seff's State theatre is modern in every respect and attractively designed as well. But Seff spends most of his time in the immediate direction of his New Radio theatre at Correctionville. This theatre he is planning to enlarge, making the seating capacity 500 and installing a large stage. During most of the six short years that he has been an exhibitor he has owned more than one house, and occasionally three.

Well, there must be some advice tucked away in his story somewhere. Perhaps it is, "Start young, plug away, and you'll get there." But then, after all, maybe a lot depends on whether you're a fellow like Seff or not. Can anyone else equal his record?



Cecil R. Seff

Gest Gives Premiere of Griffith's Latest Film "Drums of Love"

By JOHN S. SPARGO

NEW YORK, Jan. 24.—D. W. Griffith's "Drums of Love" was given its premiere tonight at the Liberty theatre by Morris Gest in association with Joseph M. Schenck. This is the "Film Master's" first independent film production since 1919 and marks the beginning of his work under his new contract with Joseph M. Schenck and Art Cinema corporation. It is also the first Morris Gest presentation of a motion picture since the "Miracle Man" decided to devote one half of each season to the cinema as a member of United Artists.

"Drums of Love" is based on the historical incident of Francesca di Rimini, and was adapted by Gerrit J. Lloyd. The time of the story is the seventeenth century when the King of Portugal with his court moved to South America temporarily. The action is filled with tense feudal hate, love, sacrifice, and forgiveness, painted on a vast background of medieval pageantry by the master brush of D. W. Griffith.

Discovered by Erich von Stroheim, and now rediscovered by Griffith, Mary Philbin is the star of the picture. Others in the cast include Lionel Barrymore, Tully Marshall, Don Alvarado and William Austin.

Films' Power for Good Stressed in Speech at Screen Education Meet

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, Jan. 24.—Theatre managers in this section of the country attended an executive meeting last week at the Aldine theatre to learn about work which has been carried on with the medium of motion pictures to promote better citizenship and a healthier nation, and supplementing school education.

Mrs. Harriett Hawley Locher, director of the public service division, Stanley Company of America, was a speaker.

Richard Rudy Dies

(Special to Exhibitors Herald and Moving Picture World)

INDIANAPOLIS, Jan. 24.—The funeral of Richard B. Rudy, 76 years old, an Indianapolis bandmaster and orchestra leader for many years, was held January 12 at the residence. Mr. Rudy died of heart disease. He was born in Middletown, Md.

Meehan Returns West

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 24.—Leo Meehan, F. B. O. director, has returned to Hollywood after two weeks in New York, to start "The Little Yellow House."

INCORPORATIONS

Seven companies chartered at Albany the past week were:

Scalo Productions, Inc., capitalized at \$60,000; C. T. Seafie, Bernard Lohmuller and Frederic C. Bellinger, of New York City, directors and incorporators. Burt Automatic Slide Company, Inc., \$10,000; John S. Berman, Brooklyn; Mayer Sher, Philadelphia; Dora Newstead, New York City.

Italo American Theatre Arts Company, Inc., \$100,000; Antonio Salerno, Dr. John J. Salerno, Giuseppe Cassano, New York City.

John Van Bruten, Inc., \$10,000; Bernard M. L. Ernst, Melville M. Cane, David J. Fox, New York City.

Rostate Realty Corporation, G. W. Byrne, H. Fahrner, F. G. Brown, New York City; Padnie Operating Corporation, Edwin Cowser, Ina Israelite, Belle S. Krutoff, New York City. Naro Corporation, Henry D. Coram, Nathan and Albert Robbins, Syracuse.



THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Changing English Town To Hollywood Starts Tilt

(Special to Exhibitors Herald and Moving Picture World)

LONDON, Jan. 24.—Louis Blattner has an idea. But the puritans of the district don't think he has. That's the point at which it becomes a story, although the idea is a story in itself.

Louis Blattner sold out his theatre interests in Manchester, acquired an option on the book, "Jew Suss," by Dr. Feuchtwanger of Germany, and set out to make a motion picture colony at Elstree, where British International has studios. He got the railway company to change the name of Elstree station to Hollywood, England. But the "straightlaced" of the community demurred. Who will win out is still a question, but they do say that Blattner is a showman!

First of Incandescent Meetings Held; Shots Made by John Arnold

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 24.—Members of the American Society of Cinematographers together with Fred Beetsen, representative of the Motion Picture Producers Association met at Warner Brothers Studios last week, where they made tests of a set lighted entirely with incandescent lamps. At the same time tests were also made with the regulation arc lamps now in vogue at all studios. In all these the various makes of films and both panchromatic and straight stock were used.

John Arnold, Metro-Goldwyn-Mayer cameraman, made the shots in both instances. Mr. Arnold was responsible for the photography of "Wind," Lillian Gish picture in which he used incandescent lamps exclusively. It is the belief of the cameraman that these lamps will replace the arcs that have been in use in the studios for past years.

Up to now little incandescent lighting has been used. George Barnes, cameraman of the Banky-Colman pictures, has used them some times on his close-ups and long shots but has always bolstered his light with the arcs.

According to Dan Clark, president of A. S. C., and Victor Milner, Lasky cameraman, meetings will be held to test and improve the progress of this type of lighting, which if developed will prove a great saving to producers.

Peter Mole has been manufacturing various types of incandescent lamps almost entirely and lamps for the test shots were furnished by the Mole-Richardson Company.

Rogers for Rogers

(Special to Exhibitors Herald and Moving Picture World)

CLAREMORE, OKLA., Jan. 24.—By unanimous vote, the Rogers County Democratic convention indorsed Will Rogers for President.

"Hangman's House" Begun by Ford; Maynard Starts Work

Al Rogell Directs "Palomino"—Freelance Players in Market for Contracts at Reduced Salaries—Irvin Willat and Tom Mix Begin on Big Productions

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 23.—Jack Ford began actual shooting on "Hangman's House" during the past week at the Fox lot after having spent as much as six weeks working over the scenario from the Don Byrne novel of world wide note.

Big Budget but No Big Names

Ford is prepared to make a highly finished film production from the story and it is believed Fox Films is planning an unusually heavy budget for him. The cast boasts no big names, a characteristic of many Ford pictures, but boasts people whose ability is without question. June Collyer, a year ago unknown, was pronounced a find after her work in "Four Sons" last summer and was chosen by him at once for this cast.

Larry Kent, Earl Foxe and William Farnum are well known and bring up the balance of the principal part of the cast.

Marian Douglas in Maynard Film

Ken Maynard stars in "Polomino," an Al Rogell production for First National. The girl in the cast is Marian Douglas. Al is making a bigger picture than usual in this and hopes to bring Maynard's name to higher planes than even heretofore realized. Charles Rogers is producing the picture.

Mix Begins "Painted Post"

Tom Mix began work on another big Western last week, titled "The Painted Post." Opposite Tom appears Natalie Kingston. Gene Ford is directing

Willat Begins Universal Film

Irvin Willat has finally begun work on his picture at Universal after a series of unfortunate incidents not easily avoided. It is called "The Michigan Kid" and is the story which he has been preparing several weeks. For the leading roles he has bor-

rowed the Warner-MGM player, Conrad Nagel, and also Renee Adoree.

Very few other pictures of any note were started last week, but on the other hand very few pictures, big or little, were completed. The result is that production is apparently normal so far as labor is concerned.

Players Want Contracts

Production—to the regard of the player—is subnormal. Very few calls are going to the free lance player from the big line companies. The bulk of the calls for free lance talent is for work at Poverty Row studios or for work amounting to a brief stay at others. The conclusion drawn from that situation is that producers hope to save added amounts usually necessary in obtaining free lance service. Free lance players are in the market for long term contracts. They are offering their services at a lower figure than they were six months ago. Few are being signed.

F B O began work on a 23 day picture, "Stocks and Blondes," a Gold Bond which Dudley Murphy is directing with Jacqueline Logan and Gertrude Astor in the big roles. Skeets Gallagher and Albert Conti are in supporting parts.

Sally O'Neil in "Saturday Night"

Sally O'Neil is starred in a picture Tiffany-Stahl is making called "Saturday Night." Ralph Graves has a supporting role while George Archainbaud is directing.

Another new film in its first week of production at F B O is "Sally of the Scandals," a Master Showman special in which Bessie Love and Alan Forrest are featured. Lynn Shores is directing.

Agnew on Fox Assignment

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 24.—Francis Agnew will adapt a May Edginton story for Fox. Miss Agnew recently did "The Joy Girl."

1 in 6,000 Extra Girls Averages 5 Days a Week

Only one girl in the 6,000 extra girls in Hollywood averages five days' work a week, according to figures compiled by the Central Casting agency in Hollywood and published in the February Photoplay.

Her earnings have been slightly more than \$40 a week, the average daily pay for extra women being \$8.32. Eight in the 6,000 have averaged four days a week; 21 have averaged three days. The other 5,970 have worked two, one or no days, says the report, but still each arriving train brings new girls to Hollywood.

"Wings" Opens Run at Biltmore, Large Audience Pleased

"Circus" to Open at Chinese Theatre—Scenarist Sues Fox to Restrain Use of Title, "Sunrise," at Carthay—Warner Brothers to Sign Hobart Bosworth

By RAY MURRAY

HOLLYWOOD, Jan. 24.—"Wings" the big Paramount spectacle sailed gracefully into the Biltmore theatre, Sunday night, Jan. 15 and captivated a large and enthusiastic audience with its sure-fire thrills, sweeping battle scenes and pleasing love story.

The opening was without the usual display of sunlight arcs, roped off streets and flashlight cameramen. Many aviators attended the opening performance.

THE picture was presented without stage presentation, but a special musical setting for the engagement was arranged by John S. Zamecnik, with a large orchestra under the direction of Luigi De Francesco. The large audience was thrilled and applauded almost continuously during the war scenes, which were very well directed. The enlarged screen enhanced the air scenes and acoustics back stage added immeasurably to the reality of the battles above the clouds and the crashing of planes to earth. The picture opened several months ago in New York and has played other key cities of the country, but this was Los Angeles' first glimpse of the Paramount production.

* * *

Colleen Moore and a large company are on location at El Toro, California, making exteriors for "Lilac Time." Gary Cooper plays opposite Miss Moore, with Kathryn Landy, Eugenie Bresser, Burr McIntosh, Cleve Moore, Jack Stone, Edward Dillon and others in support.

* * *

Three New Shows in Los Angeles

This is a busy week for the first-nighters. On Monday everybody had to put on his or her best bib and tucker and sally forth to the New United Artists theatre to attend the opening of "The Dove," Norma Talmadge's latest photoplay. All of the United Artists' stars attended the Western premier and hundreds of others. On Thursday the new Emil Jannings picture, "The Last Command," opens at the Million Dollar theatre, and the same evening Sid Grauman holds an "Irving Berlin Night" at the Chinese theatre, to be attended by many film celebrities. This is the final week for "The Gaucho" and the Chinese will be

dark for a few days prior to the opening of Charlie Chaplin's "The Circus" on Friday night, Jan. 27.

* * *

Mary Pickford was the first to purchase a box for the 1928 Wampas Frolic and Ball, to be held at the Ambassador Auditorium, February 25. Plans are going forward to surpass all former programs presented by the Wampas in the past seven years. William Wright, a special delegate of the Wampas, is now in the East negotiating for headline acts. At the meeting of the Association January 23 all of the 1928 baby stars were introduced.

* * *

Colman Galloway, former motion picture publicity agent, was sentenced to serve from one to five years in Folsom penitentiary by Judge Fricke last week for issuing checks without sufficient funds in the bank. Galloway pleaded not guilty by reason of insanity.

* * *

Suit demanding \$200,000 damages and an injunction to restrain the Carthay Circle theatre from using the title "Sunrise" was filed last week in Superior court by Deliah K. Smith, scenario writer. The suit is directed against the Fox Film corporation and Carl Mayer, author of the picture story. Miss Smith claims "Sunrise" is a title and subject of a story written and copyrighted by her in November, 1926.

* * *

Alberto Guglielmi Valentino, brother of the late Rudolph Valentino, has just been discharged from a hospital following the third operation to correct the lines of his nose to conform to more romantic contours. He will seek a screen career.

Sheehan Signs Sprague

Chandler Sprague has been signed by Winfield Sheehan, vice-president of Fox Films, to take the post of editor-in-chief of the Fox scenario department February 1. Sprague has had two years' association with film studios, having been with Joseph Schenck and Paramount.

* * *

J. Leo Meehan, FBO director, returned to Hollywood on Sunday from a business trip to New York. He stopped off in New Orleans on his return journey. He will start work on his next FBO picture, "The Little Yellow House," this week.

* * *

Estelle Taylor started work last Wednesday in "Honor Bound," the story of Southern prison camp life being directed by Al Green for William Fox.

* * *

Malcolm St. Clair will direct for Metro-Goldwyn-Mayer an original story by Pierre Collins, starring Lew Cody. St. Clair has been loaned by Paramount-Famous-Lasky.

* * *

An audience of press representatives witnessed a screening of "Ramona," the Edwin Carewe production at the United Artists studio Friday night.

* * *

Warners Sign Bosworth

Those who have admired Hobart Bosworth's work upon the screen will soon be able to hear as well as see him. Warner Brothers have signed the popular actor to appear in an original playlet, "A Man of Peace," to be produced with Vitaphone accompaniment.

* * *

January 27 will mark the dedication of Park Row—Fox Films new abiding place for its writers and directors. June Collyer, Fox's new star, will be hostess, and Will H. Hays, head of the Producers Association; John Steven McGroarty, California's philosopher-poet, and others will be present. The street, unlike New York's famous Row, will be lined with English oaks, laurel trees, and mulberry bushes.

* * *

Edward J. Montague, scenario editor-in-chief at Universal studios, is beseeching Damon Runyon, noted sportswriter, to come to Universal city to supervise the filming of his original story, "The Geezer."

* * *

William LeBaron, vice-president in charge of production FBO studios, will return to Hollywood January 28 from a conference with officials in New York city.

Alfred E. Green

—now making

"HONOR BOUND"

by Jack Bethea

for
Wm. Fox Film Corporation

Sennett, Christie, Universal Closing Plants Temporarily

(Special to Exhibitors Herald and
Moving Picture World)

LOS ANGELES, Jan. 24.—Mack Sennett announced today that the studios will close tonight indefinitely. The shutdown is due, according to his admission, to the fact that the studio has filled its quota of short features for Pathe. It is also reported that Pathe has made no contract for any further Sennett comedies and that it is possible that the short product will no longer be distributed by that company.

According to the announcement of Henry Henigson, superintendent of Universal studios, that lot will be closed for six weeks as was previously reported in these columns. The date of closing is set for February 1. The reason for closing is the present advanced stage of production.

Sennett will not open before April 19, said the comedy producer. It is believed that by that time arrangement for his future distribution will have been determined. And at that time he plans that his new site at Studio City will be open and ready for occupancy.

The Christie studios will close for a month February 15. It is an annual closing for that lot, however, and no conjectures are being offered as to reasons or rumors.

F B O Shakeup Precedes Le Baron's Return from Visit to Eastern Office

(Special to Exhibitors Herald and
Moving Picture World)

LOS ANGELES, Jan. 24.—On the eve of William Le Baron's return to the F B O studios here last week resignation of nearly a dozen production men were accepted by the company. Among the departing members of the staff are Earl Wingart, publicity director, George Minnig, head of the properties department, and George Lavender, head of the transportation department. Wingart has accepted an offer of a local modiste shop to act as publicity and exploitation representative.

Other resignations are said to be under the company's consideration.

Ban All War Pictures in France; Comedy "Insults to Soldier Dead" Blamed

(Special to Exhibitors Herald and
Moving Picture World)

PARIS, Jan. 24.—French officials have decided that comedy in films involving the World War has been insulting the soldier dead and people of France and, according to an announcement in Cinematographique Francaise, leading film trade paper, Herriot has ordered that all pictures in work which were begun after the first of January and which show any scenes of the last conflict, to be rejected by the French board of censorship.

Collyer Re-Signs with Fox

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 24.—June Collyer has been re-signed to a contract by the Fox company and is assigned an important role in John Ford's production "Hangman's House."

Show Films on Cars

WASHINGTON.—Educational films are now being shown in India by means of traveling motion picture cars, reports Assistant Trade Commissioner Warren G. Patterson, Calcutta, to the department of commerce. The screening of agricultural films predominates.

Tom Mix to Get \$8,500 per Week in Vaude; Leaving Fox

Western Star to Go to South America to Make Own Pictures; to Take Camera and Technical Crews to Argentine in June; Fox Officials Silent

By DICK HUNT

HOLLYWOOD, Jan. 24.—Upon the termination of his contract with Fox in March, Tom Mix will make a ten weeks' appearance tour over the Orpheum Circuit. Included in his 12 minute act are Tony, his famous horse, and one of the star ropers of the Mix company. Tom will also take a hand at some crack rifle shooting. He will appear in key cities and finish his tour in New York.

To Receive More Than Bernhardt

It is reported that Mix will receive a salary of \$1,000 in excess of any other star act that has ever appeared on Orpheum time. Sarah Bernhardt is said to have been the highest paid artist, receiving \$7,500 a week.

A quick trip across the country to straighten up his business and June 27 will find him sailing to South America to begin a two year picture contract for the Hollywood-Argentine Cinema Company, which is headed by Fred Kley, of this city, and James S. Douglas, of Buenos Aires.

To Take Crew to Argentine

Mix will take his own camera and mechanical crews to South America but will recruit all actors for his pictures there.

Various rumors have recently been broadcast from Hollywood regarding Mix's future. He was reported as signing with the Barnum and Bailey Circus, the Orpheum Circuit, and the latest that he was to retire.

Fox Officials Silent

Officials of the Fox studio, who some

time ago denied that he was leaving, now have no comment to make regarding his signing with the South American company.

The actor asserted his estate in Beverly Hills will either be leased or left with a caretaker. His other California interests are not to be disturbed by the trip.

Waldorf Company Sues Mae McAvoy for \$110,000

(Special to Exhibitors Herald and
Moving Picture World)

LOS ANGELES, Jan. 24.—May McAvoy is being sued for \$110,000 damages for an alleged breach of contract involving a salary of \$3,000 a week. The case was to have come to trial Saturday, but was postponed because of Miss McAvoy's presence in New York.



Marie Prevost

DeMille Star

—
To be released
soon

—
"A Blonde
for a
Night"

—
Now playing in
The DeMille
Production

—
"THE GODLESS
GIRL"

Extras Turn Corpse Custodians to Escape Hollywood Hunger

Town Filled With Idle Fame Seekers Who Find Various Means of Self Preservation and Self Destruction

By DOUGLAS HODGES

HOLLYWOOD, Jan. 24.—Occasionally when a James Murray or a Gilbert Roland comes to the attention of America's fans the influx of potential talent here grows by leaps and bounds and when a Sally O'Neil or a Clara Bow appears ten thousand girls get a yen for Hollywood.

The town is filled with types. It has more idle people in it than any place its size in the world. They are idle chiefly because they do not choose to work. They have felt the urge to play in pictures and with the "call" they are determined to buck the game to the last ditch. As a result of that—

A GIRL from the East last week decided to go home and having no money either to eat on or to buy a ticket located an undertaker who was shipping a body and persuaded him to let her accompany the coffin. . . .

Another girl stuffed paper under the cracks of her bedroom door and turned on the gasplate without applying the match. . . .

A young fellow I have often seen called me Christmas morning and wished me "Merry Christmas" and added that his stocking had been no emptier than his stomach. Kindly enclose check. . . .

Another became so persistent in his petitions for U. S. currency, securities not listed, I told him I would get him a job washing automobiles at a nearby garage where he could earn \$25 a week. He said thanks, he would just as soon starve as to leave the motion picture set.

They want to act.

One fine young fellow, here last summer

to enter the trade of title writing, turned door knobs two weeks without finding a job. He disappeared a few days and returned, explained that he had run low on funds and had spent the time in his room with a quart of cherries purchased with his last 25 cents.

Fortunately this is a land of harvest.

A young woman who has tried for two years to break into good roles finally impressed a producer last summer. He gave her an optional five year contract, instructing her he planned to make a star of her in short time. He was sincere and explained he hoped she would take good care of herself and work hard. She did not heed his advice, however, with the result that she has recently received word that her five year contract will be suspended until Bill Hart does a toe dance.

* * *

On the other hand, a young fellow, graduated from Depauw University in Indiana and a member of Beta Theta Pi fraternity

"Wedding March"

Opens in February

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 24.—"The Wedding March," Erich Von Stroheim's latest picture, will be released in New York in February, according to Jesse L. Lasky, first vice-president of Paramount, which will release the Von Stroheim opus.

came to Hollywood 18 months ago determined to give the thing a real try. He tells me he has made an average of \$30 a week for the past 12 months. He has done it by sitting near the telephone and by staying sober. He shrewdly got himself a sideline job that augments that \$30 a week and feels no dependence on motion pictures.

That kind, however, is very rare in Hollywood.

Horse, Taxi Accidents Injure Adoree, Tryon

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 24.—Accidents to players held up work on two productions last week. Renee Adoree, who was working in a Universal picture, was injured while riding in a taxicab to location, when the cab struck a truck and threw her against the meter, cutting a gash above her left eye. She will be confined to her home for at least two weeks. Glenn Tryon, another Universal star, was hurt last Sunday when a horse he was riding charged another horse and Glenn's leg was crushed between the two. He also tore the ligaments of his arms, and will be laid up for several days.

Walsh Returns from Big Snow Country to Fox Lot

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 24.—Raoul Walsh and his company have returned from Truckee, Cal., where they have been shooting the exteriors of "The Red Dancer of Moscow." These scenes of the Russian revolution have been made in the snow and the players are over-joyed at finishing the picture in the steam heated stages.

Dolores Del Rio, Charles Farrell, Voris Charsay, Dorothy Reviere, Ivan Linow and Andre De Sigurola make up the cast and Charles Clarke is photographing this Fox special.

Mary Minter Returns

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 24.—Mary Miles Minter returned to the Coast last week and has taken an apartment overlooking Westlake district, dwelling where her fiance, William Desmond Taylor, was murdered six years ago.

Anderson in Crash

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 24.—William L. Anderson, location host, escaped serious injury when his Packard sedan crashed on an embankment on his return to the studio. No one was hurt.

V. F. W. Post Elects

UNIVERSAL CITY.—At a recent meeting of the Universal City Post, Veterans of Foreign Wars, Langdon Prager was elected commander; Bud Fisher, Sr., vice commander; Frank Harmon, chaplain; Lindsay Thomson, quartermaster; George Robertson, David S. Garber and Arthur Dow on board of trustees; and Charles Hubbard, adjutant.

JOHN FORD

Directing

"FOUR SONS"

Directing

"HANGMAN'S HOUSE"

Fox Release





JACQUELINE LOGAN, who appeared in "King of Kings," will next be seen in "The Leopard Lady" and "Midnight Madness." Now starred in "Stocks & Blondes," F. B. O. loaned by Pathe-DeMille.



"THE PRIVATE LIFE OF HELEN OF TROY" places **MARIA CORDA** among America's greatest screen artists and brings to First National one of Europe's most able and beautiful actresses.

Smiling Through

By Rufus McCosh

OUT in front of the building on Hollywood Boulevard where I has my Publicity and Exploitation office, they is always a bunch of male character actors which is "between pictures." Some of them is so far "between" that a dollar bill looks as big as a Navajo blanket to 'em, but they all calls the big directors and producers by their first names, and if any picture is a flop these is the babies which can tell you why it flopped. Around the corner on Cahuenga Avenue in front of a haberdashery shop and a saddle and harness place, is the cowboys, and they don't mix with these other artists tho they is all in the same game. But when these birds work, they work, no foolin', and they seems to eat more regular anyhow. At that, I guess, they don't eat as often as the boys who still tends the cows back on the ranch.

I goes into the drug store on the corner to get me a double coke one mornin', havin' been entertainin' a couple of clients the night

before. At the soda fountain is two of these cowboys, and when I gets a good look at one of 'em I nearly falls off the stool. It's Bugs Bailey, and me and him used to have one of the classiest soft shoe acts on the Orpheum circuit. If he's a cowboy I'm the Prince of Wales!

"Well, I'm a son of a gun," I says, "if it ain't you!"

He winks at me and kinda cocks his head towards the other cowboy. "I has been frequently took for someone else before," he says, "you seems to have made the same mistake," he says. "Excuse me," he says, and he turns to the other feller. "Don't let me stop you, Bill," he says, "I know you're in a hurry, but I wanta finish this here malted milk slow like."

The other bird gives him a funny look and then laughs and walks out.

"You almost spilled the beans, Benny," says Bugs, "ain't there somewhere we can go, and have a little talk?"

"Come on up to my office," I says. "Is there a reward out for you?"

It seems that Bugs was doing a single act in Kansas City when another actor on the bill who has a trained horse, kicks out and

because Bugs has been friendly to him and his horse while he's sick, he leaves the horse to Bugs and Bugs gets the idea of bustin' into the movies by shippin' himself and his horse to Hollywood, and posin' as a cowboy which has a trick horse trained in the great open spaces, between times when he's chasin' horse thieves, as all cowboys does accordin' to the movies. It's a good gag at that and he gets in quicker than he could have if he had claimed to be an actor with a circus horse. Se he don't want no one to spoil his game by callin' him a "hooper."

He tells me that him and his horse "Cute Hoofs" does a few bits in pictures and has just worked in a couple of two-reel comedies which gives him a chance to put the horse through his tricks and don't require no rough ridin' which Bugs can't do. However, he's had a run in with the producer which can't see that Bugs and "Cute Hoofs" is worth important money yet and won't come across with a raise. They had had words that morning and Bugs ain't quite sure whether he quit or was fired. It all happened sudden, he says. Anyhow, he's through and all he's interested in right now is the telephone number of my bootlegger. Bugs is one of these periodical drinkers and this seems to him a good chance

to get that outa the way. I tries to reason with him.

"Listen, Bugs," I says, "all you needs is a manager to talk to these here producers. You has been right lucky for a newcomer, but you see yourself what comes of it. Now I am well known in this town and they won't be able to put nothin' over on me. But if you'll go fifty-fifty with me I'll attend to the business end and get you the publicity you and "Cut Heels" needs to get the big time money here. You know me, Bugs, and you know I'll see that you get what's comin' to you."

"Yeah," he says, "after you get yours!

Where do you get that fifty-fifty stuff?"

We compromises on me agreein' to accept thirty percent which was more than I expected, and after we signs up he beats it. Says he has an engagement. I makes him promise to stay on the wagon. I have my suspicions, but this is a free country, almost, so what can I do?

Then I calls up the bird that made the two-reelers and tells him that I am handling "Cute Hoofs" and his owner's affairs and he says what the hell does he care, and hangs up on me. So I sends out a story to the papers about "Cute Hoofs" bein' offered a European

contract and writes a letter to some other producers callin' their attention to the wonderful work done by "Cute Hoofs."

A couple days later I gets a call from the company Bugs had worked for. They want to know if I is still handling "Cute Hoofs" affairs. I tells them I am, and they says they is willin' to forget Bugs' fit of temperament and take him on again at the old figure, one hundred a week. I says that is not satisfactory. They says I better take the matter up with my principal, but I says they will have to advance their ideas, and they rings off. I know I can't take nothin' up with Bugs right now so I don't name no definite price. That night I calls up Bugs' hotel again but they ain't seen him.

The next mornin' the company phones again and advances to two hundred a week. I almost accepts but thinks I'd better stall a little to give Bugs time to get into shape.

"I'll have to consult Signor Bacardi," I says, "his ideas is five hundred a week," I says, "but I'll try to make him see things more reasonable," I says.

The way that guy hollered you'd of thought I was committin' murder. The mildest thing he called Bugs and me was robbers, and when I heard that I knew somethin' was up. So I just says I'll call him up in the morning and I rung off. Seems like it was my turn now.

I looks all over town for Bugs then, and loafed around his hotel until after midnight, waitin' for him to come in, tho the clerk tells me he ain't been in for five days. He don't come in that night either, and I can't get track of him nowhere.

The next mornin' I calls up the producer again and tells him I'm sorry but that five hundred is the best I can do, as Signor Bacardi is very firm.

After explainin' all over again just what he thinks of me and Signor Bacardi he comes up to four hundred and I had to hang up to keep from sayin' "All right."

Now I starts in to look for Bugs in earnest and at last one of the cowboys around the corner tells me that he seen Bacardi down in L. A. at a small hotel down on Main St. I hires a taxi and beats it down there but I find that he was requested to give up his room the night before and that he walked out sayin' he didn't need no room anyhow. I'm nearly crazy now but I can't do nothin' but wait, so I goes home.

Next mornin' the producer is on the phone again and he ain't callin' me no names today. He first asks if \$500 is the best I can do, and when I says it is, he says it's too much

(Continued on page 66)

TOM TYLER

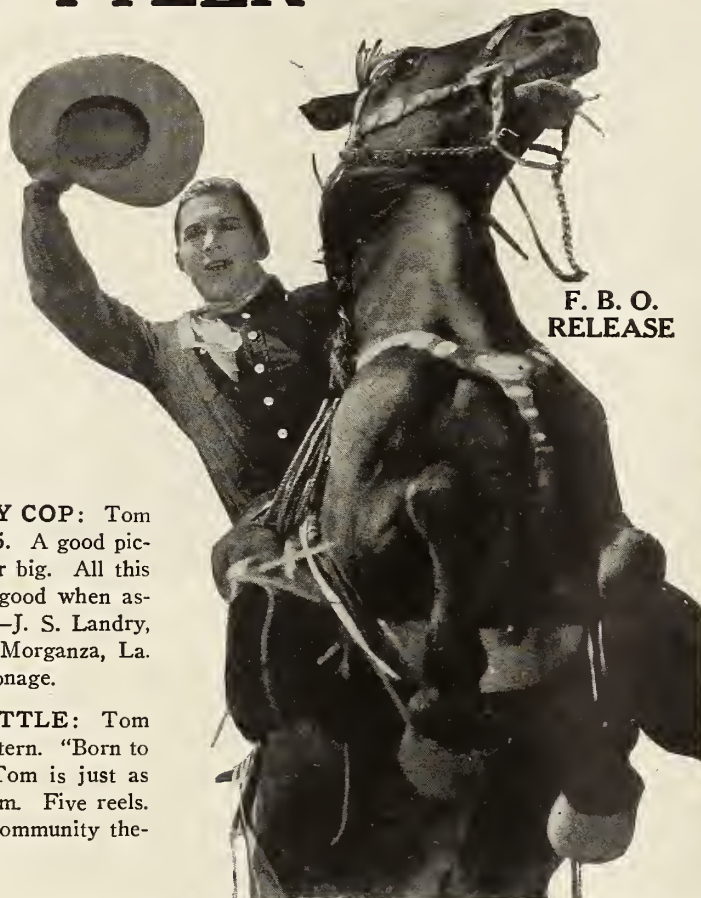
Star of
"Terror Mountain"

NOW BEING
STARRED
"HEARTS AND
HOOFS"

Received 36 votes
in the Big Names
of 1927 List in Ex-
hibitors Herald
Dec. 31, 1927.

THE COWBOY COP: Tom Tyler. October 15. A good picture that went over big. All this star's pictures are good when assisted by his pals.—J. S. Landry, Columbia theatre, Morganza, La.—Small town patronage.

BORN TO BATTLE: Tom Tyler. A real Western. "Born to Battle" is right. Tom is just as good as any of them. Five reels.—A. K. Haynes, Community theatre, Razor, Tex.



F. B. O.
RELEASE

—Billy Bevan

Tenth Year

Mack Sennett Comedies



THE STUDIO PREVIEW

IT may interest you box office specialists if we print the star's opinion of the picture rather than if we print our own opinion just for a novelty.

First National previewed "Ladies Night in a Turkish Bath," a comedy, at the big Westlake theatre and the cast turned out in fair shape. Jack Mulhall was there; I believe I saw Lucien Littlefield; and I know I saw a number of character actors. Dorothy Mackaill missed it and the following day she explained she had seen the picture once and didn't care to catch the preview.

SHE was surprised possibly that the audience laughed upheavily and admitted that she hoped she would not have to do Turkish Bath roles in the future. Jack, who had heard them laugh so upheavily, was everything but loquacious but "thought it was a good show."

It's none of your business but Eddie Cline, the corpulent director, agreed with the audience and offered "Ben Hur" and "The Big Parade" as other examples of good show business.

Eddie is that way.

So take your choice.

I agree with these production experts—it is inexpensively made and relies on its gags for most of its entertainment. But why always judge a picture by the bankroll that has been hurled at it? Big Boy Williams is one of the least expensive players in the cast of principals yet he garners more real laughs than any other one person in this picture or 50 others. Cline made him laughable because Cline presumes it is necessary that we keep this old public of ours in a good humor.

There are a lot of box lunches bought and sold in the story and there is a lot of running here and there before the action finally settles down in the Turkish Bath emporium where Ma is spending her three hours and \$5.00 on Ladies Night. Pa's arrival with Mulhall is through the window and quite inadvertent. When Lucien Littlefield,—or Pa,—gets into one of the shower baths Eddie Cline fools you and does not turn on the water as he would have if it had been a Mack Sennett picture.

But enough has been said. As I say, Dorothy didn't like it, I did and Jack Mulhall was indifferent. So take your choice (as you would have done anyhow).

—HODGES.

* * *

"A GIRL IN EVERY PORT" doesn't sound like a particularly striking piece of screen entertainment but oftentimes photoplay titles are very deceiving. That is the case with this Fox production. At the Carlton theatre, where it was previewed the other night, it was greeted with gales of laughter and Hollywood audiences are pretty hard boiled. There are several outstanding points to the Howard Hawks production, aside from the excellent direction. It's the best work Victor McLaglen has done since his "Capt. Flagg" in "What Price Glory." It also brings to light the hidden screen talents of Robert Armstrong, late of the stage success, "Is Zat

So?", and what a foil he makes for McLaglen. McLaglen plays "Spike" and Armstrong is "Salami" and the story revolves around the adventures of these two happy-go-lucky roisters of the sea in various cities of North and South America and Eastern and Western continents. McLaglen portrays the role of a big-hearted, hard-fisted first mate on a tramp schooner, who has sailed the seas for years and has an address book full of sweethearts. He meets opposition, however, and determines to settle scores with another sailor who has been "beating his time" in several ports. Finally the two do meet and become bosom friends until "Spike" falls in love with the chief attraction of a carnival company, "Mlle. Godiva" who plays with "Spike" until she gets all of his money. "Salami" gives him some good advice about "Mlle. Godiva," as he had known her in Hoboken under another name, but he suspects "Salami" and goes to beat him up, only to save him from a terrific fight in a cafe and they decide to forget "Mlle. Godiva." The scenes in Amsterdam, Buenos Aires, and in Panama where they mix it with the police contain delicious comedy bits. The whole picture registers entertainment and holds the attention throughout. Good camerawork by L. W. O'Connell and R. J. Bergquist adds to its value. Sidney Lanfield and Reginald Harris are credited with the comedy construction and both deserve much credit for clever ideas. The principal feminine character is played by Louise Brooks. She is beautiful to look upon and has ability besides. She is the girl "Spike" meets in Marseilles and who almost breaks the friendship of the two sailors. Natalie Kingston has the "lonesome American girl" role stranded in the South Seas at Christmas time, and Maria Casajuana is the dark-eyed maiden of Buenos Aires. Sally Rand, Gretel Yolyz, Natalie Joyce and Gladys Brockwell play girls in other ports. The titles are exceedingly clever, the work of Malcolm Stuart Boylan.

—MURRAY.

* * *

"THE PRINCE OF PEANUTS" is an original story, or rather a series of comedy gags, written by Jack Foley and William Craft. It deals with Tryon putting over a publicity campaign while masquerading as a prince of a mythical country. This country's biggest asset is their peanut crop. Due to the publicity the country sells the crop and is able to stay on the map.

Glenn Tryon's antics kept them in a gale of laughter from start to finish.

Tryon gives a clever performance and shows marked improvement over his previous attempts. Stories with pathos and logical situations will tend to make Tryon one of the leading comedians in the business.

Marian Nixon as the young newspaper woman adds beauty and charm to the picture. Her scenes while interviewing the fake prince are exceptionally well done.

The director, William Craft, had one thought in mind, getting the most number of laughs possible in seven reels. His audience last night was very appreciative and this end was accomplished perfectly.

The titles help a great deal in putting over the comedy gags and much credit is due Albert De Mond.

—HUNT.



GEORGE SIDNEY

Says—

**Twenty-seven got the gate
Welcome "Nineteen Twenty-eight,"
Better business than before
That's all there is—there ain't
no more.**



Stephen Roberts

Director

MERMAID COMEDIES
For Educational

Exhibitors Herald and Moving Picture World Production Directory

[Number immediately following title denotes production number]

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
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California Studio

"Out of the Night"	Duke Worne	Corliss Palmer Agnes Ayres Forrest Stanley	Duke Worne Prod.	Jan. 17
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Chadwick Studio

"The Simple Sap"	Hampton Del Ruth	Larry Semon	Chadwick	Jan. 9
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Columbia Studio

"A Woman's Way" (17)	Edmund Mortimer	Margaret Livingston Warner Baxter Armand Kaliz	Columbia	Jan. 9
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DeMille Studio

"Hold 'Em Yale" (11)	E. H. Griffith	Rod La Rocque		Dec. 27
"The Godless Girl" (30)	C. B. DeMille	Lina Basquette		Jan. 3

F B O Studio

"Crooks Can't Win"	Chas. Gillett	Ralph Lewis Thelma Hill Joe Brown	F B O Prod.	Jan. 10
"Sally of the Scandals"	Lynn Shores	Bessie Love Alan Forrest J. Phillips Jerry Miley	Master Showman Special	Jan. 17
"Stocks and Blondes"	Dudley Murphy	Jacqueline Logan Gertrude Astor Skeets Gallagher Albert Conti	Gold Bond	Jan. 17

First National Studio

"Lilac Time"	Geo. Fitzmaurice	Colleen Moore Gary Cooper		Dec. 19
"The Little Shepherd of Kingdom Come"	Al Santell	Richard Barthelmess		Dec. 14
"Lady Be Good"	Richard Wallace	Molly O'Day Dorothy Mackaill Jack Mulhall		Dec. 5
"Heart of a Foolies Girl"	J. F. Dillon	Billie Dove Larry Kent		Dec. 27
Untitled	Eddie Cline	Chas. Murray Louise Fazenda		Dec. 27
"Palomino"	Al Rogell	Ken Maynard Marion Douglas	Chas. Rogers Prod.	Jan. 13

Fox Studio

"The Four Devils" (2)	F. W. Murnau	Janet Gaynor Chas. Morton Nancy Drexel Barry Norton Mary Duncan		Jan. 3
"Honor Bound" (6)	Al. E. Green	Farrel MacDonald Geo. O'Brien Leila Hyams Estelle Taylor		Jan. 6
"Square Crooks" (28)	Lou Seiler	Robt. Armstrong Dorothy Dwan Johnny Mack Brown		Dec. 27
"The Escape" (2)	Richard Rosson	Wm. Russell Virginia Valli Nancy Drexel		Dec. 22
"Dressed to Kill" (6)	Irving Cummings	Edmund Lowe Mary Astor		Dec. 22
"Red Dancer of Moscow" (21)	Raoul Walsh	Dolores Del Rio Chas. Farrell		Dec. 21
"The Painted Post"	Gene Ford	Tom Mix Natalie Kingston		Jan. 16
"Hangman's House"	John Ford	June Collyer Larry Kent Earle Foxe Wm. Farnum		Jan. 13

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
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Metropolitan Studio

"The Yellow Cameo"	Spencer Bennett	Allene Ray	Pathe Serial	Dec. 6
"Speedy"	Ted Wilde	Harold Lloyd Ben Lyon Greta Nissen James Hall	Paramount Caddo Prod.	July 30 Nov. 7
"Hell's Angels"	Luther Reed			

Metro-Goldwyn-Mayer Studio

"China Bound" (354)	Wm. Nigh	Ramon Novarro		Dec. 27
"The Actress" (336)	Sidney Franklin	Norma Shearer		Dec. 24
"Laugh, Clown, Laugh"	Herbert Brenon	Lon Chaney		Dec. 29

Paramount-Famous-Lasky Corporation

"Sunset Legion"	Lloyd Ingraham A. W. Werker Frank Strayer	Fred Thomson	Paramount	Jan. 23
"Partners in Crime" (689)		Wallace Beery Raymond Hatton		Dec. 19
"The Patriot" (690)	Ernst Lubitsch	Emil Jannings Florence Vidor Lewis Stone		Jan. 3
Untitled (692)	Lothar Mendez	Adolphe Menjou Evelyn Brent		Jan. 5
"Something Always Happens"	Frank Tuttle	Esther Ralston		Jan. 9

Tec-Art Studio

"Chinatown Charley"	Chas. Hines	Johnny Hines Louise Lorraine Edna May	First National Prod.	Dec. 27
"Golden Shackles"	Dallas Fitzgerald	All Star	Dallas Fitzgerald Prod.	Jan. 18
"The Black But-terfly"	James W. Horne	Jobyna Ralston Mae Busch Robt. Frazier	Quality Prod.	Jan. 12

Tiffany-Stahl Studio

"Their Hour"	Al Raboch	John Harron Dorothy Sebastian	Tiffany-Stahl	Jan. 3
"The Devil's Skipper"	John Adolfi	Montague Love Belle Bennett Malcolm McGregor	Tiffany-Stahl	Jan. 6
"Saturday Night"	Geo. Archainbaud	Sally O'Neil Ralph Graves	Tiffany-Stahl	Jan. 17

United Artists Studio

"Tempest"	Sam Taylor	John Barrymore Camilla Horn Louis Wolheim	United Artists	Oct. 15
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Universal Studio

"Fallen Angels" (4337)	Ed Laemmle	Pauline Starke Norman Kerry	Jewel	Dec. 7
"Be Yourself" (4722)	Wm. Seiter	Reginald Denny Mary Nolan	Jewel	Jan. 3
"We Americans" (4681)	Edward Sloman	All Star	Jewel	Dec. 19
"Man Who Laughs" (4535)	Paul Leni	Mary Philbin Conrad Veidt	Jewel	Oct. 1
"Phyllis of the Follies"	Ernst Laemmle	Charles Rogers Marlon Nixon	Jewel	Jan. 12
"Cream of the Earth"	Melville Brown	Hugh Trevor	Jewel	Jan. 14
"The Michigan Kid"	Irvin Willat	Conrad Nagel Renee Adoree	Jewel	Jan. 18

Warner Brothers

NO PRODUCTION THIS WEEK



THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

What the Short Feature Did for Me

Short Subjects

EDUCATIONAL

BRAIN STORMS: Dandy comedy which added to our program the laughs. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

IN THAT BULL: This is a funny one. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

F B O

BEAUTY PARLOR SERIES: By all means book these. They are real comedy. Two reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

FLESHY DEVILS: Three Fat Boys—These fat boys seem to get the laughs. This comedy is quite amusing. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

FOX

FOX VARIETY: Best one-reel fillers we ever used. One reel.—O. A. Fosse, Community theatre, Ridgeway, Ia.—Small town patronage.

METRO-GOLDWYN-MAYER

AFRICAN ADVENTURE: Good. One reel.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

BUFFALO BILL'S LAST FIGHT: Very good two-reel picture in techni-color. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

PARAMOUNT

THE FANTASY: Some of my patrons asked me what I was trying to hand them. I told them I did not know. I think Paramount just slipped another joker in on us. Two reels.—R. A. Shobe, Strand and Lyric theatres, Monticello, Ind.—General patronage.

FRENCH LUCK: Fair. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

PATHE

CATALINA, HERE I COME: A good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

CATALINA, HERE I COME: Fair. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

COLLEGE KIDDO: Good. R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

CURED IN THE EXCITEMENT: A good funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

UNIVERSAL

BUSTER COME ON: Arthur Trimble—A good comedy. Seemed to please all. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

JANE'S PREDICAMENT: Wanda Weilly—Good comedy and when Wanda plays you can always expect some speedy entertainment. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

Use Newsreel to Build Prestige and Exploit Whole Show, Is Tip

Radio Broadcasting of Newspictures Makes for Excellent Recitations and Arouses Curiosity, Says Addison

[The following article by H. M. Addison, managing director of the Great Lakes theatre at Buffalo, N. Y., was written for the Moving Picture World and will prove of particular interest to all readers of the consolidated publication because it bears directly upon the service of "What I Did for the Short Feature," instituted last week in this department. This article deals with short features in general and the newsreel in particular.]

By H. M. ADDISON

Much has been said and written anent the value of short subjects. For years short subjects have constituted a bone of contention that has resulted in prolonged discussions that have led nowhere—except a greater variety of opinion.

Must Study Patron's Reaction

But, after all, there is only one judge whose verdict on short subjects most unbiasedly fixes their worth. And that one judge is none other than that self-same paying public whose verdict is the difference between the success and failure of your program.

True, there is no direct means of checking the definite value of short subjects via the box office—for they are a part of the whole show bought and paid for through that box office.

So we have to go direct to the patron himself. We have to study his reaction. We have to lend a careful ear to his comment while short subjects are in the process of their unfolding. We must observe his reception.

We approach him from the angle of manager whose one purpose is to satisfy his every entertainment want.

As Necessary as Long Films

And it is from this personal contact with the ultimate consumer—of all things cinematic—the moviegoer, Mr. and Mrs. Public—that we draw the conclusions we shall discuss more fully in later paragraphs.

To begin with, short subjects are as necessary to the entire motion picture program as the so-called feature offerings. One cannot do without the other. A program with merely a long picture is no program at all.

A program is made up of various units—of which short subjects are by no means minor members.

Let's take the most popular short subject of them all—the newsreel.

Newsreel Complete in Itself

Personal experience has taught me to respect this all mighty and important member of my every program. In fact, the newsreel is unit—it is a complete show in itself, for in its unwinding we behold living episodes animated with romance, with adventure, with drama, with tragedy, with suspense, with pathos—with life itself.

The value of the newsreel to the showman is without limit.

It is the very mirror of civilization—and because it is that it stands in a class by itself, the only unit on any program that maintains a high entertainment quality and consistently superior artistry week in and week out.

No company can produce 52 knockout pictures in any one year. They vary not only in

Mr. Exhibitor! What Are YOU Doing for The Short Feature?

This department's new service, "What I Did for the Short Feature," got away to a flying start last week, and already has proved its value to exhibitors. You all read what Buckley and Sayles have done at Albany and "Pop" Linton at Utica. This week we hear from Addison at Albany. Next week you'll find out about the Texas situation.

Now, let's hear from many more of you. You want to help the other fellow, just as this department does, and you want to be helped, too. Just jot down some notes on what you have done to put over any short feature in your theatre, and mail them to "The Short Feature" Department, Exhibitors Herald and Moving Picture World, 407 S. Dearborn st., Chicago. I thank you!—E. A. R.

entertainment values but in box office magnetism. That is because they are artificialities.

Mirrors Life Itself

But not so with the newsreel, for it constitutes the reality—life in the very making. And what more interesting drama or comedy is there in this sphere we call the universe than life itself?

That fact should serve as ample hint to the alert showman. That fact alone should serve as a stimulant for the promotion of bigger and—yes, better—business through the medium of the newsreel.

The newsreel is box office material.

Every day millions of newspapers are read by millions of people everywhere. But great as is the newspaper it is secondary to the exalted position that today is occupied by the newsreel. Why? Because the public more than ever before finds in the newsreel all those qualities that contribute so essentially to the making of a great drama or comedy.

Appealing to the eye via pictures—animated pictures—has mirrored the world's doings in such a fashion that the newsreel has become not only an important unit of every well-balanced program but an actual necessity to the man and woman who pays his way at the box office. The sensation created by the pictures of the Lindbergh transatlantic flight—not to mention hundreds of other notable episodes—stands out as concrete evidence of the box office possibilities of the newsreel.

It cost producers and distributors of the Lindbergh newsreel pictures thousands of dollars to turn them over to exhibitors for public exhibition. But those thousands of dollars brought millions of dollars to the box office of motion picture theatres.

Box Office Versus Routine

Every newsreel contains box office material—if properly exploited. But the showman must be quick to differentiate between the box office items and the routine.

Local events of natural events are adequately covered by the newsreel. Publicizing their re-enactment on your screen paves another path of gold to your box office.

These means of turning newsreels into quick cash, however, are not unknown to the showman.

But there are other ways. The newsreel is the one screen offering that appeals to everybody—the old and young folks, the home-girl and the flapper. Its appeal is universal. This cannot be said of the bigger productions. One picture may make an especially strong appeal to one class of theatregoers and not to another. That's not so with the newsreel. Its appeal is unanimously general.

Which suggest other ways of making every

Newspictures

KINOGRAMS NO. 5362—Charles A. Lindbergh's collection of tributes is preserved at Jefferson Memorial Museum—Will Rogers gives helping hand to Democrats at Washington—Chamberlain breaks American endurance mark, in air 51 hours and 52 minutes.

M-G-M NEWS NO. 45—Lindbergh lands in Panama and is lauded by 10,000 people—President Coolidge is given hearty welcome as he arrives in Cuba—Young artists work from live models in zoo.

PARAMOUNT NEWS NO. 49—Thousands are made homeless as flood sweeps London—United States editors take spin in "Pumpkinholes" at Palm Beach, Fla.—Feodor Chaltapin, famous Russian opera singer, arrives in New York.

FOX NEWS NO. 32—More marines rush into the Nicaragua zone—America's largest bridge, New York-Jersey span, is completed—Nonstop fliers from Spain to Africa crash, barely escaping death.

INTERNATIONAL NEWSREEL NO. 4—Rogers Hornsby, National Baseball League's highest paid man, is traded to Boston—Mrs. Coolidge hastens to bedside of her sick mother—Express train at Oneonta, Ore., is engulfed by terrific snowslide.

PATHE NEWS NO. 6—Subzero weather turns Niagara Falls into icy landscape—French army tests bombing plane, capable of 150 miles an hour—Biggest blizzard in 40 years buries Great Britain.

Standby Society Starts In Tribute to Sheerin

Death was the only obstacle that could prevent John Sheerin, owner and manager of the Sheerin theatre in Chicago, from bettering his own record of showing Pathe News each Monday for the last 20 years. When Sheerin died a week ago the end was written to a standing order for the newsreel placed more than two decades ago. Now the theatre at 653 North Clark street soon will pass into other hands.

We are sure that Sheerin would have welcomed a challenge to other exhibitors to show a better mark than that. Consequently this department here and now starts the SHEERIN STANDBY SOCIETY, with the late Mr. Sheerin as the first charter member, this tribute being paid him for having stood by one newsreel for so many years. Anyone who can better or come close to the mark set by the late theatre owner is welcome to join the society.

can of newsreel film worth its weight in gold.

First and most important is the utilization of the newsreel as a prestige builder for your house.

This can be accomplished through a campaign of institutional exploitation, namely, the education of theatregoers—the public—to a point of actual appreciation of the newsreel.

By directing the attention of your school teachers to the educational qualities of the newsreel you can win not only their co-operation but wholehearted support as well, for their very teachings to their students are visualized in a manner that stresses those lessons in a never-to-be-forgotten fashion.

Emphasize Entertainment Value

This same angle of approach may be assumed in reaching parents. But in appealing and selling the latter the entertainment quality of the newsreel can also be emphasized, for be it remembered that the most successful stage plays and pictures are inspired by episodes—the drama and comedy—of life.

Art students, patriotic societies, civic organization and others can be approached from the angle of education as well as entertainment.

These approaches make for prestige—and the newsreel is your ace prestige-builder.

Unlimited Exploitation

Now for the box office angle—and the exploitation possibilities of the newsreel. The latter are unlimited. Let me cite just a few that come hastily to mind:

Now and then newsreels show the latest importations from Paris. Here is your cue to advertise the exhibition of the latest Parisian models. A powerful magnet for women. The sporting pictures give you food aplenty with which to sell the men and boys.

But the newsreel's exploitation possibilities are not limited merely to the old avenues of public approach. The advent of the radio has broadened these possibilities of the newsreel and I can say from personal experience that the radio broadcasting possibilities of the newsreel cannot only make for excellent recitations but a description of their news units develops a curiosity that heads straight for the box office.

This latter fact I have substantiated—for I have noted that my every radio broadcasting of Fox News—which we feature on our every program—our telephone girls are kept extremely busy answering callers who inquire as to the time the newsreel will be shown.

I have not gone into minute detail of the

newsreel. I have tried to deal with its value as box-office magnetism generally.

The day of the newsreel has arrived. To me it is indispensable. It is indispensable because it is not only consistently good entertainment but a goodwill vehicle without parallel.

And with the humanization of the newsreel via the application of Movietone or other speaking devices, I say, unconditionally, that it is rushing to a height where it stands in a class by itself.

The greatest compliment that I can pay the newsreel is that it is the only product on the market today maintaining a high quality of entertainment—the brand that not only satisfies but gives the exhibitor a maximum and quick turnover.

Donovan Makes First of New Series Based on Noted Short Tales

Famous short stories are being made into two-reel dramas by Frank P. Donovan at the Tech-Art studio in Hollywood. "The Necklace," by De Maupassant, is the first completed, with a cast including Mary Alden, Jean Girard, Emil Chautard, Bill Cody, Maurice Costello and William Strauss.

Others to be made in the series are "Nobody's Luggage," "The Bet," "A Desert Passion," "A Cigarette Maker's Romance," "The Girl with the Golden Eyes," "A Piece of String," "Will o' the Mill," "God Sees Truth," "The District Doctor," "The Deserted Village," "Marie Roget," "The Cloak" and "The Queen of Spades."

Short Feature Releases

WEEK OF JANUARY 29

"Dog Days—The Sun and the Rain," Outdoor Sketches, Educational, one; "High Strung," Mermald, Educational, two; "All Set," Cameo, Educational, one; "The Man Without A Face," No. 3, Pathe, two; "The Wandering Minstrel," Fables, Pathe, two-thirds; "Love at First Flight," Sennett, Pathe, two; "Pathe Review," No. 5, Pathe, one; "Topics of the Day," No. 5, Timely, Pathe, one-third.

WEEK OF FEBRUARY 5

"The Man Without A Face," No. 4, Pathe, two; "The Good Ship Nellie," Fables, Pathe, two-thirds; "Smiths Army Life," Sennett, Pathe, two; "Versatility," Rice, Pathe, one; "Pathe Review," No. 6, Pathe, one; "Topics of the Day," No. 6, Timely, Pathe, one-third; "Mickey in School," No. 6, Mc-Guire, FBO, two; "Children of the Sun," Metro-Goldwyn-Mayer, one.

WEEK OF FEBRUARY 12

"Mistakes Will Happen," Snappy, Universal, one; "The Vanishing Rider," No. 5, Adventure, Universal, two; "The Prince and the Papa," Special, Universal, two; "Man of Letters," Stern Bros., Universal, two; "Backskin Days," Western, Universal, two; "The Man Without A Face," No. 5, Pathe, two; "Everybody's Flying," Fables, Pathe, two-thirds; "Flying Elephants," Roach, Pathe, two-thirds; "Life Savers," Record, Pathe, two-thirds; "Over the Bounding Bine With Will Rogers," C. S. Clancy, Pathe, one; "Pathe Review," No. 7, Pathe, one; "Topics of the Day," No. 7, Timely, Pathe, one-third; "Oni. Oni, Heidelberg," No. 6, Standard, FBO, two; "Secrets of the Sea," Metro-Goldwyn-Mayer, one.

WEEK OF FEBRUARY 19

"Africa Before Dark," Snappy, Universal, one; "The Vanishing Rider," No. 6, Adventure, Universal, two; "Out in the Rain," Gumps No. 12, Special, Universal, two; "What a Party," Stern Bros., Universal, two; "An Unexpected Hero," Western, Universal, two; "The Man Without A Face," No. 6, Pathe, two; "The Spider's Lair," Fables, Pathe, two-thirds; "The Best Man," Sennett, Pathe, two; "Crowned Heads," Rice, Pathe, one; "Pathe Review," No. 8, Pathe, one; "Topics of the Day," No. 8, Timely, Pathe, one-third.

WEEK OF FEBRUARY 26

"The Man Without A Face," No. 7, Pathe, two; "A Blaze of Glory," Fables, Pathe, two-thirds; "The Smile Wins," Roach, Pathe, two; "The Swim Princess," Sennett, Pathe, two; "Pathe Review," No. 9, Pathe, one; "Topics of the Day," No. 9, Timely, Pathe, one-third; "Back to Nature," Snappy, Universal, one; "The Vanishing Rider," No. 7, Adventure, Universal, two; "All Balled Up," Special, Universal, two; "George's False Alarm," Stern Bros., Universal, two; "The Looters," Western, Universal, two.



PRESENTATION ACTS

Incorporated in this department of Exhibitors Herald is the Moving Picture World Department, "Stage and Pit."

Publix Will Produce in Mid-West

**Shows Come—
Shows Go—But
Melody Lingers**

**"Mickey" Is Glowing Example
of What May Be Ac-
complished**

By BYRON GAY

That which has gone before is only an indication of that which must follow; hence this article. When Irving Berlin wrote "You and the Song are Gone but the Melody Lingers On" the song expressed more than dribbling sentiment. This is true of everything pertaining to the amusement world. They have long since forgotten the cast of "The Merry Widow," but the "Merry Widow Waltz" still remains. Millions and millions have never seen grand opera, yet how many are there who cannot join in with the most popular melodies, such as "Madam Butterfly." Shows come and shows go, but the melody hits live forever.

Music Is Neglected

Music is the Heart, the Soul and the Liver, for every single production of any description where the human heart or human emotions are concerned, and yet how surprising it is that such brilliant men as the motion picture producers themselves have apparently neglected this issue. They seem to have the idea that a love theme to a picture is only incidental, and leave it up to an organist or an orchestra leader to use his own judgment. The producer never stops to think that the organist is often forced to play the wrong theme, because he hasn't quick access to the right one.

See What "Mickey" Did

The most glowing example of what a song can do for a producer, was years ago when Mack Sennett produced "Mickey." Mr. Sennett did not wait to finish the picture, but had the song written, completed, and published eight months in advance of the picture. He announced it on the screen and the success it achieved is history. The picture "Mickey" has long since been forgotten, but the whole world today can sing "Mickey."

(Continued on page 42)

Play That Thing!



Play that thing!—is a favorite remark made by the fans of AL KVALE whenever he does a neat solo on his sax—Al was just a darn good saxophonist only a few months ago in Paul Ash's band, when old lady opportunity knocked at his door—then with a touch of her magic wand and presto! Al was a band leader in his own name at the Norshore theatre, Chicago, where he now holds forth—well, all we can say is, the kid is clever and watch his notes.

Evans at the Organ

Alvin Evans, formerly featured organist of the Aztec theatre, San Antonio, is now holding the same capacity at the Gensa theatre, a new picture house that just opened in Waukegan, Ill.

ORGANISTS!

Villa Moret, Inc., have the following special illustrated slides now ready, and organists will do well to get in touch with their Chicago, New York, or San Francisco offices.

The Legend of the Everglades, introducing "CHLO-E," a weird, haunting, compelling melody from the Florida swampland. . . . It is both Indian and Negro in character, with an underlying rhythm. The slides are in keeping with the melody and lyric, and are actual photographs of the Everglades. A real song of the swamp.

A Spanish Fantasy, introducing "AN OLD GUITAR AND AN OLD REFRAIN." A truly great song, beautifully illustrated. The version by Walter Hirsch and the song by Gus Kahn and Neil Moret.

A Venetian Serenade, introducing "MOONLIT WATERS," a colorful idea with slides that portray and carry out the Venetian atmosphere.

VILLA MORET, INC.,

(The Voice of the West)

New York Chicago
1595 Broadway. 504 Woods Bldg.
San Francisco: 935 Market Street.

**Chicago Office
Will Be Center
of Bandshows**

**Experiments Disclose That Units
Produced in East Do Not
Click in West**

By A. RAYMOND GALLO

A report reaches the Editor of this department that the Publix production headquarters for the middle western southern territory will be transferred from New York to Chicago. Up to a few months ago band units now touring the circuit were all sent out of the New York office. Some time ago we carried an article in this department to the effect that Presentation production should be carried on in Chicago, and according to our prediction then a temporary headquarters was soon established here with a production staff casting and staging the band units from the Chicago Theatre, Chicago.

Production May Stay in West

This arrangement went on for a number of weeks, much to the satisfaction of theatre managers on the Southern Middle Western Publix circuit. Immediately after Publix and Loew affiliated their booking offices and carried on an agreement to exchange units over each other's theatres, someone in the New York office conceived the idea that production of these units could be carried on from one office and the New York office was decided for this purpose.

After considerable experimenting with various units it has finally been determined that an Eastern idea does not always click in the West and vice versa. Therefore, our advice was again exercised by transferring the production of Western band units to Chicago, this time it may stay here.

Local Color Is Necessary

Now that Publix have additional theatres on their bandshow circuit, and Loew have merged their booking activities, it is very necessary that local color be injected into the various units that are to tour these theatres.

Boris Petroff, at one time ballet mas-

You Can't Go Wrong With Any FEIST Song!

The New Fox Trot HIT!
"I CAN'T HAVE YOU"
(I WANT TO BE LONESOME - I WANT TO BE BLUE)
 by Walter Donaldson

As Hot As They Come!
"CHANGES"
 A Donaldson Novelty!

Another "Sleepy Time Gal!"
"KISS and MAKE UP"
 by NED MILLER, AL BOGATE & CARL HOEFLE

The Sensation!
"MY BLUE HEAVEN"
 by Walter Donaldson & George Whiting

"Brilliant Melody Song!"
The "SUNRISE"
(Will Bring Another Day For You)
 by Lester Santly & Cliff Friend

A Real "Ballad Hit!"
"MY OHIO HOME"
 by Walter Donaldson & Gus Kahn

LEO. FEIST, INC.
 231 W. 40th St.,
 NEW YORK, N. Y.

State-Lake, Chicago, Gets New Organ

The Orpheum Circuit is undergoing through some changes of policies for their combination houses now playing pictures and vaudeville. One of the changes was inaugurated this week by the installation and dedication of a new mammoth Wurlitzer concert organ in their State-Lake theatre, Chicago. Hazel Hirsch, for ten years in charge of the organ duties at this house will become the featured organist and will offer solos and original stunts at each performance. This new step in combination theatres is a sign that organ music will become a greater part of motion picture theatre entertainment, more so than heretofore.

ter at the McVicker's theatre, Chicago, during the time Paul Ash made his first appearance in town, is slated as one of the producers who will stage and supervise these units that will hereafter play the above territory out of the Chicago production office. Harry Gourfain and Charles Neggemeyer, now popular as producers for the Norshore, Senate and Harding theatres' bandshows, will also produce units that will tour this circuit. In all probability Petroff will be in charge and supervise the production of all bandshows, leaving Chicago for the road.

Units Open at Norshore

Hereafter all bandshows opening at the Norshore theatre, Chicago, where Al Kvale is permanently situated as the band leader, will play the Senate and Harding theatres, also of Chicago, and then take to the road, opening first at the Capitol theatre, Des Moines, and the regular route thereafter.

Kansas City goes back on the circuit with the new Loew Midland theatre. Additional houses are the new Worth, Fort Worth, the new Alabama in Birmingham, and Loew theatres in Baltimore and Washington.

It was further learned from an interview with executives of the Publix production staff that the first Chicago constructed unit will open at the Norshore theatre the week of February 20. All talent for these units will be secured in Chicago through the William Morris agency, of which Max Turner is the resident manager.

Since Nat Kalcheim, formerly with the Junior Orpheum booking department, has joined forces with the Chicago Morris agency, his services will be used in an executive position which will enable the agency to utilize the many years of practical experience and knowledge of artists and their salaries, in which capacity he shall become associate supervisor of bookings for the agency.

William Morris, Jr., is expected to be in Chicago shortly to assist the office in laying

Shows Come and Shows Go, But—

(Continued from preceding page)

It is invaluable to the exhibitor for the simple reason that he can work in co-operation with the music dealers for window displays and the record companies for a machine in the lobby. It will be played by the dance orchestras in the cafes and dance halls, and be broadcasted on over six hundred radio stations in the United States.

The writer has been approached on dozens of occasions to write a song for some picture. This began five years ago when he received a wire from Mary Pickford asking him if he would write a song for "Rosita." The writer was tickled to death until he learned that the opening performance was less than three weeks distant from the date of the telegram. Several times songs have come out after a picture was produced and become popular, but it must be remembered that the pictures were months and months old before the song reached its popularity. In other words, the publicity value was lost.

Songs Play Big Part

Recently the De Mille Studios, releasing through the Pathe Exchange, had a song written for Leatrice Joy's starring picture, "The Blue Danube." It was done far enough in advance so that the copies were out, the orchestrations were being circulated and it should be pretty well in the air by the time the picture is released.

Mack Sennett, who, after all, is the "daddy" of all such tie-ups, is giving almost as much of his time in helping to put the "Waltz Theme," "The Good-bye Kiss," written for his picture of the same title, as he is to the picture itself.

out a general campaign in order to secure additional theatres to book.

A. J. Balaban in Charge

Morris S. Silver, general booking manager for Balaban and Katz and their Chicago affiliated theatres, will personally supervise the booking of all talent that will hereafter appear in the Balaban and Katz or Publix theatres in the West, which are booked exclusively through the William Morris agency.

A. J. Balaban and Sam Trinz will become supervising executives of the new circuit booked out of Chicago. A point of interest to be made clear is that all units leaving Chicago will travel intact with scenery and costumes, but will play in front of a band now permanently located in these theatres along the route, with the personality leader officiating in the roll of master of ceremonies.



Franc & Warren

LASSITER BROS.

The ORIGINAL BOYS From

"OLD IRONSIDES"

Cleancut Comedy and Calisthenic Dancing

Now Playing Deluxe Picture Theatres

Direction—Wm. Morris Agency

Max Turner
Chicago

Harry Lenetska
New York

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: Being unable to bring Paul Whiteman's band to Concord, we hit upon a novel idea about which I am enclosing a reader for your paper on organ solos. It may read: Brad Braley, Capitol (Concord, N. H.) sprung something entirely new on his audience last week, by playing "Among My Souvenirs" on the organ in unison with Paul Whiteman's Concert Orchestra, while the record was being played on an Orthophonic Victrola. Its success was marked by the public's generous approval. Slides of the song were used for community singing as an encore.—J. C. Lund, Mgr. Capitol theatre, Concord, N. H.

PRESENTATION ACTS—To the Editor: I have not forgotten you—just holding off a few weeks until things clear down here.

Thank you for that Radio Bit—it was good of you. In the meantime am sending photo as promised and my bill will follow soon after.

Thanking you again, and trusting you are well and happy.—Ernest Hares, Organist, St. Louis, Mo.

PRESENTATION ACTS—To the Editor: Thanks for the letter I received a few days ago! My solos this week are "A Musical Conflict," featuring Irving Berlin's "The Song Is Ended" and "Together We Two," also a number of his other compositions with special lyrics. The "conflict" was on whether the audience cared most for ballads or fox-trots. Went over very nicely. The other solo "The College Glee Club," a community sing novelty, in which a number of college songs with special lyrics were interspersed with the current song hits. Yours truly tagged himself as very collegiate and solo went over like a million. Thanks again.—Ramon Berry, Organist, Alamo theatre, Chicago, Ill.

PRESENTATION ACTS—To the Editor: I wish to thank you for the wonderful criticism you gave Mr. Dieterich. We appreciate it doubly, because we know how very just you always have been in your criticism.

My husband has been so busy he hasn't had a chance to run up and talk to you. He said this morning that no matter what, he must run in to see you before this week is over. With kindest wishes and thanking you again, I am—Mrs. Roy Dieterich, Chicago, Ill.

PRESENTATION ACTS—To the Editor: Please run following ad in the HERALD. You may prepare same in most effective style and at lowest cost to me. Please run same about four times.

Also, can you advise where I could get in touch with the Helen DeVoll Stock Co.? Thought probably you might have their address.—H. F. Ankrum, Mgr. Gem theatre, Balaton, Minn.

Romola Remus Enters Presentation Field

United Bureau of Attractions, with offices in the Lyon & Healy building in Chicago, are representing Romola Remus, a well-known entertainer and composer. Miss Remus, who specializes in pianologues, is the author of the composition called "Romola," taken from George Eliot's book of the same name. This week she is making her debut in motion picture theatres by appearing as a special attraction for two weeks at the Oriole Terrace theatre, Detroit. This theatre is connected with a cabaret of the same name, which was directly responsible for the naming of Dan Russo and Ted Fiorito's Oriole orchestras, now nationally known.

Ransley Starts Rumors

J. F. Ransley, president of the Ransley studios, one of the largest manufacturers of screen slides in Chicago, is issuing a monthly booklet called "Rumors," which is of special interest to all organists in motion picture theatres. The booklet is issued monthly as a 16-page magazine with a very simple cover bearing the month's calendar on the front page. A novel feature of this booklet is the reproduction of all solos and slide stunts issued by the various music publishers. The service is creating a lot of interest and is the first one of its kind ever to be offered gratis by a slide manufacturer.

Specht Goes for Publicity

Paul Specht, director general of all Marcus Loew stage bands and in charge of all the organizing and installation of stage bandshows in the Loew theatres, has issued a novelty press circular in which press notices and articles about Specht from the various trade publications are reproduced. The most prominent excerpt in this four-page circular is the entire reproduction of the presentation page appearing in the Exhibitors Herald and Moving Picture World. The exploitation of Paul Specht bands and other novel publicity is being issued from the offices of L. A. Nixon of New York City.

Joey Does a Paul Ash

Joey Lichter, orchestra leader for Balaban & Katz Central Park theatre, Chicago, is doing a stage bandshow stunt the first half of each week. The last half the band is in the pit playing regular overtures and for the photoplays. Belle Melrose, sister of the Melrose Brothers, Chicago music publishers, has replaced Edgar Amstein here as the featured organist.

Irwin Returns

Charles Irwin, well-known musical comedy artist and recently master of ceremonies for Balaban & Katz and Publix Unit, is back in Chicago in the same role at the Diversey theatre. Irwin is working in conjunction with Joe Kayser, the band leader.

Keates Back with Ash

Henri A. Keates, popular community organist of Chicago, now playing at the Uptown and Tivoli theatres as guest organist, will return to the Oriental theatre next week, where he will be stationed permanently as the featured organist. Keates came to Chicago two and a half years ago with Paul Ash at the McVickers theatre and since the opening of the Oriental he has made as large a following for his type of work as Ash has for his bandshows.

THE GREATER DRUNKARD DANCERS

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HENRI A. KEATES

BACK HOME AGAIN!

ORIENTAL THEATRE, CHICAGO

Opening Week of January 30th

I wish to take this opportunity to extend my sincere thanks to BALABAN & KATZ and their associates at the UPTOWN and TIVOLI theatres, CHICAGO, for a most pleasant and successful engagement as guest organist.



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STAGE SHOWS

San Francisco Warfield

Week Ending January 20

Rube Wolf, whose versatility rivals Heinz 57 varieties, is back at the Warfield, and proved a show in himself. The stagershow he headed took 45 minutes to run off and the crowds hollered for more. Rube is a real clown and dances, sings and plays a cornet divinely or devilishly at will. In addition to his clowning he's a real musician and showed that when he opened his act with selections from "Faust," with his orchestra of 16 on the stage.

The Hollywood Beauties, in winter costume, danced in imitation of ice skating and Rube inquired that if snow makes snow balls, why moths don't make mothballs.

In honor of Irving Berlin week, Rube and His Super-Soloists played "Dawning." Four Cheer Leaders in college costume sang a medley of blues and Ruth Miles, who has doubled for many screen stars, gave a wonderful dance. The Hollywood Beauties offered a patriotic medley, and Miss Ong, Chinese singer, sang "He's Mine, All Mine." She was to have followed with a Scotch air but declared that her throat was too tight.

The stagershow closed with a sequel to "Thanks for the Buggy Ride," entitled, "I Walked Back From the Buggy Ride," a number which allowed Rube Wolf full swing for his clowning talents. You have to hand it to him, he is a real showman.

Brooklyn Strand

Week Ending January 20

Art Kahn, the current master of ceremonies, went into his third week with enough added popularity

to prove that he is getting in a stride which should carry him along to unusual success at this house. The big presentation in which Kahn was the central figure was "Festival of Syncopation."

Auber's "Fra Diavolo" opened each of the deluxe performances and being played by the Famed Mark Strand Orchestra under the direction of Willy Stahl. This overture, which has not been played in some-time here, took nine minutes and was received very warmly.

The second incident introduced in a return engagement Madame Elsa Stralia, programmed as "the sensational Australian soprano." She appeared on the apron of the big stage and sang an aria from Verdi's "Ernani."

Next came a dance number by the Mark Strand Ballet Corps, in the form of a novelty, called "Southern Roses" and done in waltz time. The girls were costumed as colonial belles of a bygone day and the setting represented an exterior of a colonial mansion.

Then came the big act, "Festival of Syncopation," with Art Kahn billed as "a frolicsome, friendly fellow." The featured artists included Smith and Hedley, Charles Jolley, Elsa Stralia and the Serova Dancing Girls.

The stage was backed up by a silk fabric drop and the arrangement of the musicians was changed from that of last week. The routine was as follows: The orchestra opened with "Tiger Rose." Kahn then brought out Charles Jolley, tenor, who sang "Just That One Hour." Next the Serova Dancing Girls were introduced and did a line dance to the tune of "Dainty Miss."

Kahn then had the piano rolled out and obliged with several popular selections. Freddy Smith and Joe Hadley, "Those Somewhat Different Dancers" followed with some very comical steps. Madame Stralia then appeared for her second number in this week's program. She sang "Just A Memory."

A special arrangement of "Shaking the Blues Away" by the entire company was the "hot finish."

New York Roxy

Week Ending January 20

The Roxy Symphony Orchestra opened the program with an Intermezza from "Cavalleria Rusticana" and Finale-Concerto in E Minor played by the First Violin Section.

"Your New York and Mine" was next shown. This was a Visigraphic Picture of New York accompanied by very appropriate musical scores by Werner Jenssen.

Le Charme De La Dentelle was the first stage presentation. The curtain rises on Jeanne Mignolet dressed in beautiful white lace standing by a large lace-covered jar singing. The Ballet Corps appears in little yellow lace costumes and render a dance followed by the Sixteen Roxyettes in black lace costumes.

This ensemble serves as a background for Maria Gambarelli who appears with Nicholas Daks and George Kieddon in old fashioned costumes. They present a realistic dance of jealousy between the two men for the girl's favor. The Ballet Corps then appear again in one or two choruses and the lace curtain falls on the entire ensemble.

"The Shadow Song" from "Dinorah" was sung by Beatrice Belkin dressed as a French peasant sitting on a little stool in front of a blank curtain on which was reflected her shadow.


Addison Fowler and Florenz Tamara presented A Mexican Shawl Dance which was very beautifully rendered and showed their usual grace and ability.

The curtain next rises on a scene behind an inner lace curtain—Jeanne Mignolet and Douglas Stansbury leading the ensemble in Nocturne. The ensemble is dressed in white robes. Behind them by means of a screen is depicted an ocean just after the sun has gone down and the evening shadows are beginning to fall.

A nautical revue "Anchors Aweigh" was the next presentation. The curtain rises on the deck of a ship showing the entire company dressed in sailor and boating costumes. The ensemble sing the opening chorus followed by the Cook Sisters, Jean Ribera and Marian Rich who with "ukes" sing "We are Only Sailors' Sweethearts."

Eafini Geerse and Alexis Rothov present Burlesque Classique which consists of an imitation of two ballet dancers with a lot of falling, throwing and jumping around the stage. This kind of performance seemed to delight the audience.

"Three For Jack" then was sung by Douglas Stan- (Continued on page 45)



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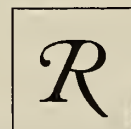
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STAGE SHOWS

(Continued from page 44)

bury assisted by the male chorus. Next came Frank Berner in "Jack Ashore." He enters with three empty bottles stumbling across the stage and going through all kinds of twists and turns to show the effect of the liquor upon him. He is very gifted and was appreciated by the audience who recalled him several times.

The Russian Cathedral Choir then sang a number followed by three skaters—Steve Mulroy, Margarette McNece and Walter Ridge—who presented many breath-taking acts and antics on their roller skates. This was assisted by the entire ensemble for the finale.

Indianapolis Indiana

Week Ending January 21

Playing its premiere performance, "Rainbows," a new Publix revue produced by Boris Petroff, is at the theatre this week. At the close of the week the revue is to go to St. Louis and then over the regular circuit, closing in New York, where most of the Publix shows start.

This week a considerable amount of necessary changing was made, the shows the first of the week being somewhat spotted in entertainment quality, which perhaps must be expected of a premiere.

Three new songs are introduced, "Broken Hearted Bluebird," "Let a Smile Be Your Umbrella," and "I Have Found My Rainbow." Jean Geddes, even with her attractive personality, is not the most wonderful of singers, but she got a good response from the audience the first two days at least. It is more than likely the three principal songs are not adapted to her. Personally, this reporter could not give any one of the three songs much.

It must be said, however, that the newness of the sets and the costumes do much to add to the attractiveness of the revue. The Petroff girls, dancers for the revue, are all that might be expected. They are easy on the eyes and know revue dancing.

Affie Martin, in an acrobatic dance, is one of the best in her line seen here for some time. And she pleases the audience. Freddie and Eddie are agile dancers also, presenting several novelties and some new and intricate steps.

Lyndon and Farnum, who burlesque an Apache dance, are all that might be asked in the entertainment line. Pall Mall, a blackface comedian, who also might have a better voice, gets over with personality and a good line of songs.

The revue, of course, needs polishing, which may be done immediately, and should end in New York the equal of the usual stage presentation.

Boston Metropolitan

Week Ending January 20

A tableau overture, "Bizet Melodies," was the orchestral prelude with Charlotte Allen, soprano, George Goedecke, tenor, Pol Plancon, baritone, and Frank McDonald, violin soloist, as assisting artists. The singers were in a sort of frame, and represented a living picture, so to speak. A very artistic setting, anyway. The now famous weekly Arthur Martel organ concert composed of selections from the popular song writer, Irving Berlin, featuring his latest hit, "The Song Is Ended."

On the stage Gene and the band boys presented "Blue Plate," a production of John Murray Anderson. Everything was done in blue and white, Dutch

style (including Gene and the boys). A big blue plate formed the back drop.

"Two Little Wooden Shoes" was the first number sung by Lorraine Tumber, and danced by the Foster Girls. They wore unusual costumes of blue and white oil cloth, and all had wooden shoes. They did a tap dance with an added feature. The girls carried a large basket of flowers in each hand, and these baskets contained bells of different tunes. As the girls danced, they apparently worked an electric switch in the handles of the baskets, the flowers were lighted up, and the bells played a real tune. The audience certainly enjoyed this original idea.

Gordon and King gave us a "Dutch Treat" in the shape of a novelty tap step and trick dancing. Tom Long and Sally Small put on a breath-taking juggling stunt that went over big. Incidentally, the Long-ness of Tom and the Small-ness of Sally made them a funny couple, but Tom sure could sling around a mean Indian club.

As mentioned before, everything was done in blue, even the music, which was "Rhapsody in Blue," by the Met Merrymakers, featuring a piano solo by Gene, who played and directed the orchestra at the same time.

The Foster Girls presented a "Study in Blue and White." Their dancing and attractive costumes made a pretty picture. Myers and Hanford managed to get "in Dutch" in their comedy act. They sang some snappy songs and played the musical saw. And could they play—oh boy! They had to come back for three encores, and would probably still be coming for more if Gene hadn't gone on with the next number, which was the fascinating Lorraine Tumber again, singing "Among My Souvenirs."

No Dutch scene would be complete without skating, so Koehler and Edith staged a fancy roller skating act that made our hair stand on end. Their stunts showed a lot of teamwork and practice.

"Windmill" was the title of the finale. The blue plate drop was changed for a windmill, and the Foster Girls did acrobatic feats on this as its arms slowly went round and round. The rest of the company gave us a farewell treat of songs and dances. An attractively-staged and well-acted performance.

The film was "Wife Savers," with Beery and Hatton.

San Antonio Texas

Week Ending January 7

A simple but effective and beautiful overture production was put on by Manager Bob Blair of the

Texas the week of January 7. It was called "Indian Fantasy," and introduced "In the Land of the Sky Blue Waters."

Special trailer on as orchestra pit ascended, with house lights coming up as trailer closed, fading down to soft lights, red floods on orchestra, Ernest Hauser conducting.

At the refrain, drapes parted, revealing scrim, with flame spot on Indian tepee and local singer. At the side of the tepee was a semi-practical pine tree, and at the base a campfire. At close of song, curtains closed, orchestra ending with mounting blare of brass.

The overture was very well received and appreciated by all lovers of music and beauty.

The picture for the week was "Beau Sabreur," together with the Publix stagershow, Don Galvan, master of ceremonies.

Kansas City Mainstreet

Week Ending January 20

"Diversions A La Mode" was the title of the stage program at the Mainstreet this week, Walter Davison and His Louisville Loons appearing for their thirtieth consecutive week as the stage orchestral attraction and rendering popular selections as the overture.

Cecile Blair and Webmar Brothers were seen in an act titled "Fast Steppers," consisting of various interpretations of different dances. Bobby Jackson had a novelty act, consisting of vocal and dance numbers, as did Donohue and Barrett.

The Knox Comedy Four's act was spiced with humorous dialogue and musical numbers.

Salt Lake Capitol

Week Ending January 7

The Salt Lake audiences were unanimous in calling "Moonlit Waters," the Fanchon and Marco Stage presentation offered at the Capitol here this week, a magnificent and colorful offering.

This presentation opens with a dance done with light rubber balls against a background of moving clouds. The huge, but light silver balls used in this dance creation gave a beautiful effect and from the time the first curtain was drawn one of the most gorgeous sets ever presented here was witnessed.

(Continued on page 46)

MILTON CHARLES

OPENING AT THE

Chicago Theatre, Chicago

WEEK OF JANUARY 30th

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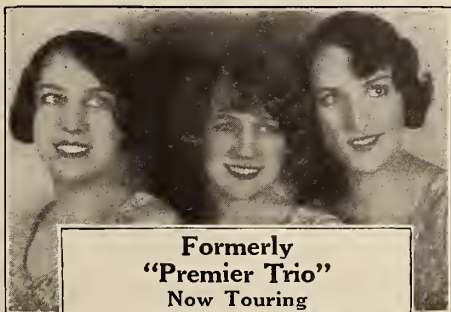
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Back in Chicago! Officiating this week at the DIVERSEY THEATRE

LETT SISTERS and LOUISE

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Formerly
"Premier Trio"
Now Touring
GUS SUN CIRCUIT
Direction—SAM ROBERTS

STAGE SHOWS

(Continued from page 45)

A deep blue sky, mystic moon and twinkling stars add to the effect.

Alberti, the band leader here, made his appearance by dropping, seated on a half moon. Then came specialties by the world famed "Foursome," four good-looking college youngsters who sang immensely well.

Made Iki, noted Japanese prima donna, sang several numbers, among them "Madame Butterfly."

The Dancing Millards, Sally and Ted; the Pearl Twins, and Pat and Katherine also offered songs and dances.

Alberti and his band offered a special group of numbers in keeping with the New Year spirit, while Alexander Schreiner at the Wurlitzer was in his usual good form.

This musical offering was made broadcast from station KSL during New Year's Eve and Day.

The picture offering was "The Shepherd of the Hills" which broke all holiday records at this house during the New Year's celebration.

Chicago Granada

Week Ending January 22

The show with Charles Kaley and his band this week at the Granada is called "Fine Feathers," and the show opens with a large bird cage before a velvet drop. Inside the cage are the Granada Girls and Elaine Pring, who sitting in a large ring suspended in the cage sings, "Fine Birds and Fine Feathers." The band is heard from behind the curtain.

The Granada Girls open the doors of the cage and come out to do a dance routine. A drop comes down before the cage as the girls finish their routine be-

Charles Replaces Murtagh

As we go to press we learn that Milton Charles, for six years featured organist with Balaban and Katz in Chicago, is to become solo organist of the Chicago theatre, the loop's deluxe house. Before coming to Chicago six years ago, Charles was organist for Samuel Goldwyn, who at that time operated the California theatre in Los Angeles. Previous to that, he held the same capacity with Sid Grauman for three years. It was during the time that he was with Goldwyn that Balaban and Katz made him an offer to come to Chicago. Not knowing conditions and the climate here, Charles agreed to sign a six months' contract only. A point of interest was the fact that the six months' contract turned out to be a six-year contract as Charles has been in Chicago ever since. At that time he was one of the three most popular organists, the other two were Jesse Crawford and Albert Hay Malotte.

fore the curtain. A toe dancer does a short dance with the girls.

As the girls exit the curtain rises to reveal the band sitting within another huge cage. Kaley enters to lead his band through "Beautiful," and to sing the chorus. The number gets a good hand.

Eddie Kapp enters to do a fairly good tap and eccentric dance. He puts over some good turns but he's not quite good enough to put the steps over the way he should. However, he gets a hand that no one could complain of.

This is followed with another band number, "Just Love Me," with Kaley singing the song.

Three girls, The Adams Trio, follow to do a unique act, an adagio dance, and it's better than many such dance numbers seen with a man to do the heavy work. The girls have a good act and it goes over in great style.

Oscar Lorraine follows with a lot of foolishness. He plays a violin and leads the band and pulls all sorts of burlesque. And he's funny, no kidding. The audience laughed and applauded enough to satisfy any performer.

For the opening of the finale the Janet Sisters, dressed in beautiful plumes and carrying fans made of plumes, do a good fan dance.

Then the finale begins with a fashion parade of all the Granada Girls. Some very beautiful costumes are displayed, as the band plays "Fine Birds and Fine Feathers." The set with all the girls and beautiful costumes is enough to dazzle your eyes but the wrong sort of music fails to add the punch to it.

Pittsburgh Grand

Week Ending January 21

The show started with a bang, David Broudy and the Grand Orchestra gave a beautiful rendition of "My Maryland" selections, which was a pleasure to listen to and got the biggest hand of the show and well worth it. Special mention goes to Elias Breeskin, concert master and solo violinist for his arranging and solo work.

After the news, Pathe and Paramount combined came the Four Symphonists, piano, violin, cello, and soprano soloist who ran through a gamut of numbers both classical and popular.

Then the Six Dixie Daisies, six men in blackface playing banjos, one also does a cornet solo and two do buck dances, although a poor example of this type.

Lloyd Hamilton comedy "Papa's Boy" and Sills feature "Valley of the Giants" also on the bill.

San Antonio Texas

Opening with medley of "Student Prince" airs, the current Texas theatre overture, "Student Prince Selections," presents two extremely good and adaptable voices, Mariam Floger, and Elmer MacDonald, singing "Deep in My Heart."

Ernest Hauser conducts the Texas Grand Orchestra giving the instrumental accompaniment to the featured "spot."

Bob Blair, manager of the Texas, devised a back drop of myriads of vari-colored roses on a black background, with a reproduction of the original rose arbor in the New York production of "Student Prince." The Texas has gone into a policy of presenting the overture productions each two or three weeks, in addition to the regular Publix Stageshow.

Philadelphia Fox

Week Ending January 14

The Fox Theatre Orchestra played the overture "Philharmonic Echoes," based on the "Prelude in G Minor," "Tambourine Chinois," and "At Dawning." The latter was very effectively sung by Grace Yeager in a rich contralto voice.

Will Williams and Fred Ross with solemn, foolish stare, do some amusing eccentric dancing.

The two "Black Jacks," George Le Maire and Rex Van kept the house in gales of laughter from the moment they came on the stage until the final quip. The slow drawl of Van makes their clever lines doubly funny. Their act was heartily applauded.

Eva Clark, prima donna of "Sun Kissed," sang several songs in a clear, sweet voice. She has a delightful stage personality.

The whole program was entertaining but there were no outstanding features of unusual interest.



Leo Terry

BACK AT THE
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ASCHER BROS. CROWN THEATRE, CHICAGO

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Community Songs—

JOHNNIE DEVINE

Featured Organist

PATIO THEATRE, CHICAGO

Where they sing "DEVINELY"—Solo Presentations

ART FRASIK

And His Orchestra

TOWER Theatre, CHICAGO
(ORPHEUM CIRCUIT)

Chicago Oriental
Week Ending January 22

"Questions of 1928" were left to the very capable personage of Jay Mills and his opening of this week's presentation show was in true musical comedy style. Pertinent questions of the day were asked by this young reporter, who had for his stage background a black curtain on which were designed gold question marks and at the tip of each question mark the Abbott Dancers took upon themselves the responsibility to answer many questions of importance. There was one question upon which they all agreed when asked who was the greatest stage band leader, and that was Paul Ash. The question mark curtain was then drawn to each side and displayed a stage in most pleasing colors of black and red.

Paul arrived and immediately introduced a Chicago society soprano—Elizabeth O'Donnell—who sang "The Song Is Ended." This young person had the sweetest of voices, but seemed a bit self-conscious upon the stage.

Zeck and Steward, comedians of rare talent, grasped the audience all the while they were on the stage.

"Lovely Little Silhouette" gave the orchestra and Jay Mills a chance to give a very beautiful and tuneful presentation number wherein the well trained Abbott Dancers assisted tremendously in the putting over of this number.

Paul Small, who again has one of the most pleasing of voices, sang "Beautiful" and then "Ain't She Sweet," finishing with "Dream Kisses." The Oriental audience never seem to get enough from this artist.

Sammy Lewis, who had been a protege of Paul Ash's in the old McVicker days, has improved his act about 100 per cent, 80 per cent of the improvement being in the form of his wife performer, Patty Moore. These two professionals are exceptionally good dancers and their associated comic chatter with Paul helped bring them thunderous applause.

Julia Garrity, a great big star with a great big voice, entered and sang "My Ohio Home" in most singular style and then put over that wonderful old number, "Some of These Days," in genuine regretful manner. Her facetious number, "I've Never Had Anyone Crazy Over Me," left no doubt in the audience's mind of her ability to put over comic songs, but somehow or other one just seemed to have a longing to hear this artist with such a good voice sing some beautiful song like "Diane."

The concluding achievement of this week's presentation show was titled "Wonderful Wedding," with Paul Small and Elizabeth O'Donnell as the singers, with the Abbott Dancers as the bridesmaids in an exquisite wedding bell scene and a Tribune beauty contest winner, Grace Sullivan, as Jay Mills' bride.

New York Paramount
Week Ending January 20

The Paramount Orchestra opened the program with "Blue Melodies" a medley of songs bearing the word blue. Mrs. Jesse Crawford then delighted the audience with "The Sunrise," "A Shady Tree" and "Among My Souvenirs" on the organ, with her usual success.

The stage presentation was "Dancing Feet." The curtains rise on the dance ensemble accompanied by the Paramount Stage Orchestra, Lou Kosloff leading. "Blue Henderson" was their opening offering.

Martha Vaughan then sang an old-fashioned melody as she was lowered from the top of the stage dressed in old-fashioned dress to match her song. She was assisted by the dance ensemble in costumes to match hers.

Richard (Limberlegs) Edwards next appeared in some dance steps in which he lived up to his name.

He met with great success and gave many encores. The Paramount Stage Orchestra then played "When You Are In Love With Somebody Else" followed by Vale and Stewart dressed as little boys with big ties and little brown suits who did some original dance steps.

Harry Rose, the Broadway jester, told some new jokes and sang some new songs, among them "Henry's Made a Lady out of Lizzie" and "If a Bricklayer Lays Bricks Why Can't a Plumber Lay Plumbs?"

The Cameo Ballet was presented by the Jazz Toe Dancer. This young dancer delighted her audience with her great dancing ability on her toes.

The Finale—on With The Dance—followed rendered by the entire ensemble.

St. Louis Ambassador
Week Ending January 20

Ed Lowry's production, "Marchin' On," was one of the best he has given since coming to St. Louis.

Lyle Mann and Walter Craig sang, danced and chattered in very pleasing style. The Lomas Family and their horse also received much applause. The orchestra drummer also came into his own with a tenor solo that grew into a duet with Lowry himself and a trio with a versatile stage hand.

Chief Eaglefeather did an Indian buck dance or two. Rudy Wiedoeft and his laughing saxophone were also prominent in the bill of fare. Smiling Ed himself sang "Among My Souvenirs" in several variations. First as it is supposed to be sung, secondly as hot time stuff and thirdly as a South St. Louis German would attempt to sing it.

The finale of the bill brought forth the orchestra in toy soldier costumes and steps and a novelty turn by the Lomas Family.

The Ambassador Rockets also stepped about in lively fashion.

Philadelphia Fox
Week Ending January 21

The Fox Orchestra with William A. Krauth conducting, played "Rhapsody in Blue," and David Pesetski, soloist, seated at a grand piano on the stage played the same melody as the lights threw a huge silhouette shadow on a background of blue.

Florence Brady and Gilbert Wells, the Dixieland Harmony Singers then appeared. Well maybe they can sing, but the stage setting seemed to this reporter to be the best part of their act. The background was black and a large circle of rhinestones

with radiating lines showed up well against it. Miss Brady's costume was black with rhinestone trimmings, carrying out the same motif and giving a very pleasing effect but their singing was rather coarse and disappointing.

Sam Hearn was good and took the part of an old farmer to perfection. He came in dressed in overalls, straw hat and red handkerchief and his running fire of wit had the audience in stitches. He asked one of the members of the orchestra for his violin and after playing for a short time, cleverly imitated bagpipes, bugle and banjo on the violin.

Lieutenant Gitz-Rice and his Northwest Mounted Police made a great hit with the audience. Their voices blend well and are excellently trained and they made an effective picture in their black and red uniforms. The personality of Lieutenant Gitz Rice sweeps the crowd with him and there is a snap to their singing which may be the result of military training. The Lieutenant is a composer of no mean ability and they sang two of his compositions, "Dear Old Pal of Mine" and "Hinky Dinky Parley Voo." They also sang a French Canadian song with plenty of action and pep, to which Marie, a little French Canadian danced.

Milwaukee Wisconsin
Week Ending January 20

This week we are "Hittin' the High Spots" with the Playboys under the leadership of Nat Nazarro, Jr., late of the New York Winter Garden. The curtain opens on a lavish setting with the orchestra in bright cloaks playing "I Can't Believe That You're in Love With Me," and sung offstage by Billy Meyers.

As the selection is finished the Abbott Dancers in black and silver costumes make their appearance in a snappy dance, and as they conclude, Johnny Perkins slides a huge letter addressed to Nat Nazarro, Jr., to the middle of the stage which carries a note from Dave for Nat's success. Johnny engages in a bit of comedy with the band leader and then Andy Rice, Jr., introduces his bit with a song, but proves by his dancing that he is more adept at that type of entertaining than he is at singing. He draws a good hand.

And now Madeline Branell, a pretty blond with a pleasing personality, sings "Did You Mean It When You Said I Love You?" which she follows with some real clever dancing. She has a good voice and is light on her feet and goes over big.

"I Don't Believe You" is the selection played by the band with Nat interspersing the selection with a solo on his cello, "I Love You Truly." Billy Mey-

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ers sings the words to this accompanied by the leader, and then sings "I Don't Believe You" as the orchestra again takes up the number. The selection was well done and received a good hand.

A very clever bit of soft shoe dancing by Nat, in which he uses a cane for his more intricate steps, draws big applause from the audience. Nat has a pleasing personality and goes over big with the Milwaukee theatregoers.

A very clever dance by the Abbott Dancers is the next feature. Each of the girls in black costumes resembling an Apache carries with her a life sized doll with red wig, representing their feminine dancing partners. In unison they go through this dance, trouncing the dummies with much gusto. The number is particularly well done and is well received.

The Lime Trio are next with a clever novelty act in which one of their number allows himself to be twisted and turned into almost inconceivable positions that at times he seemed to be the actual dummy which he was imitating.

Johnny Perkins, in a red sweater, who has been acting nonsense and keeping the audience laughing all during the presentation, now comes in for his part, and intermingled with much good humor, he sings "Everywhere You Go" and "Two Ton Tessie."

As he finishes this last selection Billy Meyers comes back to sing, "Every Little Thing Is Beautiful," while the Abbott Dancers strut their stuff and the lights in the huge chandelier are lighted and strings of lights back of a lace drop are also lighted, giving the stage a very colorful effect.

The presentation was very well done and ranks on a par with last week's offering.

The photoplay is William Haines in "West Point."

Chicago Chicago

Week Ending January 22

The first annual all-star Broadway revue was not only a spectacular production, but was a novel one, too. Who ever heard of a female chorus comprised of girls having beautiful enough voices to sing an aria? This was the outstanding new entertainment idea in what they called their production of "The Song Is Ended," in which Walter Pontius sang the leading tenor role to the exceptionally well played musical composition, the twelve melody girls arriving amid an exquisite setting in regular chorus style, but swinging into such vocal numbers as "Moonlight and Roses Bring Memories of You" and various other beautiful refrains.

The dancing couple this week, Sylvia and Clemence,

did splendid work and received ample applause.

The Runaway Four, Hits of the Music Box Revue, are positively the funniest outfit this reporter ever viewed. They presented each patron with dividends on their entrance fee.

Roy Cropper, of "Student Prince" fame and ever liked by Chicago audiences, sang in that fine, rich voice that is his "Among My Souvenirs" and "Love Is Ever Mine."

The new musical number which the orchestra played exceedingly well this week was "I'll Think of You," conducted by Jules Buffano.

The Three Kemys held the undivided attention of the audience when they performed the most arduous acrobatic feats ever put on any stage.

Clark and McCullough, late stars of "The Ramblers," took some of their best material from this musical play and through this new B. & K. policy the public are now going to be able to see many stars of the largest productions.

The final accomplishment in presentation this week was to that sweet tune, "A Shady Tree," with Roy Cropper singing and colorful plumes and femininity lending a decorative effect.

Observation—It has reached a point where Chicago people when they want the very best in music depend upon the Chicago theatre for this particular entertainment, for to this reporter's knowledge nowhere is there gathered an orchestra of this volume, except possibly our grand opera symphony orchestra, that is under such capable direction as H. Leopold Spitalny and drilled to such fine perfection of playing. Their rendition of "Cavalleria Rusticana," with vocal accompaniment, and violin sextet, reached supreme excellence.

Salt Lake Capitol

Week Ending January 14

The stage presentation given at the Capitol theatre this past week was titled "Peacock Idea," a Fanchon and Marco offering which fairly sparkles with color and brilliance.

Renoff and Renova, ballet dancers, were exceptionally good, having been featured from coast to coast in the country's largest theatres, with great success.

John Knox, who is known to have three voices, is one of the artists in this presentation who has been winning a generous hand throughout the circuit.

Wayne Bradford and the Sunkist Beauties present a series of most unusual dancing and singing num-

bers. The costumes and artistic arrangements in this act are very unique and unusually attractive.

Alberti and his band gave a delightful offering which was in perfect keeping with the spirit of the New Year as well as being in keeping with the stage presentation, including some of the favorite old songs.

Alexander Schreiner presented an outstanding novelty in "My Bungalow of Love," a number which won him much favorable criticism while he was playing recently at the Metropolitan theatre in Los Angeles.

The feature picture shown in conjunction with this act was "The Love Mart" and very good attendance was enjoyed through the entire week.

Atlanta Howard

Week Ending January 21

The Howard presentation scored high this week. Bearing the title "Tokio Blues" and filled with color and picturesque Japanese costumes and settings, the whole act went off in great style, ably assisted by Ray Teal, new bandmaster, whose local debut this week even surpassed that enjoyed by his popular predecessor, Al Short.

The first number ushered in five ballet girls, who executed a parasol dance which was thoroughly enjoyable.

Hatsu Kuma, prima donna, received a cordial reception, for her songs and her gorgeous Oriental costume drew audible admiration.

The Three Meyakos, two girls and a man, the latter acclaimed the only Japanese violinist on the American stage, drew a good hand with a dance and tabloid scene, in which several popular numbers were rendered on the violin.

Willie Solar, internationally known comedian, bedecked in a costume which the country dude would envy, drew some laughs.

The honors of the program, however, go to Anna Chang, billed "Oriental Queen of Syncopation," to which name she admirably fitted.

Ray Teal, new master of ceremonies for the Howard, succeeding Al Short, proved his versatility by a song and selections on the saxophone and clarinet, on which instruments he is a skillful exponent.

George Lee Hamrick on the organ came in with his usual good work.

St. Louis Missouri

Week Ending January 20

Brooke Johns at Palm Beach was one of the prettiest stage productions yet offered to the Missouri theatre patrons.

The headlined entertainers of the show included Joe Cody and Brother, who juggled things about; Al Eldridge, who accompanied himself on the piano as he sang one of his own efforts; Al and Gussie in a brother and sister rag doll act; Arthur Nealy, who warbled "In Kaluha" and La Vere, accordionist, who was also somewhat of a humorist.

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Pittsburgh Penn

Week Ending January 21

Although there are a multitude of people in the stage show this week called "Spanish Follies" the show falls short for entertainment due to the acts.

Harman and his band opened playing "Mysterious Eyes" with the 8 Dancing Debutantes doing a chorus of Spanish steps at the finish.

Monoff and Gifford, two girls, one dressed as a boy, do harmony numbers. Their voices are weak and they lack the personality necessary to put over this type of song.

Billy Randall next played "Day Is Done" on the violin and then went into a Russian dance while playing the fiddle. The girls came back again after Randall did a cute routine of Black Bottom and jazz steps.

Dave Harman then sang a comedy Spanish number with four of the boys from the band doing a comedy hokum dance. Madhatters quartette followed doing two songs and doing nicely.

Zanou and De Lima, tango team did one dance that pleased then came the 7 Accordionists who played "Doll Dance" and "Shady Tree" last also being sung. They went over about the best of all. Finale was "Spain" with a fine scenic flash that got a hand and sent the act to a snappy finish.

Don Albert with the Penn Symphony Orchestra played a difficult overture and Dick Leibert did the best organ solo he's done as yet, both units scoring heavily.

Feature was "West Point" and news and Felix also on bill.

St. Louis State

Week Ending January 20

Teddy Joyce's "Circling Around" was a very good stage show.

It featured a special number "The Song Is Ended," played by the band which accompanied the violin playing of Joyce and dulcet harmony of a harpist.

There was also a novelty skeleton dance by the Criss-Cross Girls. The Capitol Boys, Dolly Kissner, singer and dancer, and Kimm and Ross, eccentric dancers were also prominent in the entertaining.

San Francisco Granada

Week Ending January 20

This week was in nature of a farewell to Frank Jenks, the Play Boy, who has been master of ceremonies for several months. The set was a handsome one, draped in purple, possibly in half mourning, but there was nothing sad about the entertainment.

Herbert Hoey and Doris Walker raised it above the ordinary with their singing and dancing. Another fine dancing act was offered by the Tommy Atkins Sextette, taking the place of the usual group of Fanchon and Marco Beauties. Skeeter Hartwell furnished the comedy, doing a burlesque dance with comic falls. Fanchon and Marco "Folliettes" added zest to the bill, with plenty of by-play by Frank Jenks.

Philadelphia Stanley

Week Ending January 21

Rosita and Ramon in their series of South American dances easily walked away with the honors at the Stanley this week.

Overture: The Stanley Orchestra played an odd arrangement of "Yankee Doodle," with variations, which was not particularly appealing but proved an appropriate introduction to the feature picture "Dress Parade." Sascha Jacobinoff played a violin solo that demonstrated that even "Yankee Doodle" may be beautiful when played by an artist.

Rosita and Ramon in their series of South American dances were assisted by Ernie Hulet's Orchestra under the direction of Al Makon. The act is in five parts as follows:

(a.) Rosita, a stunning brunette with sparkling black eyes, makes an effective entrance as she glides across the stage dressed in black fringed costume with lace mantilla, against a background of glittering

A Fine Tribute

One of the most thoughtful expressions of appreciation and declarations of loyalty was displayed recently by the Logan Square Business Men's Association, an organization in which several community enterprises are affiliated. This tribute was tendered to Mark Fisher by a personally signed document bearing the signature of the president of the association. This organization is located in the vicinity of the Harding theatre, Chicago, where Mark Fisher has become a community figure loved and esteemed by all. Below we reproduce the exact tribute given to Mr. Fisher:

Eight weeks ago you were honored by being selected from all of the orchestra leaders of Chicago to assume the directorate of what is perhaps Chicago's leading theatre orchestra, and we were saddened by your departure. Your task accomplished, you now resume your place in the community that calls you its own, and this enthusiastic audience of three thousand persons is here to welcome you from your successes at the palatial Oriental theatre, where you so creditably substituted for the ever popular Paul Ash, which of itself was an accomplishment of which you may well be proud.

History tells us that when kings or governments wish to decorate a Lindbergh, a Caruso or a War Hero for distinguished merit, they place upon his breast a properly inscribed medal or distinctive ribbon, emblematic of the valor or ability of wearer and of the affection of a grateful nation, but I submit, sir, that the greatest decoration which it is possible for any man to achieve is the love, the admiration, and the respect of his immediate neighbors, and the favor and regard of his fellow men.

As a public expression of this sentiment toward you, Mark Fisher, and to celebrate your triumphal return to the Harding theatre, the rare privilege has been delegated to me, as president of The Logan Square Business Men's Association, and on behalf of all affiliated Community organizations, to tender this anthology of nature's most delightful fruition and emphasize that each blossom, each petal, and each leaf, represents a distinct component part of every man, woman and child in Logan Square, and thus making this decoration of their love, their admiration and their respect unanimous.—CHARLES V. FALKENBERG.

curtains looped back to display a gorgeously embroidered Spanish shawl.

(b.) El Tango Argentino. Orchestra of eight in black and orange plays the accompaniment as Ramon and Rosita present the famous and novel "El Tango Argentino," a languorous and exotic dance of great beauty. It is the first time this dance has ever been presented in Philadelphia.

(c.) Princesita. One of the members of the orchestra whose name was not announced sang this solo in a full, rich baritone which showed excellent training.

(d.) Maxixa Bresilienne. Rosita and Ramon in red executed a brilliant, whirling dance with orchestra accompaniment punctuated with the sound of castanets.

(e.) Paso Doble. The climax of the act came in this beautiful gliding Spanish dance of intricate and graceful steps in which Ramon and Rosita whirled and revolved in a manner which seemed even more difficult than the Tango Argentino for which they are justly famed.

Their act was followed by an enthusiastic burst of applause.

There was an appropriate and interesting prologue to the feature entitled "West Point Days," in which a male ensemble of twenty voices, in cadet garb, presented five chorus numbers, including "Tramp, Tramp, Tramp," "The Hours I Spend With You," "I'm Away from the World When I'm Away From You" and "It's Always Fair Weather," against a background representing West Point, ending with "My Own United States" in subdued voices as the moon comes out and a scrim curtain descends before the singers.

Omaha Riviera

Week Ending January 19

Miami and her sisters in all their beauty dazzled before the eyes of Riviera audiences last week, with Jimmy Ellard presenting Jack Partington's "Florida." Nine girls representing the cities of the southern vacationland were the chief attraction, supplemented with a carload of scenery and pretty and novel effects. The production was one of the most colorful of the season and was extremely well received by theatregoers.

Al Markel and Gay Faun did comedy dancing of entertaining order. Gattison Jones and Elsie Elliott were another pair of clever dancers, specializing in waltzes. Nor was that all the dancing. There was Chester Fredricks, who was one of the highlights of "Florida."

Billie Gerber, English male impersonator, was vivacious both as a singer and as a dancer.

Jimmy Ellard himself really was one of the hits of the production, singing "The Song Is Ended, but the Melody Lingers on." He had to respond to numerous demands for encores.

While Jimmy took us to Florida, Doug Fairbanks took us to the pampas of the Argentine in "The Gaucho." He was popular as ever.

Minneapolis State

Week Ending January 20

The feature act at the State this week was built around the orchestra's overture "Shadows," which was an enlargement of the song exploitation idea that was popular in many theatres.

A beautiful stage set was used that furnished an unusual background for the unusual shadow effects produced by the dancers moving in dim light.

The F & R ballet gave several pretty dance numbers as the overture progressed, directed by Fred Heiseke.

"The Girl in the Gilded Cage" was the other feature of the bill. A singer in a brilliantly lighted, ornate cage floated over the heads of the audience as she did her song. It was a novel bill and entertaining.

"Get Your Man," with Clara Bow as the center of attractions, was the screen presentation.

Eddie Dunsteder was missed at his usual place at the organ.

Weil Writes New Song for Chicago Mayor

Milton Weil, the Chicago music publisher and close friend of Mayor Thompson, has composed a new song called "Big Bill the Builder," dedicated to Big Bill Thompson. This song was suggested by Corporation Counsel Ettleson. Erwin Barg, special material writer for Milton Weil and in charge of organ solos, is preparing a novelty stunt on this number for the motion picture theatres.

Horsefeathers!

Abe Olman, professional manager of the Foster Music company, Chicago, has just written a comedy song called "Horsefeathers." Charlie Newman and Buddie Fields collaborated with him. This song is a direct tie-up with the Barney Google cartoon series now running under the heading of "The Secret and Mysterious Order of the Brotherhood of Billy Goats and Sisterhood of Nanny Goats." Two of the most popular slogans used in these cartoons are "Horsefeathers" and "Okmnx."

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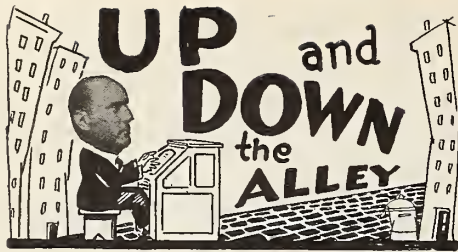
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UTICA, N. Y.—As you can see from the heading, I'm on the road, and of course you know it's not for my health, that I'm traveling, it's for business. . . . Here's hoping.

Coming up state the other day, the train runs along the Hudson River all the ways to Albany, and of all the beautiful pictures that remain in my mind of the trip, one predominates, and it isn't beautiful, to me it's gruesome, and morbid. . . . While passing Ossining, I caught a fleeting glimpse of Sing Sing Prison, with its tremendous walls, the guards, the iron bars and worst of all, the remembrance of the Snyder and Gray case. . . . I haven't forgotten that picture yet, and I doubt if you would either.

If you've ever been to Albany, you'll agree with me, that with one more hill, you'd think you were in the Rocky Mountains. . . . And to make things worse yet, when I arrived, it was raining, and I was forced to buy myself a pair of rubbers. . . . not that I'm an old man yet ('cause I believe rubbers were made for women and old men) but I bought them to keep myself from sliding down those hills; personally, I could have used a pair of skis.

And another thing about Albany: every fat and rotund man I saw, I thought was a politician, but that didn't affect me so very much, because I was looking for organists that use slides, and anyone knows that politicians don't use slides.

Here's something that's worth while pondering over: In Troy (thirty minutes from Albany) there are eight women to every man, due to the collar factories using so many female help. . . . Can you imagine a lot of fellows that you and I know, let loose in a town like that?

I'm heading for Canada, and outside of getting plugs, and doing business, there's one other thing on my mind, that I've been trying to figure out: How am I going to get a couple of bottles of Johnny Walker back to New York with me? I don't mind being caught and fined a few dollars, but think of me being detained!! . . . If any of you fellows can give me a good idea, I certainly expect to hear from you at the Mount Royal Hotel in Montreal. You know, I'd do as much for you.

I hear, that back in New York, the National Broadcasting Co. have put a stop to all the local orchestra leaders doing their own announcing. . . . It seems that one leader in particular, started to plug a tune that he was in on to such an extent (going so far as to naming the publisher, telling them that he would autograph every copy that was bought and sent to him, etc.) that the Radio station immediately put a ban on his announcing any further, and as a result every other bondsman was treated likewise.

I broadcasted from radio station WIBX here in Utica last night, and believe it or not, I blew out three fuses in the station. I must have a very powerful voice, or—draw your own conclusions.

I heard a pretty good gag the other night. It was entitled, "A Scotchman's Telegram." . . . It seemed this Scotchman wanted to send a telegram of congratulations to his brother over in Scotland, so he sent a straight telegram as a night message during a total eclipse.

Met two great organists here in Syracuse, Ernie Mills at the Strand theatre, and Lew Baker at the Empire theatre. Both want to be remembered in this column to their many friends.

My thanks to Lew Baker for the use of his type-writer, which has made the latter part of this column possible, 'cause if I had to do it by hand it would have never been done.

You'll hear from me next week in Canada.

Larry Spier

ORGAN SOLOS

Albert F. Brown (Chicago Granada) calls his Scrimaphone presentation this week "A Spanish Fantasy," and it fits ideally with the picture, "The Loves of Carmen." As Brown plays "An Old Guitar and an Old Refrain," a singer appears in the proscenium box, in Spanish costume, to sing the song. Then on the stage appear in subdued lights two Spanish dancers, who dance as Brown goes into "In a Little Spanish Town." A set to the right fades into view with Leta Hope in a balcony singing, and with a male singer in center stage playing a guitar and singing to the girl in the balcony. Brown closes with "An Old Guitar and an Old Refrain." The presentation is well worked out with good lighting effects. It goes over very good.

Brad Braley (Concord Capitol) sprung something entirely new on his audience last week, by playing "Among My Souvenirs" on the organ in unison with Paul Whiteman's Concert Orchestra while the record was being played on an Orthophonic Victrola. Its success was marked by the public's generous approval. Slides of the song were used for community singing as an encore.

Jesse Crawford (Chicago Chicago). They always say New York does things to people. If that is so, it must be that it made Jesse Crawford a better organist, for how that man can play. His numbers this week ran to the sentimental vein, such as "After I've Called You Sweetheart, How Can I Call You Friend," "If I Can't Have You," "The Song Is Ended," "After My Laughter, Came Tears" and "Blue River." Although these pieces were played to perfection and great satisfaction seemed existent, many of the audience sitting around this writer showed a desire for less sentimental numbers.

Leo Terry (Joliet Rialto) offered a solo called "Our Memory," in which he featured "Just a Memory." The stunt carried illustrated slides and the medley of the following tunes, "Just a Cottage Small," "Kiss in the Dark," "La Marseillaise," "Cherie" and "Memory Lane." The theme all centered on "Just a Memory," which Terry played in various styles. The audience here seems to like the solos and were real frank in showing their appreciation of the organist's effort.

Milton Charles (Chicago Oriental) knowing political conventions were uppermost in folks' thoughts at this time, kept in these paths with a Convention of Songs and brought forth much mirth when playing such tunes as "Let's Kiss and Make Up" (referring to Mayor Thompson and King George). However, "Blue Heaven" was the song unanimously elected and while the Oriental audience does not sing for this new organist like they did for their well-liked friend, Henri Keats, they seem to enjoy his playing.

Belle Melrose (Chicago Central Park) offered a request solo in which she featured "The Sweetheart of Sigma Chi" and the following songs as a community stunt: "Is She My Girl Friend," "Dream Kisses," "Everywhere You Go." This young lady replaces Edgar Amstein and from the reception accorded her, it seems that her type of work is being appreciated.

Bill Bennett (Chicago Belpark) used "A Leap Year Proposal" for the title of his solo as a community stunt in which the following songs were offered, "Bungalow Dreams," "The Desert Song," "Blue River," "Varsity Drag" and "Among My Souvenirs." The comedy slides showing how girls propose to boys were unusually clever and compelled the organist to play an encore of "After the Sandman."

Ramon Berry (Chicago Alamo) featured "A Musical Conflict" as a solo using Berlin's "Song Is Ended" and "Together We Two" in addition to a number of this author's compositions with special lyrics as the theme to this stunt. The conflict took place in the form of audience reaction, in which they expressed a personal desire mostly for ballads. The other portion of the stunt consisted of community singing, and was called "The College Glee Club," in which a number of college songs with special lyrics were intermingled with the various hits. The stunt as a whole received quite an ovation.

Dick Leibert (Pittsburgh Penn) is getting away from slides and this week does all his announcing from the console of the organ. He announces that he has many requests to play "Humoresque" and will play it to please all his friends. First as a violin solo, then Spanish, Irish, and as a German band, as a calliope and finally as a jazz band. Every one of the numbers clicked heavily and the opinion was that this was Dick's best solo to date.



100 PER CENT No. 1

"Among My Souvenirs" (DeSylva-Brown & Henderson).

NEXT BEST SELLERS!

"My Blue Heaven" (Leo Feist).
 "The Song Is Ended" (Irving Berlin).
 "Just a Memory" (Harms).
 "Diane" (Sherman Clay).
 "Charmaine" (Sherman Clay).

BLUE CHIMES—(J. H. Remick & Co.)—Roy Turk and James F. Hanley have turned out a very pretty fox trot which Jesse Crawford will feature at the Chicago theatre. This popular organist will no doubt start the song. By the way, this is Crawford's last week here as he goes back to the Paramount, New York, next week.

IF I SHOULD LOSE YOU—(Sherman Clay & Co.)—This western firm that has just given us "Charmaine" and "Diane" thus have sent to us an excellent melody tune that has a chance to add to this firm's laurels. By Earl Burnett and Robert Stowell.

THERE'S SOMETHING ABOUT A ROSE—(Waterson-Berlin & Snyder)—As the title denotes, roses bring memories of love. This combination of writers have turned out one of their best numbers in this song. Words by Irving Kahal and Francis Wheeler, music by Sammy Fain.

RAIN OR SHINE—(Ager, Yellen & Bornstein)—This song is the hit of the production "Rain or Shine," which has just opened up in Detroit and will no doubt play in our city before long. These popular song writers have proven that they are just as clever writing show tunes. Jack Yellen, Milton Ager and Owen Murphy.

RAMONA—(Leo Feist, Inc.)—This song is dedicated to Dolores Del Rio, star of the photoplay, "Ramona." This picture, which will soon play at the new United Artists' theatre here, will have a whole lot to do with popularizing this number. Words by L. Wolfe Gilbert, music by Mabel Wayne.

JACK IN THE BOX—(Jack Mills, Inc.)—Zev Confrey, who has given us some wonderful piano solos, among which was his famous "Kitten on the Keys," has written another piano solo which will delight the better pianist.

HUMPTY-DUMPTY—(Harms, Inc.)—One of the hits of "Just Fancy," now current at the Olympic theatre in our city.

AH! SWEET MYSTERY OF LIFE—(M. Whitmark & Sons)—Originally one of the big songs from the Operetta "Naughty Marietta," written by the late Victor Herbert, whose name will go down in history as one of the world's greatest composers. What more can one say.

AFTER MY LAUGHTER CAME TEARS—(Shapiro-Bernstein & Co.)—A light ballad of the type that is very commercial. A sob lyric to a very good fox trot melody. Words by Charles Tobias and Roy Turk, music by Roy Turk.

NINE TIMES OUT OF TEN—(Milton Weil Music Co.)—The story of a love sick youth who devotes that part of his time to his sweetheart having only time for eat, sleep and work. A terrible condition to be in, but such is love. One of the writers is Uncle Bob of radio fame. The others are Wilson Wetherbee and Bernie Grossman.

BACK IN YOUR OWN BACK YARD—(Irving Berlin, Inc.)—Al Jolson is hitting his old stride with some very good songs. This is a story of a youth who travels, looking for the bluebird when it is in his own back yard. Jolson should have no trouble giving this song a great start.

I'M MORE THAN SATISFIED—(Robbins Music Corp.)—A very good song by Ray Klages and Thomas Waller. The house of Robbins, which has been publishing the better grade compositions, sticks over a popular song once in a while and this one has an excellent chance.

Sid Berman.



THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the Picture to the Public," which was established September 23, 1911, by Epes Winthrop Sargent, and "Better Business Builders."

Is Your Advertising Like Barnum's?

Barnum was the daddy of all theatrical advertising, but is the Barnum circus type of advertising still the right sort for modern motion picture advertising? An advertising authority says "No." He is Lloyd D. Herrold, M. B. A., Associate Professor of Advertising, Northwestern university. Below is an article by Professor Herrold, which appeared as the first of a series in "The Box Office Press Sheet," the house organ of the National Program and Printing Company. It is interesting to note that Professor Herrold's views coincide with the criticism of "The Theatre" on Chicago motion picture theatre advertising.

Barnum Released "The Big Parade"

By Lloyd D. Herrold, M. B. A.
Associate Professor of Advertising, Northwestern University

WHEN we say that Barnum released the "Big Parade," of course we don't refer to that successful film which made you profits and pleased your customers. The "big parade" we're talking about isn't a "movie." It's the present-day method of advertising "movies." The "BIG PARADE" as a film was a knockout,—a huge success in other words. The "big parade" we're talking about is a fade-out,—a failure so far as representing what ought to be done today in the light of modern scientific advertising and modern large scale moving picture production.

Did you ever, for example, compare the "movie" advertisements with the merchandise advertisements appearing in the same newspaper? If not, divorce yourself from a pair of pennies and pick up the first newspaper that you find on sale,—anywhere. Nothing else in the entire newspaper so closely corresponds to the so-called "circus" type of advertising except the cheapest of bargain store advertising.

Nothing else in the entire newspaper is so difficult to read except perhaps the "want-ad" columns. Buyers of "bargain" merchandise are accustomed to look for "circus" advertising when in the market for their necessities. Readers of "want-ads" are familiar with the set-up of the columns,—the fine print in itself is not so difficult to read because there is an absence of type contrast.

Nowhere in the modern newspaper is there to be found such eye-dazzling, eye-blinding contrast as appears in the ordinary advertisements of moving picture houses.

When Barnum felt inclined to advertise his "two white whales," the only ones of their kind in captivity, he resorted to every known superlative expression in the vocabulary or invented new ones if the vocabulary appeared inadequate for his needs. Then he shouted his message in triplets,—TWO WHITE WHALES—TWO WHITE WHALES—TWO WHITE WHALES—in the blackest, boldest, ugliest type faces he could invent or find in the printer's assortment of types.

His illustrations of his "awe-inspiring freaks of nature" were grossly exaggerated.

SUCCESS!
*Surging, Seething Throngs of Sensation
 Seekers Stormed the NEW CINEMA CITADEL
 Amid Scenes of Surpassing Splendor to Spell
 Success for the NEW PALACE of PICTURES!*

Thank YOU, Mr. and Mrs. CHICAGO!
 AND YOUR FRIENDS AND FAMILY TOO, BY YOUR
 ATTENDANCE—THE THEATRE WAS IN A STATE OF
 SIEGE FROM EARLY IN THE MORNING UNTIL LATE AT
 NIGHT—AND YOUR ENTHUSIASM, YOU PROVED CHICAGO
 (WANTS THE—

**UNITED ARTISTS
 THEATRE** RANDOLPH & DEARBORN
 THE PICTURE PLAYHOUSE FOR PICTURE PATRONS
 JOSEPH M. SCHENCK presents

NORMA TALMADGE
 IN THE "SCREEN VERSION OF"
 DAVID BELASCO'S STAGE SUCCESS "THE DOVE"

OTHER SCREEN NOVELTIES AND FEATURES— SUPERB SYMPHONIC ACCOMPANIMENTS UNDER PERSONAL DIRECTION OF AUGO RIESENFELD

OPEN FROM 9 A.M. Week Days 9 to 1 P. M. ORCHESTRA BALCONY, 35c Children, 25c Smokers' Loges, 75c Week Days 1 to 6 P. M. ORCHESTRA BALCONY, 50c Children, 25c; Smokers' Loges, 75c Week Days 6 P. M. to 9:30 ORCHESTRA BALCONY, 75c Children, 25c; Smokers' Loges, 75c	OPEN FROM 1 P. M. Saturday 9 to 1 P. M. ORCHESTRA BALCONY, 50c Children, 25c Smokers' Loges, 75c Sunday 1 to 6 P. M. ORCHESTRA BALCONY, 65c Children, 30c; Smokers' Loges, 75c Sunday and Holiday ORCHESTRA BALCONY, 75c Children, 30c; Smokers' Loges, 75c	SMOKING PERMITTED IN LOGES
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What would Professor Herrold say about this ad which United Artists used in Chicago papers the morning after the opening of the United Artists theatre, Chicago? Take a deep breath and sniff the sawdust in the menage tent, then lisp liltingly the ten tongue twisting alluring alliterations in the ad.

This method of advertising, as you well know, is now known as "circus" advertising. It is the kind of advertising first used by "movie" houses because there was nothing else to guide them. Barnum made a success of it. The moral was apparent. But there is a vast difference between the attitude of the movie manager and his patronage today than ap-

Good Exploitation Puts Over "Love" in Chicago

Many unique novelties were used to aid in exploiting a showing of Metro-Galdwyn-Mayer's "Love" at the Roosevelt theatre, Chicago, when the picture played there. Three thousand of the small burr sticker hearts of "Are you in Love" were put out on the day before the opening. Three thousand cardboard hearts with a cut of Gilbert and Garbo were tied on cars, on door-knobs and any available place. Also 1,000 large hearts with cut of Gilbert and Garbo were put on light poles, offices, windows, etc. Five thousand book-marks were made for the public libraries, all having a list of Tolstoi books, and a cut of the Gilbert-Garbo picture.

"Gorilla" Street Signs

Signs reading, "The Gorilla is here at the Tivoli," fastened to stakes so they could be stuck in the ground, proved an excellent exploitation stunt for the showing of the First National comedy-mystery special at E. R. Rogers' Tivoli theatre, Chattanooga, recently.

These markers were placed at street intersections, between sidewalk and curb, along the main residential streets and around public school buildings. An imprint of a gorilla's hand on the markers served to arouse curiosity and get the signs read.

peared between Barnum and his public. Barnum admitted that his public liked to be "humbugged." Is there any moving picture manager who can truthfully say the same thing about his patronage today?

The only purpose of advertising today whether it be merchandise or attractions that are offered is to tell the public what may be had at your place of business. To tell the public your message, you presuppose that the public will and can read your message. The only function of type is to set your message in such a form that your public can read it. It is one of the cardinal principles of modern advertising that type is to be read.

Why, then, do movie houses still join the "big parade" and endeavor to out-do Barnum in grotesque type displays, in eye-defying contrasts of black and white, and in barn-storming exaggerated English? Too much display is not display. Bold contrast is bad taste. Superlative claims are never believed.

SUN MON TUES, WED

We Dare You to Solve It!!!

LON CHANEY
in
"London After Midnight"

The French Comedy
"Battle of the Century"
PARAMOUNT NEWS

Special Announcement!
For Monday Night
Instead of Carnival Night Monday we
will have one extra act.
Beth Bertie and Revue
A Company of Six Beautiful Girls in
"Millionaire Musical Comedy Revue"

5-ACTS VAUDEVILLE--5

ROBBINS & JEWETT
"Don't Vex Me!"

BARBARA LORENZ & CO
"Famous Aristocrat
"Madame Galt"

THREE LITTLE MAIDS
"These Different Dances"

MOSHER, HAYES, & CO
"International Catching
Comedian"

BROWN & JOHNSON
"Pals of Aops"

TODAY ONLY
ADOLPHE MENJOU
"Serenade"




THUR, FRI, SAT

adolphe menjou
in
"serenade"
A Guaranteed Glazure

A musical comedy genius who finds the best of his competitors in his own harmonious romance. But time brings discord. Forgetting his inspiration he becomes infatuated with his arena ballerina. Menjou in one of his greatest roles.

COMEDY AND NEWS

5---ACTS VAUDEVILLE---5

BELL & ALBERT
"The Flying Foot"

CURTIS & LAWRENCE
"If That Be
Cute"

GEN PISANO
"World's Foremost
Marksmen"



HEVERS & ROWE
"In the Park"

CLAYTON & GEORGE
"Answer to a Maiden
Prayer"

A VARIETY OF VAUDEVILLE BY CLEVER ARTISTS

Carnival Night
Tomorrow
8--Big Acts--8

Last Times Today
Colleen Moore
in "Her Wild Out"

These two ads used by Morris Simms at the Brockton theatre, Brockton, Mass., show how attractive ads can be made with the proper use of white space. The "Serenade" ad was used on Wednesday, the other on Saturday. The white space gives the small type excellent display and the reader's attention is commanded. Notice how easy it is to read the vaudeville acts, especially in the "Serenade" ad. However, the play dates should be given a bit better display than here in the border.

Torgan Holds Theatre Orphan Party; Wins City's Goodwill

Three days before Christmas, Samuel Torgan, manager of the Strand theatre, Lowell, Mass., held a theatre party for the orphans of the city. The goodwill resulting from the party will be felt by Torgan at his theatre's box office for a long time to come.

The newspapers of the city played up the affair and gave the theatre a large amount of free advertising. But perhaps the finest tribute to the party was paid to Mrs. Torgan who acted as hostess for the theatre. The mayor of the city wrote Mrs. Torgan, personally thanking her for her splendid work. The mayor's letter to Mrs. Torgan, which was carried in a local newspaper, follows:

As mayor of the city, and as an interested citizen as well, I heartily endorse your splendid activities in behalf of the orphans of our city. Such action deserves commendation and I would be remiss in my duty if I failed to recognize your splendid humanitarian act.

With kindest personal and seasonal regards, I remain,

Sincerely,
THOMAS J. CORBETT,
Mayor.

A large number of merchants and citizens co-operated with the theatre and helped to make the party possible. Free transportation to and from the orphanages was given by the street railway company and many citizens donated the use of their motor cars.

From the standpoint of the orphans as well as the theatre, the party was a great success. A number of professional entertainers gave their acts during the party. An "Our Gang" comedy and several other short features were shown on the screen. The musical director of the theatre led the children in Christmas carols, and most important of all for the children, during an intermission Santa Claus appeared and gave out presents and all manner of good things to eat.

Ushers passed through the theatre, giving milk, cookies, doughnuts, candy and ice cream to every child. When the children left the theatre, Santa Claus stood at the

exit door and gave each one of them a basket of candy, cakes and toys donated by merchants.

Although this party was held at Christmas time, it can be staged at any time of the year, and it is doubtful if any better promotion can be used for creating goodwill for the theatre and its manager.

Such work should be done by every theatre in the country. The resulting goodwill pays dividends far in excess of the actual cost, and, forgetting the box office, there is the personal satisfaction of having done something to increase the happiness of people, which after all, is one of the biggest thrills to be found in this old world.

"The Theatre" Wants to See Your House Organs

In order to give exhibitors more service for house organs, "The Theatre" is anxious to receive copies of your house organs each week or month. Whatever you get out in the way of heralds, throwaways, programs and house organs will be welcomed by "The Theatre." By sending them in you will be helping each other.

"See It Twice" Slogan

"See it twice" was the slogan used to exploit Metro-Goldwyn-Mayer's epic, "Ben Hur," when it played for the second time in five weeks in Salt Lake City, Utah. The line of argument used in the promotion campaign by Manager Grant Pemberton of the Pantages theatre, where the Ramon Novarro starring vehicle was shown, was that "Ben Hur" should be seen twice to be fully appreciated.



Wild Geese

Cleveland Public Library

When the Allen theatre, Cleveland, played the Tiffany-Stahl production "Wild Geese," it effected this good tieup with the Cleveland Public Library. More and more theatres are coming to use this sort of tieup which is very effective. Such tieups can be made in every town that has a library.



It takes but a glance at the above pictures to see what can be done in the way of exploitation by a good theatreman. All of these stunts were put over by the Rialto theatre, Butte, Montana, when M-G-M's special, "The Big Parade," was shown. Any one of these stunts would have been good, altogether they are a "wow." It is usually the increased effort in exploitation, such as this, that brings the landslide at the box office.

Newspapers, Trailers, Billboards are Your Advertising Mediums

(This is the second of a series of articles on advertising. They originally appeared in the Finkelstein and Ruben "Showmanship News." Be sure to read Number 3 of the series next week.)

Number Two

In planning an advertising campaign we have three great advertising highways before us—newspapers, billboards and our screens. Experience tells us that daily newspapers are one of our most effective mediums. They go directly into the homes every few hours. The advertising and news that they carry combine to make them attractive to women. And the women are the persons we want to reach first with our message of entertainment.

Someone in the industry has estimated women patronage at 80 per cent of the total movie patronage. The writer would place this figure at nearer 65 per cent. Aim your advertising at the women.

Thomas Dillon, editor of the "Minneapolis Tribune," says that more women will read a silk stocking ad than the news accounts of hundreds killed in a Siamese earthquake.

Newspapers afford us a ready medium of forceful announcement to the public. In the Twin Cities they carry day in and day out one of the most important movements in our entire advertising attack—the daily calendar. This calendar is for ready reference by people seeking amusements. The brunt of our advertising onslaught in the newspapers is carried in the larger spaces.

Coming to billboards we have before us one of the oldest methods of show advertising. For years they have blazoned everything from pretty girls to sacred elephants in the face of the traveling public. They afford us a decided pictorial advantage, also that of color and size, in placing our product before box office possibilities. They are inherently a part of good showmanship. The large sizes like 24-sheets tell our story as no other medium possibly can.

Our screens afford us an advertising advantage enjoyed by no other industry. They are one of your greatest assets. Guard them as you would your life. Remember that when you talk to people from your screen you must speak a universal language, one that will appeal to all ages from eight to eighty.

Your screen has an attention power far greater than either the newspaper or the billboard. Your newspaper ad and your poster may be seen, maybe not. But your screen is right before the spectator's eyes. And we haven't seen anybody yet viewing a movie with eyes closed. However, your screen is seen by only the people in the theatre. It isn't reaching that great body of people who are not as yet movie fans.

John T. O'Rourke Is M. B. I. No. 3; Club Meets Exhibitors Approval

"The Theatre's" M. B. I. club has won exhibitor approval! Letters praising the new feature come in every day. One theatreman says, "I have read the 'My Best Ideas' with a great deal of interest." This week John T. O'Rourke, director of advertising and publicity for East Coast Theatres Company, Philadelphia, becomes M. B. I. Number 3. Who will be M. B. I. Number 4? His name and "My Best Idea" appear next week. Here is O'Rourke's corking good "My Best Idea."

"My Best Idea" No. 3

By John T. O'Rourke

AS YOU no doubt know, it was rumored by thousands of exhibitors that M-G-M's "The Fire Brigade" was a natural flop, but after reviewing the show, I could not be convinced that it did not possess the necessary hokum to pack them in.

My first step in the campaign was to secure a letter from Chief Ross B. Davis of the Philadelphia fire department, who is considered quite an authority on fire fighting in this section of the country. I next had 100 photostats of the letter made, and after securing a list of all fire chiefs in and adjoining the towns in which our theatres are located, I mailed them a letter offering their organization a share of the receipts in their respective theatres if they would go along with us in putting the picture across.

I also forwarded them a photostat copy of Chief Davis' letter. In this letter Chief Davis stressed the point of the value of the picture in fire prevention. Naturally, this was inserted at our request, we realizing that a small town fire chief is more interested in this angle than the fact that the picture was good entertainment.

Space does not permit listing details of the results in all our houses playing "The Fire Brigade," but I will give you an idea how this thing went over in one house, in our theatre in Laurel Springs, N. J.

We carried the campaign in the usual manner listed above. This is a small town of 3,000 people, and is sort of the social and business center of the seven towns surrounding it. We received answers regarding our benefit terms from seven of the nine or ten volunteer companies in Laurel Springs and adjacent towns. This meant that seven fire companies, or an ap-

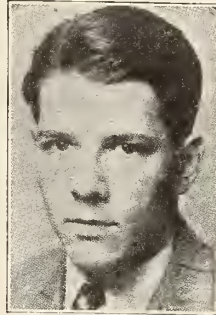
proximate total of 1,100 men were out selling tickets.

We then visited the seven fire houses and placed canvas banners across the front of the station, reading, "Buy your tickets now from any member of the (name of company) to see the mighty epic of the heroes of peace, 'The Fire Brigade.'"

We also supplied the fire engines in these stations with special banners for the sides of the engines, reading somewhat the same as the above. The firemen used these engines when out canvassing their respective towns with tickets.

We played the show on the fifth and sixth of July. It has been a custom for years in this particular town to have quite a parade and celebration on the Fourth of July. The neighborhood firemen compete for prizes for their skill with the ladders, etc. After first parading through the town with their equipment. It is needless to say each piece of apparatus carried a double faced banner mentioned above. We also took shots of the parade, and this was shown on our screen the following two days in conjunction with the picture. The two following days were the hottest of the year, and I'm telling you it was certainly the most inappropriate picture that we could show, but stealing the Air Mail's pet phrase:

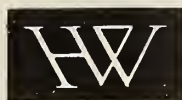
"No wind, nor snow, nor rain, nor night can keep them out if you put it over right."



John T. O'Rourke
M. B. I. No. 3

Sorry, It's Our Error

Edward Dayton, manager of the Maywood theatre, Hammond, Ind., writes us that we have made a mistake. We have. In the January 14 issue we carried a reproduction of a throwaway from the Maywood theatre, and the caption read that the theatre is located in Maywood, Ill. The true location is Hammond. "To err is human." Ergo: This makes us human.



LIVE NEWS FROM COAST TO COAST

New England

NEW ENGLAND.—Practically the entire estate of the late William P. Gray, head of the Paramount interests in New England and in charge of 150 New England theatres, is left to charity. The estate is estimated at between \$500,000 and \$700,000. It is believed the circuit offices will be moved to Boston. . . . Exhibitors and distributors will unite to tender a dinner in Boston January 31 to Maurice N. Wolf, new district manager of M.-G.-M. . . . F. J. Hartwick of the Strand, Taunton, Mass., will erect a new theatre there. . . . At Hyannis, Mass., Al Johnson is to erect a theatre seating 1,000. . . . The Bijou at Newport, R. I., and the Town Hall at North Vassalboro, Vt., have both closed. . . . The new Hollywood in Charlestown, Mass., E. M. Loew circuit, has been opened. The Town Hall at Rowley, Mass., has been sold to William Caddoo by Gallant & Todd, and the Lincoln theatre at Quincy, Mass., has been sold by William J. Bigley to Phil Markel and Kenneth Forkey of Boston. . . . For the first time since the Vermont floods shipping returned to normal last week. . . . Walter I. Locke, former treasurer of the Keith-Albee companies in Boston and Portland, Me., is dead.

San Francisco

SAN FRANCISCO.—Work is under way day and night on the new Fox theatre and the foundation will be in place at an early date. . . . The Temple theatre is installing additional exits and a fireproof backing to the screen. . . . The Consolidated Pictures corporation of California has been incorporated with a capital stock of \$1,000,000 by Henry J. Amigo and Robert A. Peabody. . . . James Woods has completed the redecorating of the Redding. . . . Harry Seipel, well-known exhibitor of Oroville, is recovering from an attack of influenza. . . . The opening of the Setab at Portola a short time ago has led to the closing of the old Portola theatre, formerly conducted by J. D. Austin. . . . Mr. and Mrs. J. D. Seiter have taken over the Selma. . . . The State, suburban theatre conducted by T. & D. Jr., has installed the Vitaphone. . . . Plans are being perfected by Norman Coulter, San Francisco architect, for a \$150,000 theatre to be erected by Fred Stamm in Antioch. . . . West Coast has taken over the Opal at Hollister. . . . The National at Marysville is to be remodeled, as well as the T. & D. theatre building at Salinas.

Pacific Northwest

PORTLAND.—Bert Levey, manager of the Columbia, sprung a nice little surprise for his many friends, when he emulated New York and put on Charlie Chaplin in "The Circus" at 12:15 a. m. Tuesday. Among the guests were the entire cast of The Duffy Players, stock company, together with their mascot, a large St. Bernard. . . . There was an unexpected turn in the middle of the scene where Charlie is flirting with the lion in his cage. When the lion sprang for Charlie, the big St. Bernard also sprang up and with loud barking made a dive for the screen. For the next few seconds all eyes centered on the dog.

St. Louis

ST. LOUIS.—Motion pictures of big game hunting in Africa will be made by Mr. and Mrs. E. H. Steedman, who leave February 1 for the African jungles with their daughter, Miss Almira Steedman. . . . F. J. (Barney) Fegan has been appointed advertising manager for "Patent Might," a new weekly magazine. . . . What is claimed to be the world's largest pipe organ is to be installed by the Wurlitzer company in the William Fox theater. . . . Ben Reingold has been named manager of the Fox exchange. . . . Jimmy Shea is the new manager of FBO's branch. . . . Loew's State has obtained exclusive first-run rights to United Artists productions. . . . Joe Owen is to open a new theatre at Clarksville and has transferred the Owen to D. Middleton. Other transfers are: Opera House at Illmo from John Dohogne to J. P. Lightner, Majestic at St. Louis from Popular Amusement Company to A. T. Pappas.

Kansas City

KANSAS CITY.—Memberships have been coming in at a pleasing rate under the sales arrangement with the exchanges, says President R. R. Biechele of the M. P. T. U. . . . M. B. Shanberg has taken up his duties as head of the Sears-Harding Circuit. . . . Latest victims of bandits are the Broadmour, managed by J. E. Jordan, Jr., robbed of \$111, and the Gillham, where Mrs. E. T. Kelley, ticket seller, was robbed of \$150. . . . Control of the \$250,000 Gillioz theatre at Springfield, Mo., has passed from Universal to Midland. . . . The Palace at Altamont, Kan., has been closed, while the Vista at Alta Vista, Kan., has been rented by J. H. Kincheloe, superintendent of schools, from Mrs. H. Dunlop. . . . H. Bradley Fish has resigned as Fox's branch manager. . . . Ed Alpersen, former Warner Brothers district manager, has been promoted to assistant southern and western division manager.

Milwaukee

MILWAUKEE.—The only atmospheric de luxe theatre on the South Side has opened under the management of W. Van Norman. George Fischer is managing director of the new \$1,000,000 National. Martin Pflug presides over the \$50,000 Barton organ, while Albert A. Ambelang directs the orchestra. A novel feature is a soundproof, glass encased "cry room" where mothers may take their children and still see the photoplay. The room is between the main floor and the balcony. . . . Johnny Perkins, on the Wisconsin theatre stage presentation last week, was master of ceremonies at the Saturday opening of Midwesco Theatres' new \$1,000,000 Capitol theatre. . . . The Alhambra theatre, managed by Fred S. Meyer, invited all whose birthday fell on January 17 to see the show free of charge. This is in honor of Carl Laemmle, whose birthday is on that day. . . . Wauwatosa has been promised its first theatre this year by the Wauwatosa Development Company, including I. V. Brossell, Samuel Pokrass and Jacob Ulevich. . . . Jackie "Hoo" Ray of "Our Gang," in co-operation with the *Wisconsin News*, will film a picture this week in Milwaukee with only children in the cast. . . .

Atlanta

ATLANTA.—That further expansion of Pantages in the South is in contemplation was indicated by a visit here of Alexander Pantages, who spent Sunday with Willard C. Patterson, southern manager of Universal theatres. . . . Colonel Fred Levy is becoming one of the biggest realty men in Louisville. He recently purchased two of the largest office buildings in the city—the Speck and the Marion E. Taylor; and last week he headed a new company which bought the Elks building and hotel. Leo Goldberg is interested with Colonel Levy in the latter enterprise. . . . Billy Rendon, manager of the Hippodrome, has been appointed colonel on the staff of the newly-elected Governor Sampson of Kentucky. . . . Ralph Morrow, district manager in the south for Pathe, has resigned. Other changes announced by Dan Michalove were appointment of Ernest Leeves as Dallas branch manager, succeeding J. L. McKinney, who became short features sales manager.

Oklahoma City

OKLAHOMA CITY.—Otto Rohde is now Warner manager here. . . . W. Z. Spearman is reported to have taken over the Barton and the Kozy at Stroud. Theatre openings include the following: Rex at Waurika by Simpson & Ellison; Rialto at Claude, Texas, by Snodgrass & Mitchell; Galvan at Corpus Christie, Texas, by Rafel Galvan. . . . Purchases include that of the Boulevard at Houston, Texas, by the Port Houston Investment Company; New at Paris, Ark., by Robert Pearson and Ray Gaston; Joyland (now Dixie) at Booneville, Ark., by T. W. Moore. . . . Among those planning to build new theatres are Ross Dornandt at Jacksonville, Texas; Mrs. Rufus Hobbs, \$40,000 house at Alice, Texas; F. W. Curry at San Angelo, Texas, and Lloyd Strait at Carmen, Okla. . . . The Tri-State Theatres, Inc., operating in Arkansas, Tennessee and Mississippi, has the Star at Marked Tree and the Fitten & Blum house at Searcy, Ark., as its latest acquisitions. . . . Remodelings include the Strand at Drumright, Okla., C. H. Hanson's Grand at Wewoka, Okla., and the Capitol at Newport, Ark.

Salt Lake City

SALT LAKE CITY.—The Warner exchange has been moved to 210 East First South street. . . . An Andre Debric high-speed camera is being installed at the University of Utah of this city for scientific investigations. The new camera made expressly for scientific purposes in Paris, will make pictures at a rate varying from 16 to 240 exposures a second and time exposures as desired to one-five-hundredths of a second, it is announced. . . . Neil Shettler is to direct the new orchestra at the Victory theatre. Sell Heaps, organist, left for the Pantages, and Mrs. Jones, former pianist at the Pantages, is to be relief organist at the Victory, according to George E. Carpenter, secretary of the Louis Marcus enterprises and manager of the Capitol. . . . A new producing company has been formed here to be known as the Pioneer Film company. Edward Lewis of this organization has returned from the coast. Two new United Artists salesmen are Maurice Geiger and Ben T. Ritchie.



SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

STARTING TIME

A CHICAGO publication of general circulation has taken by both of its horns the dilemma confronting the theatregoer who likes to see motion pictures from the first. This theatregoer, I think, is not merely legion but unanimous. I, for one, am he, and I think you, if you're honest with yourself, are he also. If you go to a stageplay on time, if you keep your appointments with bankers and landlords, I'm sure of it. To get on:

The publication mentioned above has investigated and obtained the daily hours at which the feature picture is started in each of the principal downtown Chicago theatres. Eight theatres were covered, presumably the eight which show the best pictures. The starting hours thus ascertained were then combined in what is called a "Cinema Time-Table" and that is published for the guidance of readers who elect to arrive at the theatre in time to see their feature pictures from the first. It makes a compact little table, easily referred to, and it can be depended upon to do, with reasonable accuracy, the work for which it is designed. It is now possible for a Chicagoan, downtown, to consult his watch, look at the table and then go directly to a theatre where a feature picture is starting. (The publication also lists the names of pictures showing at the theatres represented in the table.)

All this, of course, is nice for Chicagoans. It doesn't mean anything to the other several million people who share their desire to see pictures from the beginning. And it doesn't explain—as nothing else has ever explained—why motion picture exhibitors, supposedly very bright and intelligent fellows, simply do not list starting time in their advertisement. I may live to learn why this is—rather, why it should be, for I know several reasons why it is—but I doubt it.

I think, perhaps, it is a good idea for each exhibitor who reads this item to take up the matter with his newspaper. He may as well admit, as he already has done in practice, that he isn't going to tell the people, in his ads, when to come to the theatre. He can then explain to the newspaper that, by giving readers this highly interesting information, much worthwhile service can be given the community. It will be a very dumb editor who doesn't see

By T. O. SERVICE

to it that a local time-table is launched. It will mean more prestige for the paper and more attendance for the theatre.

(Exhibitors interested in forwarding the time-table movement locally can obtain name and address of the Chicago publication mentioned above by asking the oversigned for same.)

INCIDENT

A SMARTLY groomed gentleman accompanying a smartly gowned lady come down the aisle of the smart United Artists theatre and pause to enter the row in front of your informant. The smartly uniformed usher clicks heels and announces, "No smoking, please." The smartly groomed gentleman puffs once upon a long and plainly expensive cigar, hands it to the smartly uniformed usher and remarks, "Please take this with you." The usher, bearing the stogy aloft, torch-like, marches militarily up the aisle. The lady and gentlemen seat themselves and mention not at all the valiant defense of the amenities.

TWO-A-DAY

FRANKLY, I am not in favor of two-a-day pictures. I mean, particularly, pictures exhibited in theatres designed for and customarily devoted to stage plays. There are several reasons. The theatres are not picture theatres, and pictures do not look like pictures in them. The exhibition of a picture in these surroundings is cloaked with a lot of blah ceremony which means nothing save that nobody really cares for the idea.

However, with picture exhibition the complex thing it has become in these States, there is a thing or two in favor of the two-a-day idea. Indeed, it would not be hard to propagate a movement with establishment of the two-a-day system as its goal. Perhaps I shall do so, although I doubt it.

The two-a-day plan does get the people in at starting time. It does keep people from walking in front of you just when you don't want your view obstructed. It does get the money in bigger lumps, if not in greater aggregate. If one does not object to a certain amount of

blah ceremony, it makes picturegoing rather easy.

Generally, though, the two-a-day picture is blown up by its sponsors to presumptuous proportions. It falls a corresponding distance upon examination. This would not be the case, of course, if the picture were shown in a genuine motion picture theatre and if the admission were standardized.

I think perhaps it is well to note the fact that theatres exhibiting continuously now charge almost as much as those operating on the two-a-day basis. My hunch is that when the prices become equal, or almost equal, the two-a-day thing is in for a big ride. The way to prevent that, of course, is plain to anybody who ever took the trouble to attend a theatre in addition to running it.

BE HONEST

LAST week I had a refreshing conversation with a boy of 10 years who sat beside me on a long and wholly unavoidable Elevated ride from one theatre to another. The boy began talking and continued, an occasional word of response keeping him on the subject. His discourse ran something like this:

"I don't like movies any more. . . . People ain't like the movies, are they? . . . I mean, always mad and fightin'. . . . Or doin' bad things and gettin' caught and then gettin' away. . . . People ain't that way, the ones I know. . . . People I know work, and go home and listen to the radio, or go to the movies, or sit and talk. . . . People never stay home in the movies."

And so on, with an encouraging word now and then, until I got what I believe to be a child's-eye view of pictures as they are. It isn't much of a view.

It seems, according to the way this boy looked at matters, the pictures aren't doing exactly right by our little world. They're giving out the idea that nobody's normal. The wrongdoer, rightly enough, is pictured as off-center, but the detective who tracks him down, the judge who tries the case, the hero who is vindicated and the heroine who weds him in the fadeout really ought to be fairly normal creatures. Look at

10 pictures and see if, in one of them, the supposedly normal characters really are.

The thing emanates, I suppose, from the idea that all of a picture, not merely one phase of it, ought to be interesting. Perhaps there is truth in this, but there may be doubt as to what constitutes the interesting. The easy way to make a thing interesting, of course, is to distort or disfigure it. In fact, this distorting or disfiguring merely makes the thing engaging, which is a quite different matter.

I believe it is a good idea to pay some attention to such views as those expressed by my young informant. It is a pretty serious matter if we've made the pictures uninteresting to the youngsters. The old die off, and the new old may not fall so hard for a pastime they have learned in youth to despise.

I report the incident without adornment.

"THE GAUCHO"

THAT boy Doug has gone and done it again. I call him boy because none but a boy could dream the dreams that Doug dreams, and none but a boy, a very courageous and confident one, would bank on them to the extent that Doug does. I utter resounding thanks every time I see a new one of these things, thanks that there still is room in Hollywood for an untrammelled imagination and that the possessor of that imagination is possessed also of the means and authority to give it reign. Hail the boy, Doug.

Like all boys, Doug has his overenthusiasms, his too spontaneous reactions to the new and strange. Fortunately, though, these are not serious matters. They lead him, now and anon, to utter newspaper quotes with interesting but not very accurate predictions in them. Like all newspaper quotes, they pass with the day's sun and leave no trace. They may be forgotten, and they may be forgiven a boy who does such free things as "The Gaucho" with a camera.

This latest of Doug's dreams is a spectacular and headlong yarn about a South American bandit (cowboy) who lives to learn what is wrong with his philosophy. It has, even, a plot and a purpose and all of those other items that Fairbanks pictures usually do so very well without. I should have said, had I been asked, that Doug should have nothing to do with a subject of this weight. I should have held out for a lighter topic, a mere sketch of a story adorned plentifully with perches and precipices to afford momentary handholds for the greatest of all catch-as-catch-can actorbats. I should not have guessed—as Doug seems to have guessed very well—that it would take a much heavier story than this to obscure the bounding Doug. I am glad no one asked my advice before going ahead with the production.

I think it is the mental rather than the physical Fairbanks that the widely entertained world applauds. The acrobatics he indulges have been imitated with complete fidelity. In fact, in some cases the athletes aping Mr. Fairbanks' mode have surpassed the original. But nothing

happened about it. No new hero was set up in the place of the old one. I think the reason is that the aping athletes saw only the physical aspect of Mr. Fairbanks' extravagance. I am very sure that no picture made in the Fairbanks mold by other than the original has had the swing, the freedom and the zip (since words of this family are few and futile) that lifts "The Gaucho" off the screen, into a realm of fancy and so on to the plane where it dwelleth alone with its kind as the apotheosis of cinematic entertainment.

If the foregoing is a bit woozily worded, be kind. I seldom explode depthbombs over pictures, for the principal reason, perhaps, that so few of them have depth. Indeed, I doubt that "The Gaucho" has, but I'm very sure it has height and that is even more pleasant. I favor more and more and more of the same dimension.

Lots of other people in the picture, of course, including a new and very fiery young woman whose name I couldn't even pronounce, not to say remember. But a Fairbanks picture is always mainly Fairbanks and in this case more so than ever. If he did not seem to have it securely in his possession I should wish that he might gain the secret of eternal youth and thus assure an endless supply of celluloid dreams to a world that needs them.

"SERENADE"

I AM told that Adolphe Menjou makes four pictures annually. I do not see, then, the reason for casting him in a story so old as this one. It may be, of course, that the aim was to prove even so venerable a yarn susceptible to rejuvenation—a proof that is given, whether or not—but it looks like plain extravagance to throw away one of four annual chances on a thing of this kind. It makes up, of course, as a splendid bit of entertainment. That, I feel, is because Menjou and those who work with him on his pictures could make entertainment out of anything.

This is the very old story about the nice little girl who marries the budding genius and then, as he buds, sits at home while he goes out to his glory and falls for some of its more attractive feminine representatives. As always, the nice little girl pretends to have found a fairly snappy admirer of her own and, again as always, the genius comes back home and everything is all right. What puzzles me about the thing is why they do it so often, when the front page of any newspaper in America, any day, contains a fresh synopsis of equal or greater appeal. Perhaps it's the old psychology to the actor who tells 'em the old jokes because they know when to laugh, but that isn't a very substantial psychology when Mr. Menjou is the actor concerned.

Taking this tattered remains of a story firmly in the left hand—by no means the right—Mr. Menjou and his director seem to have set out with the notion of making a picture in spite of

it. Someone had the bright idea of using musical connotations for captions, an idea admirably capitalized, and someone had the idea of employing trick photographic slants and approaches to make the old stuff seem new. Two good ideas, these, in key with lots of other good ideas that come to light as the picture passes. They make of the tattered plot a new-looking picture; of a new plot they'd have made a masterpiece.

"Serenade," therefore, is a good picture. It disappointed me only in that I expect something better of each new Menjou vehicle. I know the libraries are full to overflowing with stories that no actor in Hollywood save Menjou can get away with in pictures. The thing that irks me is that these, as well as the front-page fiction of the daily press, are left unpictured while Menjou wastes his time making merely good pictures. Something, as King says, ought to be done about this.

WHERE'D THIS COME FROM?

I SAW, at MeVickers recently, a right smart reel in which Mr. Carter DeHaven "impersonated" several prominent film players. In each case, the player to be impersonated stepped in and did the impersonation, producing a nifty reel in every sense of the world. I gather, however, from the presence of Valentino and Arbuckle among those impersonated—by themselves, that the thing has been in existence a long, long time. Where has it been hiding out? And are there any more? And if not, why not?

MOVIETONE NEWS

THE visit to the Monroe (where they were showing "The Gateway of the Moon," discussed in these columns last week), was not without its pleasure. A reel of Movietone News was exhibited, also, and that is considerable something. I find in this reel, I think, the secret of successful sound reproduction, if such a thing there be.

The other sound reproductions I've heard, and I've heard at least enough, have flopped (to my way of thinking) in the matter of perspective. In almost none of them has the sound seemed to come from the spot where its creation was visibly recorded. The closeup, for instance, ruined the whole illusion. Not so in the case of the Movietone newsreel.

One of the most interesting scenes had to do with the testing out of a new locomotive. The thing was shown coming toward the camera, moving away from it, passing it, and then, on a track quite some distance away. In every case the sound perspective was the same as the sight perspective. This is the effect that should have been obtained in the first place and now let's keep it.



NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD and MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaigns.

BABY MINE: Metro-Goldwyn-Mayer comedy-drama, with Karl Dane, George K. Arthur, Charlotte Greenwood, and Louise Lorraine. Directed by Robert Z. Leonard. Released..... Length 5,139.

TYPE AND THEME: Comedy action for the exploitation of the united talents of Karl Dane and George K. Arthur. The plot runs thus: Jimmie and Oswald are college boys. Jimmie makes love to Helen, whose sister, Flo, is an old maid whom he wants off his hands. He compromises Oswald into an engagement. Oswald sees some flowers sent to Flo by another man and leaves, becoming a wrestler. On the eve of his biggest match Jimmie informs him that he's a father, then to make good the ruse, borrows an Italian baby. Flo confesses all and Oswald is pacified.

FINDERS KEEPERS: Universal comedy-drama, with Laura La Plante, John Harron, Edmund Breese, Arthur Rankin, Bill Gorman, Eddie Phillips, and Joe Mack. Directed by Wesley Ruggles. Released February 5. Length.....

TYPE AND THEME: Love frolics in an army camp. Barbara, daughter of Colonel Archibald, has accepted engagement rings from half the regiment. But for Carter, a buck private, she sincerely falls. Then the regiment is ordered to France, and the lovers decide to marry secretly right away. Not to be detected, Barbara dresses as a soldier, but is caught by her father. The colonel also finds the rings and in an anonymous letter induces Barbara to meet him. She takes Carter, who scuffles with the "man" and has Barbara handcuff them together. To be released, the colonel has to permit the wedding.

GATEWAY OF THE MOON, THE: Fox melodrama, with Dolores Del Rio, Walter Pidgeon, Anders Randolf, Ed McNamara, Adolf Millar, Leslie Johnson, and Virginia LaFonde. Directed by John Griffith Wray. Released..... Length.....

TYPE AND THEME: A story of savage intrigue and love in the jungles of Bolivia. There Gillespie, a brute, is chief engineer of a railroad project. Only Toni, his half-caste niece, has any love for him. Wyatt is sent by the company to investigate conditions. Gillespie has an ally, Gottman, take Mortlake, who might tell on him, deep into the jungle to die. Before his death, Mortlake writes a note to Wyatt which an Indian delivers. Infuriated, Wyatt prepares to leave for headquarters to report Gillespie. The latter induces Toni, whose love for Wyatt seems futile, to help him. But it is only in trying to help Wyatt that she helps her uncle. Wyatt is shot by Gottman, who thinks him dead. Finding Wyatt, Toni nurses him back to health and commands his vow of love.

LAST COMMAND, THE: Paramount drama, with Emil Jannings, Evelyn Brent, William Powell, Nicholas Soussanin, and Michael Visaroff. Directed by Josef von Sternberg. Released January 21. Length 8,234.

TYPE AND THEME: An uncommon story. Jannings, as former General Dolgoruchi of Russia, seeks a role in pictures in Hollywood. He is cast as a Russian general. What a jest! For, while he looks at a medal, the picture fades back many years. He protects a girl who has been insulted by his officers. She later tries to kill him for having spoken contemptuously to her comrade. Instead, she returns his love. Then, unbeknown to him, she is killed in a wreck. The Revolution has robbed him of his job. He searches everywhere for her. In Hollywood he meets her comrade, whom he had reproved. He is a director. He casts Jannings as the general. Once more at the head of charging troops, the general relieves his old self. His acting wins the director's admiration. But it is too much. The general collapses and dies.

LEOPARD LADY, THE: Pathe drama, with Jacqueline Logan, Alan Hale, Robert Armstrong, Hedwig Reicher, James Bradbury, Sr., Dick Alexander, William Burt, Sylvia Ashton, Kay Deslys, and Willie Mae Carson. Directed by Rupert Julian. Released January 23. Length.....

TYPE AND THEME: Apes, one notices, have been doing some of our best screen murders, recently. For this ape-murder-mystery story (from the stage play by the same title), Austria is the locale. A certain circus has a reputation of leaving tragedy in its wake, and the Vienna police ask beautiful Paula, leopard trainer, to join the troupe to find the reason why. Because her sweetheart, an actor, needs money, she accepts the deputation and after lively adventures, discovers the murderer to be the ape belonging to Hector, the lion tamer.

LET 'ER GO GALLEGHER: Pather drama, with Junior Coughlin, Harrison Ford, Elinor Fair, Wade Boteler, E. H. Calvert, and Ivan Lebedeff. Directed by Elmer Clifton. Released January 16. Length 5,888.

TYPE AND THEME: Gallegher is an alley kid whose runaway dog leads him to witness a burglary. Callahan, a reporter, is put on the case, but Callahan likes drink even better than reporting, a fact doubly sad because of his engagement to Clarissa. But Gallegher furnishes the evidence that the thief had only four fingers, and with that for a clue, he and Callahan hunt down the thief, an achievement which brings the romance out all right, too.

PERFECT GENTLEMAN, A: Pathe comedy, with Monty Banks, Henry Barrows, Ruth Dwyer, Arthur Thalasso, Jazel Howell, Agostino Borgato, Mary Foy, Ernie Wood, Sid Crossley, and Jackie Coombs. Directed by Clyde Bruckman. Released January 15. Length 5,626.

TYPE AND THEME: This is farce-comedy adapted to the special talents of the well-dressed Monty Banks. On his way to marry Helen, he is injured while repairing a blowout. Whiskey revives him and also makes him too drunk to be accepted as the bridegroom. Cooper, an unsuccessful suitor, intends sailing for South America with money stolen for some revolutionists. His idea is to have Monty sail with his ticket but not with the money. Monty inadvertently sails with both. On the same ship are Helen and her father, off, like Monty, to forget recent events. Monty continues to get into trouble but ultimately outwits the enraged revolutionists and reinstates himself as Helen's prospective husband.

SHIELD OF HONOR, THE: Universal melodrama, with Neil Hamilton, Dorothy Gulliver, Ralph Lewis, Nigel Barrie, Claire MacDowell, Fred Esmelton, Harry Northrup, Thelma Todd, David Kirby, Joe Girard, William Blakewell, and the dog Hank. Directed by Emory Johnson. Released..... Length 6,172.

TYPE AND THEME: The tale of a thief and a policeman. The police department has acquired an aviation division, of which Policeman Jack MacDowell is to be first flying officer. At the inaugural ceremonies, Jack meets Gwen O'Day, daughter of a wealthy jeweler. It transpires that O'Day is being systematically robbed, and he gets Jack to solve the mystery. When Jack's father is retired from the force, he assists Jack, and together they fasten the crime upon O'Day's business advisor. The climactic thrills ultimately place Gwen and Jack in each other's arms.

THAT CERTAIN THING: Columbia comedy-drama, with Viola Dana, Ralph Graves, Burr McIntosh, Aggie Herring, Carl Gerard, and Sydney Crossley. Directed by Frank Capra. Released..... Length.....

TYPE AND THEME: A warm-hearted, comforting story of true hearts that win out against adversity, smiling, of course, right down to the happy, happy ending. Molly supports her family by working in a cigar stand, longing, meanwhile, for a rich husband. She gets him in Andy, son of a restaurant chain owner. They start out in luxury, then Andy is cut off. Undaunted, he gets a job as a day laborer to support his wife, and it is in overhearing his fellow workmen complain of his father's restaurants that he gets the idea of making a business out of the excellent lunches that Molly puts up for him. The Molly Box Lunch Company is launched, and proves so successful that Andy's father comes to buy it. He is so pleased with Molly that he tells Andy he should have married a girl like her. Then they tell him the wonderful truth.

WHAT PRICE BEAUTY? Pathe drama, with Nita Naldi, Pierre Gendron, Dolores Johnson, Virginia Pearson, Myrna Loy, Sally Winters, La Supervia, Marilyn Newkirk, Victor Potel, Spike Rankin, Templar Saxe and Leo White. Directed by Thomas Buckingham. Released January 22. Length 5,000.

TYPE AND THEME: This is a story about Mary (Miss Johnson) though Rita (Miss Naldi) is the premiere role. Perhaps because Rita is a practiced charmer, and Mary only a novice. Mary works in a beauty parlor, where she falls in love with the manager, Clay. Rita, also fancying Clay, works her magic upon him—clothes, exotic perfumes, and that sort of thing. Mary is left to dream of what might have been—herself with Rita's sophisticated lure and Clay as her gallant defender. But awaking, she finds that after all her natural beauty is best, for does it not win Clay's love?

WOMAN WISE: Fox comedy-drama, with William Russell, June Collyer, Walter Pidgeon, Theodore Kosloff, Raoul Paoli, Ernest Shields, and Duke Kahanamoku. Directed by Albert Ray. Released January 8. Length 5,050.

TYPE AND THEME: In this one the hero does not win the girl—and doesn't mind a bit. His name is Brad, Brad Wilson, and he's sojourning in Persia seeking more light affairs with women. One day he hears a woman, who is being escorted by two eunuchs, cry for help. He dashes to her relief and is joined by the American consul, Gage. The woman proves to be the pasha's new wife. Brad goes to live at the consulate, Gage being a confirmed bachelor. But an assistant comes, Joan, and she starts changing methods at the consulate. Brad is fascinated by her, but Gage is contemptuous, though it is plain he is falling for her. Then the pasha's henchmen attack the consulate and a lively fight ensues, in which the pasha is killed. Gage and Joan vow their love and Brad rides away, playing on his harmonica, "I learned about women from her. . . ."

Your Classified Ad Will Do the Work!

Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and also in solving many another problem that seemed difficult. The rates are but 10c per word. See this week's classified page. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.



PRESS SHEETS

BRANDED SOMBRERO, THE (Fox): A suggestion for a coupon stunt, is to give out small slips or cards carrying an ad cut and catch line copy. In one corner is imprinted a single letter taken from the title. Free admission is given to those persons who bring a complete set of cards whose letters spell out the name of the picture. You can limit the number of free admissions in the following manner: To give you a total of 5,000 cards the printer turns out 400 cards carrying each of the letters in the title, except the letter "M." Of these only 25 are printed. In that way there can be only 25 winners of free admission.

BURNING UP BROADWAY (Sterling): Get the police department to cooperate with you in a "You Can't Win" campaign, referring to crooks, or even to speeders, if your town has a lot of transient traffic. Put up signs with "You Can't Win! 'Burning Up Broadway' Tells Why. See it at the.....theatre (Date)." Hire someone to dress as a devil and to parade the town with a sign on his back saying: "Burning Up Broadway." The flaming appearance of the devil will put over the "Burning Up" allusion.

CHICAGO (Pathe): Posters and heralds can be distributed about the town, some can be placed on taxicabs or streetcars announcing that "If you want to see 'Chicago' now on view or soon to be shown at the.....theatre we will take you there, Fare....." The idea can be employed to advantage in various ways, notably throwaways announcing that "If you can't go to Chicago, see the picture at the.....Theatre. You will save time and money by doing this. Give a prize for the best essay on "Is jazz life, as seen in 'Chicago' harmful to society?" Also you may have teasers with "No law students need go to Chicago to study legal procedure in criminal courts. See 'Chicago' at the.....Theatre and save money and time. . . . Have the representatives of Chicago Business houses display stills from the picture in their windows. Another suggestion for a contest is to have the people guess the name of the cigarettes smoked by the leading actors in "Chicago" and offer a prize for the winner.

FINDERS KEEPERS (Universal): Tie up with your song dealer, getting him to put his entire window with a display of the song, "Finders Keepers." Also put a display of press sheets in the window. . . . Play the song during the showing of the picture and also throughout the previous week, announcing it by means of a slide. . . . Put on a presentation, offering a prize for the one who sings the song the best. . . . If there is a radio station in your town try to get a song pluggler and put it on the air. . . . You can also offer a slight reduction in price for all those who bring along a copy of the song, splitting

the expense with the song dealer. Display the sheet music in your lobby also. . . . A suggestion is to have heralds scatter about the town announcing awards to those with certain tickets. . . . Have a box in the lobby of the show and all with winning tickets can pick their awards from the box. Put a sign on the box "Finders Keepers." Have local merchants donate prizes as advertisements.

GATEWAY OF THE MOON, THE (Fox): This stunt may work for the opening night or may continue throughout the run. Tie up with a dealer for the Moon car and have him call for the people who wish to attend the picture. Naturally the salesman will try to make a sale for his car. Signs can be carried on the car telling of taking the people to the show. A suggestion for a sign is as follows: "The Gateway of the Moon leads to pleasure and comfort at (Dealer's Name) and the.....Theatre" or, "Have You Any Troubles? Lose them at 'The Gateway of the Moon,' to be at the.....theatre (Date)."

LAST COMMAND, THE (Paramount): Scatter teasers all over the town with "The Last Command" printed on them. Also tie up with the newspaper, and announce a prize for the best essay of 100 word length on the subject "What Makes Emil Jannings a Great Actor?" or "Why Emil Jannings Is My Favorite Actor?" Offer a second prize for the best essay on "What I Believe to Be the Most Famous Last Command" . . . Send postcards to those on your mailing list. A suggestion for copy is "Emil Jannings will appear at the.....theatre in 'The Last Command' on (Date). Our command to you, if you enjoy a real picture, is to see it. Sincerely, the management."

LEOPARD LADY, THE (Pathe): Have a man, made up as a clown, parade through your streets beating a drum and followed by several children bearing banners with the name "The Leopard Lady" and dates of the showing. Place stills depicting scenes in the production in the show windows of your local merchants and tie them up with your forthcoming showings. Offer a prize for the best essay on the general topics—"The Circus—is public interest waning?" "Will photoplays like 'The Leopard Lady' keep that interest alive?" "Are animal pictures popular?"

PERFECT GENTLEMAN, A (Pathe): Every man's store and haberdashery offers tie-ups for window displays, black and white photos and cut-outs from the posters. Similar tie-ups and window displays are possible with nearly every merchant in town—cigar stores, candy stores, newsstands, florists and even bootblacks. A copy suggestion for window

displays is as follows: "Every gentleman is polished! . . . See Monty Banks in 'A Perfect Gentleman.'" You can also send out cards to your patrons with a black hand on the front. On the back of the card should be "No perfect gentleman would have a hand like this—But you should see Monty Banks' idea of 'A Perfect Gentleman' to be shown at the..... Theatre (Date)."

SHIELD OF HONOR, THE (Universal): Teasers can be thrown about the town with "You Can't Win! for the wearers of 'The Shield of Honor' are always on the job." On the reverse side can be printed "You Can Win an evening of entertainment by seeing 'The Shield of Honor' at the..... Theatre (Date)." . . . Have buttons or banners made with the following: "Are you worthy of wearing 'The Shield of Honor?' If so see it at the..... Theatre (Date)." Dress your ushers and doorman as much like policemen as possible. This will create a lot of attention and will advertise the picture. . . . Also give a prize for the best essay on "Does this town need aerial policemen? If so, see how they work in 'The Shield of Honor!'"

THAT CERTAIN THING (Columbia): Have posters printed with "Have You 'That Certain Thing'?" or, "What is 'That Certain Thing?'" Find out at the.....theatre (Date)." Have signs put in various parts of the town with "Go Two Blocks East" and find "That Certain Thing" or in other places you can say, "Only.....more feet and you will see 'That Certain Thing.'" Also if there is a box lunch concern in your town you can arrange for them to insert heralds in each box with " 'That Certain Thing' is coming" printed on them.

WHAT PRICE BEAUTY (Pathe): Suggestions for teaser ad copy are: "Did you pay the price of beauty? If so how? See 'What Price Beauty' at the.....theatre (Date)." Or, "What is the secret of the French called the 'Fatal Gift?'" Nita Naldi demonstrates it in 'What Price Beauty,' which is to be shown at the.....theatre (Date)."

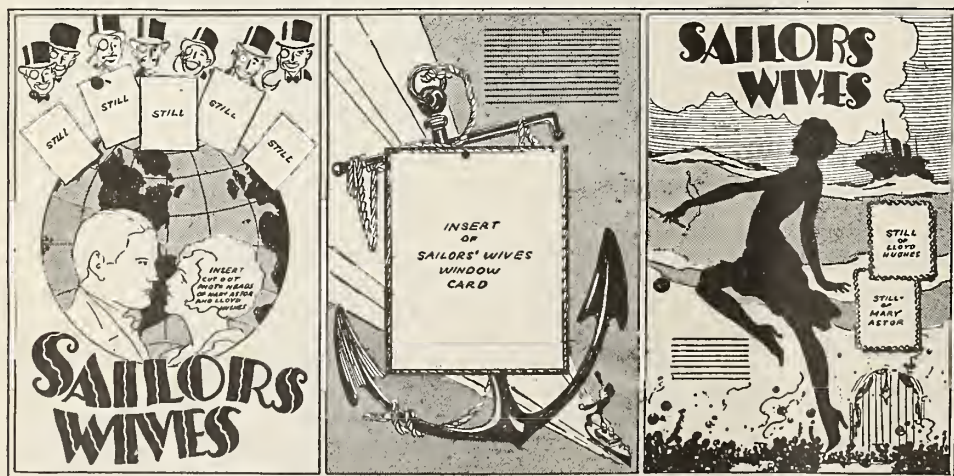
WOMAN WISE (Fox): The title "Woman Wise" offers a chance for co-operative newspaper advertising, taking up a single page or a double truck. A large scenic cut is sawed into segments, one part to go in each ad on the page. Readers are offered a prize for re-assembling the pieces to make the complete picture. The entrants must number each piece to indicate which ad it came from and tell the name and address of the advertiser, as well as his slogan if he has one. Get the merchants to put a window display to tie up with their advertising. Lobby displays, insert cards, and cutouts will help dress the windows. Local conditions will suggest changes. Copy like the following should top the page. . . . "What the 'Woman Wise' Buys and Where."

LEOPARD LADY, THE (Pathe): This is a story of circus life. Wherever the circus goes, a murder is committed, therefore play up the mystery angle by having the following copy printed for throwaways: "Reward—A substantial sum will be paid for the arrest and conviction of 'The little old woman' suspected for the murder of Frau Holweg. . . . For particulars see 'The Leopard Lady' at the.....theatre (date)." "Wanted—Information regarding the whereabouts of 'the little old woman,' who is suspected of murdering several persons within the last month. For description see 'The Leopard Lady,' coming to the.....theatre (date)." "Warning—A circus is coming to town and will be seen at the.....theatre (date) where you will see the 'Leopard Lady.' Be careful! An ape disguised as an old woman may approach you. If so notify the police at once."

NOOSE, THE (First National): Print bluff summons reading, "You are hereby notified to appear as a witness at the trial of the state of (insert name of your state) vs. Nickie Elkins, for the murder of Buck Gordon," and on the reverse side of this summons print a press sheet cut with some of the copy, adding "And this trial is only one of the dramatic and thrilling episodes of 'The Noose,' which will be shown at the..... theatre next..... (date)." For some unusual publicity, if you live near a prison, try to arrange with the warden to show the film to the prisoners, and have them write the answer to the question "Should Nickie Elkins Have Told the Truth?" Try to get written endorsement of the film from the police commissioner, being sure to use his letter in your ads. Get a man dressed in convict clothes (that is, black and white striped trousers and jacket) and have him patrol the front of the theatre, or the whole town, with a gun or a long handled stone hammer over his shoulder.

ONE GLORIOUS SCRAP (Universal): Organize a "Thrill Feature Club" among the school children, but be sure that you put it over in the right way or it will not be an asset to your theatre.

SUGGESTIONS FOR LOBBY CARDS



Fresh, attractive lobby displays of stills are long established as highly important "draws." The cards above, prepared by First National for "Sailors' Wives," show how stills can be displayed in unique patterns, augmenting the picture appeal with the old reliable appeal of novelty.



QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of picture:

- C—Comedy
- D—Drama
- R—Romance
- F—Farce
- M—Melodrama
- W—Western

My—Mystery

Where the picture is a comedy-drama, comedy melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Review" column are those of the issues of Moving Picture World in which the pictures were reviewed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of EXHIBITORS HERALD in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which this information will be printed.

Title	Players	Length	Released	New Pictures	Reviews
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Columbia

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Alias the Lone Wolf (D)	Lytell-Wilson	5831	Aug. 22	Jan. 7	Oct. 1
Blood Ship, The (M)	Bosworth-Logan	6843	Aug. 10	Dec. 3	July 23
By Whose Hand? (MyD)	Cortez-Gilbert	5432	Sept. 15	Dec. 31	
College Hero, The (CD)	Agnew-Garon	5628	Oct. 9		
Fashion Madness	Windsor-Howes	5513	Dec. 8	Jan. 14	Jan. 14
Isle of Forgotten Women (D)	Tearle-D. Sebastian	5645	Sept. 27	Dec. 3	
Lone Wolf Returns (M)	Lytell-Wilson	5750			July 31
Opening Night, The (D)	Windsor-J. Bowers	5524	Nov. 14		
Pleasure Before Business (F)	Davidson	5569			May 14
Sally in Our Alley (M)	Mason-Allen	5892	Sept. 3	Jan. 14	
Screen Snapshots		1000			Aug. 28
Siren, The	T. Moore-Revier	5996	Dec. 20	Jan. 21	Jan. 21
Stage Kisses (D)	Harlan-Chadwick	5435	Nov. 2	Jan. 7	
Stolen Pleasures (CD)	Revier	5054			
Sweet Rosie O'Grady (CD)	Mason	6108			Oct. 2
Tigress, The (M)	Holt-Revier	5357	Oct. 21		
Wandering Girls (CD)	Revier-Agnew	5426			
Warning, The (M)	Holt-Revier	5791	Nov. 26	Dec. 3	
1928					1928
Lady Raffles	Taylor-Drew		Jan. 25		
So This Is Love	Mason-Collier		Feb. 6		
That Certain Thing	Dana-Graves	6047	Jan. 1		
Wife's Relations, The	Mason-Glass		Jan. 13		

Cranfield & Clarke, Inc.

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Real Charleston	Lesson Novelty	2000			Apr. 24
Angelus, The (D)		2000			May 15
Wooden Shoes	International				May 8

Emblem Films

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Husbands or Lovers	Jannings	6250			Dec. 3

Excellent

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Back to Liberty	Walsh-Breese	5980	Nov. 10		
Bowery Cinderella (M)	O'Malley-Hulette	6900	Nov. 1		Nov. 26
Broadway Madness	De La Motte-Kelth	6300	Oct. 1		
Nest, The (D)	Frederick-Herbert	7393	Aug. 1		
Satan and the Woman	Windsor-C. Keefe	6900	Dec. 20		
Stronger Will, The	Percy Marmont				
Your Wife and Mine (F)	Phyllis Haver	5867	Sept. 1		

F B O

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Afame in the Sky (M)	Luden-Lynn		Dec. 18	Dec. 10	
Bandit's Son, The (W)	Bob Steele	4765	Nov. 20	Dec. 10	
Breed of Courage (D)	Ranger	4910	Aug. 7		
Boy Rider, The (W)	Buzz Barton	4858	Oct. 23	Dec. 3	Oct. 8
Cherokee Kid, The (W)	Tyler-Lynn	4837	Oct. 30	Nov. 26	
Clancy's Koshier Wedding (CD)	George Sidney	5701	Sept. 17		Sept. 10

Title	Players	Length	Released	New Pictures	Reviews
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Coward, The (D)	Warner Baxter	5093	Aug. 21		Sept. 10
Desert Pirate (W)	Tom Tyler	4754	Dec. 25	Dec. 24	
Don Mike (RD)	Fred Thomson	5723			Mar. 5
Flying U Ranch, The (W)	Tom Tyler	4913	Sept. 4		
Gambler's Game, The (W)	Tom Tyler		Oct. 30		
Gingham Girl, The (C)	Lois Wilson	6300	Oct. 2	Nov. 26	July 30
Great Mail Robbery, The (M)	Von Eltz-Nelson	6507	Aug. 15		July 2
Harvester, The (D)	Orville Caldwell	7014	Nov. 23	Nov. 19	Nov. 19
Hook and Ladder No. 9 (D)	Ed Hearne	5240	Nov. 13	Dec. 3	Nov. 26
In a Moment of Temptation (M)	Kit Guard	5665	Sept. 18		Dec. 10
Jake the Plumber (C)	Jesse De Vorka	5186	Oct. 16	Dec. 3	
Judgment of the Hills (D)	Darro-Valli	6481	Nov. 6	Nov. 12	Aug. 20
Lightning Lariats (W)	Tyler	4536			Jan. 22
Little Mickey Grogan (D)	Frankie Darro	6515	Dec. 27	Dec. 17	
Loves of Ricardo (D)	Beban			Dec. 31	
Magic Garden (D)		6807			Feb. 26
Mojave Kid, The (W)	Bob Steele	4924	Sept. 25		Aug. 6
Moon of Israel (D)	Maria Corda	6680			July 9
Mother (D)	Belle Bennett	6885			Mar. 19
Moulders of Men (M)	Frankie Darro	6412			Apr. 9
Naughty Nannette (CD)	Viola Dana	4949			May 9
Not for Publication (M)	Ralph Ince	6140	Aug. 31		July 23
Outlaw Dog (M)	Ranger	4721			Apr. 23
Racing Romeo (D)	Red Grange			Dec. 10	
Ranger of the North (D)	Ranger	4941	Oct. 9	Dec. 3	
Shanghai Kid (M)	Ralph Ince	6004	Oct. 19	Dec. 3	Aug. 20
Silver Comes Thru	Thomson	5476			May 23
Slingshot Kid, The (M)	Buzz Barton	4886	Dec. 4	Dec. 10	
Sonora Kid (W)	Tyler	4595			Mar. 5
South Sea Love (D)	Patsy Miller	6388	Dec. 10	Nov. 12	
Swift Shadow, The (D)	Ranger	4892	Dec. 11	Dec. 10	
Tarzan and the Golden Lion	A Jungle Fantasy	5807			Apr. 2
When the Law Rides (W)	Tyler-Darro			Dec. 24	
1928					1928
Alex the Great (M)	Skeets Gallagher		May 13		
Bantam Cowboy (W)	Buzz Barton		Aug. 12		
Beyond London's Lights (M)	Lee Shumway		Mar. 18		
Breed of the Sunsets (W)	Bob Steele	4869	Apr. 1		
Chicago After Midnight (M)	Ince-Mendez	6249	Mar. 4	Jan. 21	
Coney Island (D)	Lois Wilson		Jan. 13	Dec. 17	
Crooks Can't Win (D)	Thelma Hill		Apr. 7		
Dead Man's Curve (D)	Fairbanks, Jr.	5511	Jan. 15	Dec. 17	
Devil's Trade Mark (D)	Belle Bennett		May 28		
Dog Justice (D)	Ranger		June 10		
Driftin' Sands (W)	Bob Steele	4770	Jan. 1	Dec. 17	
Fangs of the Wild (D)	Ranger	4578	Feb. 5	Jan. 21	
Fightin' Redhead (W)	Buzz Barton		July 1		
Freckles (D)	Stratton-Fox, Jr.	6131	Mar. 21		
Her Summer Hero (CD)	Blane-Trevor	5146	Feb. 12	Jan. 21	
Legionnaires in Paris (C)	Cooke-Guard		Jan. 31	Dec. 10	
Law of Fear (D)	Ranger		Apr. 8		
Little Buckaroo (W)	Buzz Barton	4770	Mar. 11		
Little Yellow House, The (D)			Apr. 24		
Loves of Ricardo (D)	George Beban	5181	June 17		
Man in the Rough (W)	Bob Steele		May 20		
Phantom of the Range (W)	Tom Tyler	4781	Apr. 22	Jan. 21	
Pinto Kid, The (W)	Buzz Barton		Apr. 29		
Red Riders of Canada (M)	P. R. Miller	6419	Apr. 15	Jan. 21	
Riding Renegade (W)	Bob Steele	4725	Feb. 19		
Sally of the Scandals (M)	Bessie Love		July 15		
Skinner's Big Idea (M)	Bryant Washburn		May 11		
Texas Tornado (W)	Tom Tyler	4976	Feb. 26		
Trail of Courage, The (W)	Bob Steele		July 8		
Wallflowers (D)	Trevor-Scott		Feb. 16		
Wizard of the Saddle (W)	Buzz Barton		Jan. 22	Dec. 24	
When the Law Rides (W)	Tom Tyler	4898	June 24		

First Division

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Comrades	Costello-Hughes	5400	Jan. 1		
Death Valley (W)	Carroll Nye	5960	Sept. 1		Aug. 20
Eager Lips	Garon	5600	Oct. 1		
Finnegan's Ball (C)	Mack Swain	5900	Sept. 15	Jan. 7	
Ladies at Ease (CD)	Garon-Short	5500	Nov. 15		Oct. 15
Ladybird	Compson	5700	Aug. 1		
Naughty	Garon	5750	Nov. 1		
Polly of the Movies	Short-Robards	6700	Oct. 15	Jan. 7	
Ragtime (D)	De La Motte	6700	Sept. 1	Nov. 26	Sept. 3

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Includes entries like 'Return of Boston', 'Blackie (D)', 'Say It With Diamonds', 'Temptations of a Shop Girl'.

First National

Table listing film titles and release dates for First National, including 'All Aboard (C)', 'American Beauty (CD)', 'An Affair of the Follies (D)', 'Breakfast at Sunrise (CD)', 'Broadway Nights (D)', 'Camille (D)', 'Convoy (D)', 'Crystal Cup, The (D)', 'Dance Magic (D)', 'Drop Kick, The (D)', 'Easy Pickings (MyM)', 'Framed (D)', 'Gorilla, The (My)', 'Gun Gospel (W)', 'High Hat (CD)', 'Her Wild Oat (C)', 'Home Made (C)', 'Lady in Ermine, The (D)', 'Life of Reily, The (C)', 'Lonesome Ladies (CD)', 'Long Pants (C)', 'Lost at the Front (C)', 'Love Mart, The (D)', 'Lunatic at Large, The (C)', 'Masked Women, The (D)', 'McFadden's Flats (C)', 'Naughty But Nice (C)', 'Notorious Lady, The (D)', 'No Place to Go (C)', 'Orchids and Ermine', 'Patent Leather Kid, The (D)', 'Perfect Sap, The (CD)', 'Poor Nut, The (C)', 'Prince of Head Waiters (D)', 'Red Raiders, The (W)', 'Rose of the Golden West (D)', 'Sea Tiger, The (D)', 'See You in Jail (C)', 'Smile, Brother, Smile (C)', 'Stolen Bride, The (D)', 'Sunset Derby (D)', 'Texas Steer, A (CD)', 'Tender Hour, The (D)', 'Three Hours (D)', 'Three's a Crowd (C)', 'Twinkletoes (D)', 'Valley of the Giants (D)', 'Venus of Venice (CD)', 'White Pants Willie (C)'.

Fox

Table listing film titles and release dates for Fox, including 'Ankles Preferred (CD)', 'Arizona Wildcat, The (W)', 'Auctioneer, The', 'Blackjack (W)', 'Blood Will Tell (W)', 'Broncho Twister (W)', 'Cameo Kirby (D)', 'Chain Lightning (W)', 'Circus Ace, The', 'Cradle Snatchers (FC)', 'Come to My House (CD)', 'East Side, West Side (D)', 'Gay Retreat, The (C)', 'Good as Gold (W)', 'Heart of Salome (MyR)', 'High School Hero (C)', 'Hills of Perill (W)', 'Honor First (D)', 'Is Zat So? (CD)', 'Joy Girl, The (CD)', 'Ladies Must Dress (CD)', 'Last Trail (W)', 'Love Makes 'Em Wild (D)', 'Loves of Carmen (D)', 'Madame Wants No Children', 'Marriage (D)', 'Monkey Talks (D)', 'Music Master (D)', 'One Increasing Purpose (D)'.

Table listing film titles and release dates for various exhibitors, including 'Outlaws of Red River (W)', 'Paid to Love (D)', 'Pajamas (CD)', 'Publicity Madness (CD)', 'Rich But Honest (CD)', 'Secret Studio, The (CD)', 'Seventh Heaven (R)', 'Shame (M)', 'Silk Legs (CD)', 'Silver Valley (W)', 'Singed (D)', 'Slaves of Beauty (D)', 'Stage Madness (D)', 'St. Almo (M)', 'Sunrise (D)', 'Tumbling River (W)', 'Truxton King', 'Two Girls Wanted (CD)', 'Upstream (D)', 'Very Confidential (CD)', 'War Horse (W)', 'What Price Glory (CD)', 'Whispering Sage (W)', 'Wizard, The (MyD)', 'Wolf Fangs (D)'.

Table listing film titles and release dates for various exhibitors, including 'Branded Sombrero, The (W)', 'Escape, The (D)', '\$5,000 Reward (W)', 'Daredevil's Reward (W)', 'Fletwing (D)', 'Gateway of the Moon, The (D)', 'Girl in Every Port, A (CD)', 'Holiday Lane', 'Horseman of the Plains (W)', 'Love Hungry (CD)', 'Sharp Shooters (CD)', 'Soft Living (CD)', 'Wild West Romance (W)', 'Woman Wise (CD)'.

Gotham

Table listing film titles and release dates for Gotham, including 'Blondes by Choice (C)', 'Cheer Leader, The (CD)', 'Frisco Nights (D)', 'Final Extra (M)', 'Girl from Rio, The (D)', 'Heroes of the Night (M)', 'Rose of Kildare, The (D)', 'Satin Woman, The (D)'.

Krelbar Productions

Table listing film titles and release dates for Krelbar Productions, including 'Broadway After Midnight'.

Metro-Goldwyn-Mayer

Table listing film titles and release dates for Metro-Goldwyn-Mayer, including 'Adam and Evil (CD)', 'Adventurer, The (W)', 'After Midnight (D)', 'Annie Laurie (D)', 'Becky (CD)', 'Ben Hur (M)', 'Big City (D)', 'Big Parade, The (M)', 'Body and Soul (D)', 'Bridal Night, The', 'Bugle Call, The (D)', 'Buttons (CD)', 'Callahans and Murphys (CD)', 'Captain Salvation (M)', 'Certain Young Man, A (D)', 'Cossack, The (D)', 'Dem-Bride (CD)', 'Enemy, The (D)', 'Fair Co-ed, The (CD)', 'Foreign Devils (W)', 'Frisco Sally Levy (C)', 'Garden of Allah, The (D)', 'In Old Kentucky (D)', 'Law of the Range, The (W)', 'Little Journey (CD)', 'London After Midnight (D)', 'Lovers (D)', 'Lovellon, The', 'Man, Woman and Sin (D)', 'Mockery (M)', 'Mr. Wu (M)', 'Patsy, The (CD)', 'Quality Street', 'Red Mill (C)', 'Road to Romance, The (D)'.

Title	Players	Length	Released	New Pictures	Reviews
Rookies (C)	Dane-Arthur	6640	Apr. 30		May 9
Rose Marie (CD)	J. Murray-Crawford				
Show, The (M)	Gilbert-Adoree	6309	Jan. 22		Mar. 19
Slide, Kelly, Slide (CD)	Haines-O'Neil	7865	Mar. 20		Apr. 2
Spillers of the West (W)	McCoy-Daw	6280	Dec. 10		Dec. 24
Spring Fever (C)	William Haines	6705	Oct. 22	Nov. 12	Dec. 10
Taxi Dancer (D)	Crawford-O. Moore	6203	Feb. 5		Mar. 12
Tea for Three (C)	Cody-Pringle	6273	Dec. 10	Dec. 24	Nov. 12
Thirteenth Hour, The (D)	Lionel Barrymore	5252	Nov. 26	Dec. 3	Dec. 3
Tillie the Toller (C)	Davies	6160	May 21		June 11
Twelve Miles Out (M)	Gilbert	7899	July 9		July 30
Understanding Heart (D)	Crawford	6657	Feb. 26		May 14
Unknown, The (M)	Chaney	5517	June 4		June 13
1928					
Baby Mine	Arthur-Dane		Jan. 21		
Big City, The	Chaney-Compton-Day		Feb. 18		
Bringing Up Father	Farrell-Moran-Olmsted		Mar. 24		
Cossacks, The	Adoree-Gilbert-Torrence		Apr. 14		
Crowd, The	Boardman-Murray-Roach		Mar. 3		
Divine Women	Garbo-Hanson-Sherman		Jan. 14		Jan. 21
Enemy, The	Gish-Dane-Forbes		Feb. 18		
Forbidden Hours (D)	Novarro-Adoree		Jan. 7		
Latest from Paris, The	Shearer-Forbes		Feb. 4		
Laugh Clown Laugh	Chaney-Murphy-Hisle		Apr. 7		
Law of the Range	McCoy-Crawford		Jan. 21		
Love	Garbo-Gilbert		Jan. 2		Jan. 14
Patsy, The	Davies-Caldwell-Gray		Mar. 17		
Rose Marie	Crawford-Murray		Feb. 11		
Smart Set	Haines-Day-Holt-Bosworth		Feb. 25		
Student Prince, The (R)	Novarro-Shearer	9566	Jan. 25		Sept. 24
Under the Black Eagle	Forbes-Day-Fairbanks, Dog-Flash		Apr. 21		
West Point (CD)	Haines-Crawford	8134	Jan. 21		Jan. 21
Wickedness Preferred	Cody-Pringle		Jan. 28		
Wyoming	McCoy-Sebastian		Mar. 24		

Paramount

Title	Players	Length	Released	New Pictures	Reviews
1927					
Afraid to Love (C)	Vidor	6199	Apr. 9		Apr. 23
Barbed Wire (D)	Negri-Brook	6951	Sept. 10		Aug. 13
Bean Geste (M)	Colman-N. Beery		Aug. 1		
Blind Alleys (M)	Meighan	5597	Mar. 12		Mar. 5
Blonde or Brunette? (C)	Menjou	5878	Jan. 24		Jan. 15
Cabaret (CD)	Gilda Gray	7175	Mar. 26		May 9
Casey at the Bat (C)	W. Beery	6040	Mar. 5		Apr. 16
Chang (D)	Jungle Life	6536	Sept. 3		May 2
Children of Divorce (D)	Bow	6871			May 2
City Gone Wild, The (M)	Meighan-Millner	5408	Nov. 12		Dec. 10
*Covered Wagon, The (M)	Kerrigan-Wilson	7447	Aug. 6		
Evening Clothes (C)	Menjou	6287	Mar. 19		Apr. 9
Fashions for Women (CD)	Ralston	6298	Mar. 26		Apr. 9
Fireman Save My Child (C)	Beery-Hatton	5399	Aug. 1		Dec. 10
Gay Defender, The (CD)	Richard Dix	6376	Dec. 10		Nov. 12
Gentleman of Paris, A (CD)	Menjou-O'Hara	5927	Oct. 15		Oct. 8
Get Your Man (CD)	Clara Bow	5880	Dec. 10	Jan. 7	
Honeymoon Hate (CD)	Florence Vidor	5415	Dec. 3	Dec. 31	Dec. 17
Hotel Imperial (D)	Negri	7091	Feb. 26		Jan. 8
Hula (CD)	Bow-Brook	5862	Aug. 27		Sept. 10
It (C)	Clara Bow	6542	Feb. 19		Feb. 12
Jesse James (D)	Fred Thomson	8656	Oct. 22		Oct. 22
*Kid Brother (C)	Lloyd	7654	Oct. 4		Jan. 2
Kiss in a Taxi (C)	Daniels	6429	Feb. 26		Apr. 2
Knockout Reilly (CD)	Dix	7080	Apr. 16		Apr. 23
Last Waltz, The (D)	Special Cast	6940	Nov. 26		Nov. 19
Let It Rain (C)	MacLean	6052	Jan. 3		Mar. 12
Love's Greatest Mistake (CD)	Brent	6000	Feb. 12		Feb. 26
Man Power (D)	Dix	5617	July 9		Aug. 6
Mme. Pompadour (D)	Moreno-D. Gish	7180	Aug. 13	Nov. 26	Aug. 6
Metropolis (D)	Special Cast	8039	Aug. 13		Mar. 12
New York (M)	Cortez-Wilson	6877	Feb. 5		Feb. 5
Nevada (W)	Cooper-Todd	6258	Sept. 10		
Now We're in the Air (C)	Beery-Hatton	5798	Oct. 22		Dec. 17
One Woman to Another (CD)	Vido-Shotwell	4022	Sept. 24		Sept. 24
Open Range (W)	Lane Chandler	5599	Nov. 5		
Paradise for Two (C)	Dix-Bronson	6187	Jan. 17		Jan. 29
Potters (CD)	W. C. Fields	6680			Jan. 22
Ritz (CD)	Bronson	5306	Apr. 9		June 25
Rolled Stockings (CD)	Hall-Brook	6247	Jan. 18		July 30
Rough House Rosie (C)	Bow	5952	May 14		June 4
Rough Riders, The (D)	Astor-Farrell	9443	Oct. 1		Mar. 19
Rubber Heels (FC)	Ed Wynn	5614	June 11		July 16
Running Wild (C)	Fields-Brian	8368	Aug. 20		June 18
Senorita (F)	Daniels	6634	Apr. 30		May 14
Serenade (D)	Menjou-Wray	5209	Dec. 24	Jan. 14	
Service for Ladies (C)	Menjou-Carver	6170	Aug. 6		Sept. 3
Shanghai Bound (D)	Dix-Brian	5515	Oct. 15	Dec. 31	Nov. 12
She's a Sheik (C)	Bebe Daniels	6015	Nov. 12	Jan. 21	Nov. 26
Shootin' Irons (W)	Luden-Bronson	5179	Oct. 8		
Soft Cushions (C)	MacLean-Carol	6838	Aug. 27		Aug. 27
Special Delivery (C)	Eddie Cantor	5924	Apr. 16		May 9
Spotlight, The (CD)	Ralston-Hamilton	4943	Nov. 19		Dec. 3
Street of Sin (D)	Jannings-Wray		Dec. 10		
Stark Love (D)	Special Cast	6203	Sept. 17		Mar. 19
Swim, Girl, Swim (CM)	Daniels-Hall	6124	Sept. 17		Sept. 17
Telephone Girl (M)	Bellamy	5455	Mar. 26		May 21
Tell It to Sweeney (C)	Conklin-Bancroft	6006	Sept. 24	Jan. 7	Oct. 22
Ten Modern Commandments (CD)	Ralston	6497	July 2		July 23
Time to Love (FC)	Raymond Griffith	4926	June 18		July 9
Two Flaming Youths (C)	Fields-Conklin	5319	Dec. 17		

Title	Players	Length	Released	New Pictures	Reviews
Underworld (M)	Bancroft-Brent	7453	Oct. 29		Sept. 3
Way of All Flesh, The (D)	Jannings-Bennett	8486	Oct. 1		July 2
We're All Gamblers (D)	Meighan-Millner	5935	Sept. 3		
Wedding Bills (F)	Raymond Griffith	5869	May 7		July 23
Whirlwind of Youth (D)	Lois Moran	5866	Apr. 30		June 11
Wings (M)	Charles Rogers				Aug. 20
Woman on Trial (D)	Polta Negri	5960	Oct. 29	Dec. 24	Oct. 1
1928					
Adventure Mad (M)	UFA	5897	Mar. 31	Jan. 14	1928
Beau Sabreur (M)	Cooper-Brent	6536	Jan. 7		Jan. 7
Beauty Doctor, The	Adolphe Menjou		Mar. 24		
Doomsday	Vidor-Cooper		Feb. 18		Jan. 21
Feel My Pulse	Daniels-Arlen		Feb. 25		
Gentlemen Prefer Blondes (C)	Taylor-White	6871	Jan. 28		Dec. 10
Last Command, The (D)	Emil Jannings	8234	Jan. 21		
Legion of Condemned, The	Wray-Cooper	7415	Mar. 10		
Love and Learn	Ralston-Chandler	5831	Jan. 14		Jan. 21
Now We're in Dutch (C)	Beery-Hatton				
Old Ironsides (D)	Beery-Bancroft	7900	Mar. 3		
Partners in Crime (C)	Beery-Hatton		Jan. 14		
Peaks of Destiny	UFA	5582	Jan. 28		Jan. 7
Red Hair (CD)	Bow-Rogers		Mar. 3		
Pioneer Scout, The (W)	Fred Thomson	6118	Jan. 21		Dec. 10
Show Down, The	Bancroft		Feb. 25		
Secret Hour, The (D)	Negri-Hersholt	7194	Feb. 4		
Speedy (C)	Harold Lloyd		Mar. 3		
Tillie's Punctured Romance	Fields-Conklin		Feb. 18		
Sporting Goods	Dix-Stedman		Feb. 11		
Under the Tonto Rim	Arlen-Brian	5434	Feb. 4		
Wife Savers (C)	Beery-Hatton		Jan. 7		

Pathe

Title	Players	Length	Released	New Pictures	Reviews
1927					
Almost Human (CD)	Reynolds	5596	Dec. 26		Dec. 24
Angel of Broadway, The (D)	Leatrice Joy	6555	Oct. 3		Nov. 19
Avenging Fangs (M)		4335			June 4
Border Blackbirds (WD)	Maloney	5326	Aug. 28		Sept. 10
Born to Battle (W)	Bill Cody	4875	Sept. 11		
Code of the Cow Country (W)	Roosevelt	4512			June 17
Combat (D)	Walsh-Adams	5100	Oct. 23		Oct. 15
Country Doctor, The (D)	Schildkraut	7500	Aug. 22		
Desert of the Lost, The (W)	Wally Wales	4933	Dec. 18		
Devil's Twin, The (W)	Leo Maloney	5468	Dec. 11		Dec. 10
Discord (D)	Dagover-Ekman	8586	Nov. 20		
Don Desperado (W)	Maloney	5804	May 9		May 9
Dress Parade (D)	Boyd-Love	6599	Nov. 11		Nov. 19
Eyes of the Totem (M)	Hawley	6228			May 14
Fighting Love (D)	Goudal	7107			June 4
Fighting Eagle, The (M)	La Roque-Haver	8002	Aug. 29		Sept. 17
Flying Luck (C)	Monty Banks	6403	Dec. 5		
Forbidden Woman, The (M)	Jetta Goudal	6568	Nov. 7		Nov. 12
Getting Gertie's Garter (F)	Prevost	6859			Feb. 19
Girl from Everywhere (C)	Pollard	3303			Nov. 5
Girl in the Pullman, The (C)	Prevost-Ford	5867	Oct. 31		Nov. 19
Gold from Weepah (W)	Bill Cody	4960	Nov. 20		
Golden Clown, The (D)	Gosta-Ekman	7913	Dec. 18		
*Grandma's Boy (C)	Harold Lloyd	4750	Dec. 11		
Harp in Hock, A (D)	Schildkraut	5990	Oct. 10		Nov. 12
Heart of the Yukon (M)	Bowers	6563			May 21
Heart Thief (D)	Schildkraut-De Putti	6035			May 21
His Dog (D)	Schildkraut	6788			July 24
His First Flame (C)	Langdon	4700			May 9
His Foreign Wife (D)	Edna Murphy	4890	Nov. 27		
Hidden Aces (M)	Hutchison-Calhoun	4620	Aug. 7		Sept. 3
Hoof Marks (W)	Jack Donovan	4076	Nov. 13		
Interferin' Gent, The (W)	Buffalo Bill, Jr.	4864	Aug. 21		Aug. 27
Jim, the Conqueror (W)	Boyd-Faire	5324			Jan. 1
King of Kings (D)	All star	13500			Apr. 23
Land of the Lawless, The (W)	Jack Padjan	4131	Dec. 25		
Little Firebrand (C)	Thornton	4615	July 2		July 2
Main Event, The (D)	Reynolds-Delaney	6472	Nov. 18		Nov. 19
Man Bait (CD)	Prevost	5865	Jan. 29		Jan. 29
Meddlin' Stranger (W)	Wales	4576			June 12
My Friend from India (F)	Pangborn-Fair	5750	Dec. 19		Dec. 24
Night Bride (FC)	Prevost	8736			May 9
Nobody's Widow (FC)	Joy-Ray-Haver	6421			Jan. 15
No Man's Law (W)	Rex	6903			May 2
Obligin' Buckaroo, The (W)	Buffalo Bill, Jr.	4575	Oct. 16		Oct. 8
Pals in Peril (W)	Buffalo Bill, Jr.	4710			June 25
Phantom Buster, The (W)	Roosevelt-Rayford	5600	Aug. 14		Aug. 20
Pieces of China (Travel)		6000	Aug. 7		
Pirates of the Sky (M)	Hutchison	4828			May 21
Rejuvenation of Aunt Mary (C)	Robson	5844			Aug. 6
Ride 'Em High (W)	Buddy Roosevelt	4542	Oct. 9		Oct. 8
Roarin' Broncs	Buffalo Bill, Jr.	4375	Nov. 27		
Rubber Tires (C)	Ford-Love	6303			Apr. 9
Rush Hour, The (C)	Prevost-Ford	5880	Dec. 12		Jan. 7
Skeedaddle Gold (W)	Wales	4562			Aug. 6
Soda-Water Cowboy, The (W)	Wally Wales	4546	Sept. 25		Oct. 1
Trunk Mystery (M)	Hutchison	4338			June 11
Two-Gun of Tumbleweed (W)		5670			July 17
Turkish Delight	Schildkraut-Faye	5397	Nov. 11		
Vanity (M)	Joy	5921			June 18
White Gold (D)	Goudal	6198			Apr. 9
White Pebbles (WD)	Wally Wales	4485	Aug. 7		Aug. 20
Wise Wife, The (C)	Haver-T. Moore	5610	Oct. 24		Nov. 5

Title	Players	Length	Released	New Pictures	Reviews
Wreck of the Hesperus, The (M)	Hale-De Grasse	6447	Oct. 31		
Yankee Clipper (M)	Boyd	7820			May 14
Ballyhoo Buster (W)	Buffalo Bill, Jr.	4805	Jan. 8		
Blue Danube	Leatrice Joy		Mar. 12		
Boss of Rustlers					
Roost, The (W)	Coleman	4833	Jan. 22		
Chicago (M)	Phyllis Haver	5503	Mar. 5	Dec. 24	
Cowboy Cavalier (W)	Buddy Roosevelt	5426	Jan. 29		
Desperate Courage (W)	Wales	4398	Jan. 15		
Laddie Be Good (W)	Bill Cody	4155	Jan. 1		
Leopard Lady, The (M)	Logan-Hale		Jan. 23		
Let 'Er Go					
Gallegher! (M)	Junior Coghlan		Jan. 16		
On to Reno (D)	Prevost-Landis	5494	Jan. 2	Dec. 31	

Rayart

Title	Players	Length	Released	New Pictures	Reviews
Perfect Gentleman, A (C)	Monty Banks	5626	Jan. 15		Sept. 24
Stand and Deliver	Rod La Rocque	5423	Feb. 20		
Walking Back (M)	Vera Reynolds		Mar. 26		
What Price Beauty (CD)	Nita Naldi	4000	Jan. 22		

Sterling

Title	Players	Length	Released	New Pictures	Reviews
Burning Up Broadway (D)	H. Costello		Jan. 30	Dec. 3	
Closed Gates (M)	Harron-Novak	5563			May 28
Outcast Souls (D)	Lewis-Bonner	5400	Dec. 15	Nov. 12	
Pretty Clothes (D)	J. Ralston-Walker	5500	Oct. 15	Dec. 31	
Stranded (D)	Mason		Aug. 15	Jan. 7	Sept. 10

Tiffany-Stahl

Title	Players	Length	Released	New Pictures	Reviews
Backstage (CD)	Bedford	5754			July 9
Beauty Shoppe (CD)	Busch	5669			July 16
Broken Gate (D)		5300			Jan. 15
Cheaters (M)	O'Malley	6024			Mar. 24
College Days (CD)	M. Day	7300			Nov. 6
Enchanted Island (D)		4887			June 25
First Night, The (FC)	Lytell-Devore	5500			Feb. 19
Fools of Fashion (CD)	Busch	6482			Oct. 9
Girl from Gay Paree, The (F)	Sherman-Bedford	5233			Sept. 15
Haunted Ship, The (M)	Sebastian-M. Love	4753			Dec. 1
Husband Hunters (C)	Marsh	5600			Feb. 26
Josselyn's Wife (D)	Frederick	5800			Nov. 27
Lightning (W)	J. Ralston	6049			Sept. 1
Night Life (CD)	Day-Harron	6235			Nov. 1
Once and Forever (D)	Patsy Ruth Miller	5639			Oct. 15
Sin Cargo (D)	Mason	6100			Dec. 11
Snowbound (FC)	Blythe	5182			July 30
Streets of Shanghai (RD)	Starke-Harlan				Dec. 15
Tired Business Man (C)					
Wild Geese (D)	Belle Bennett	6448			Nov. 15
Women's Wares (D)	Brent-Lytell	5614			Oct. 1

United Artists

Title	Players	Length	Released	New Pictures	Reviews
Beloved Rogue (M)	J. Barrymore	9264			Apr. 2
College (C)	Keaton-Cornwall	5900			Sept. 10
General, The (C)	Keaton	7500			Feb. 17
Loves of Sonya (D)	Swanson	7311			Mar. 19
Magic Flame, The (M)	Colman-Banky	3550			Sept. 24
My Best Girl (M)	Mary Pickford				Nov. 12
Night of Love (M)	Banky-Colman	7440			Jan. 29
Resurrection (M)	La Rocque	9120			Apr. 16
Sorrell and Son (D)	Warner-Nilsson	9000			Nov. 19
Topsy and Eva (C)	Duncan Sisters	7456			Aug. 13
Two Arabian Knights (CD)	Boyd-Wolheim	8250			Oct. 29
Winning of Barbara worth (D)	Banky-Colman	8000			Dec. 4

Title	Players	Length	Released	New Pictures	Reviews
Drums of Love (D)	Mary Philbin				Jan.
Garden of Eden, The (D)	C. Griffith-Ray				Feb. 25
Ramona (D)	Del Rio				Jan.
Sadie Thompson (D)	Gloria Swanson				Jan.
Tempest (M)	John Barrymore				Mar.
Leatherface	Banky-Colman				

Universal

Title	Players	Length	Released	New Pictures	Reviews
Back to God's Country (D)	Adoree-Frazier	5751	Sept. 4	Nov. 12	Aug. 6
Beware of Widows (FC)	La Plante	5777			May 9
Border Cavalier, The (W)	Humes-Pierce	4427			Sept. 18
Buck Privates	Lya De Putti				Nov. 6
Butterflies in the Rain (D)	La Plante	7319			Jan. 1
Cat and the Canary, The (My)	La Plante	7790	Sept. 11	Dec. 17	May 14
Cheating Cheaters (C)	Compson-Harland	5623	Oct. 9		Nov. 26
Chinese Parrot, The (MyD)	Nixon-Turner	7304	Oct. 23		Nov. 26
Claw, The (D)	Windsor	5252			May 28
Clean Up Man, The (W)	Ted Wells	4232			Dec. 18
Denver Dude (W)	Gibson	5292			Feb. 26
Desert Dust (W)	Ted Wells	4349	Dec. 18		Dec. 17
Down the Stretch (M)	Agnew	6910			May 2
Fangs of Destiny (W)	Dynamite	3295			Dec. 4
Fighting Three (W)	Hoxie	4198			May 21
Fourth Commandment (D)	Bennett	6892			Apr. 28
Foreign Legion (D)	Kerry-Stone				
Galloping Fury (W)	Hoot Gibson	5503	Nov. 20		Dec. 24
Grinning Guns (W)	Hoxie	4689			May 14
Held by the Law (M)	Lewis	6929			Apr. 2
Hero for the Night, A	Tryon-Miller	5711	Dec. 18		Jan. 14
Hey, Rube (W)	Hoot Gibson				Nov. 26
Hey! Hey! Cowboy (W)	Gibson	5378			Apr. 9
Irresistible Lover, The (CD)	Kerry-Moran	6958	Dec. 4		Dec. 17
Jazz Mad (D)	Hersholt-Nixon				Nov. 19
Les Miserables (M)	Gabrio-Toulont	7713	Oct. 23		Aug. 27
Les Miserables (M)	(Long version)	11,000			
Loco Luck (W)	Acord	4827			Jan. 22
Lone Eagle, The	Kent-Keane	5862	Sept. 18		Nov. 12
Love Thrill (FC)	La Plante	6038			May 21
Man Who Laughs (D)	Veidt-Philbin				
Man's Past, A (D)	Veidt-Kent	6135	Dec. 25		Dec. 17
Men of Daring (W)	Hoxie	6155			Sept. 17
On Your Toes (C)	Denny-Worth	5918	Nov. 27		Jan. 14
One Glorious Scrap	Humes-Holmes	4122	Nov. 20		Dec. 17
One Man Game (W)	Humes	4689			Feb. 12
Out All Night (C)	Denny-Nixon	6170	Sept. 4		Oct. 1
Painted Ponies (W)	Hoot Gibson	5416	Sept. 25		Nov. 19
Painting the Town (FC)	Tryon	5900			July 23
Perch of the Devil (M)	Busch	6807			June 25
Rough and Ready (W)	Hoxie	4409			Feb. 5
Sensation Seekers (D)	Dove	7015			Jan. 8
Shield of Honor (M)	Lewis	6172			Jan. 29
Silk Stockings	Laura La Plante	6166	Oct. 2		Nov. 19
Sky High Saunders	Al Wilson	4393			Aug. 20
Small Bachelor, The (C)	Beranger-Kent	6305	Nov. 6		Dec. 3
Straight Shootin' (W)	Wells	4259	Oct. 16		
Surrender (M)	Philbin	8249			Nov. 12
Taxi! Taxi! (FC)	Horton	7172			Feb. 19
Thirteenth Juror, The (D)	Bushman-Nilsson	5598	Nov. 13		Dec. 3
13 Washington Square	Jean Hersholt				
Three Miles Up	Al Wilson	4041	Sept. 4		
Uncle Tom's Cabin (M)	All star	12,000			Nov. 12
Wild Beauty (CD)	Rex	5192	Nov. 27		Dec. 24
Wild Blood	Rex				
Wrong Mr. Wright, The (F)	Hersholt	6450			Mar. 5
Wolf's Trail	Dynamite, the dog	4167	Oct. 2		

(Continued on page 66)

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

New Blanks to Be Made Up Soon

AMASA, MICH.—To THE EDITOR: In studying exhibitors' reports in "What the Picture Did For Me" and checking up on these reports on the pictures, I find that there is a criticism of no little importance which is omitted chiefly because there is nothing on the report blanks which covers this angle.

I refer to the photography and by photography I mean, is the picture easy on the eyes or does it require an eyestrain to follow it on the screen? Some pictures have perfect light, fore and aft focus with sharp definition throughout the entire picture. Others have these desirable features in part and yet others not at all.

Every so often a good picture is spoiled by inferior photography; I am sure that many exhibitors have had an experience of this kind. It is exasperating after special exploitation has been resorted to in order to get out many of the people who are not regular patrons to see a real picture, and then have the picture spoiled by a poor screening.

If each report carried with it an item like this:

Photography—Good or excellent (fair) (poor),

it would be of considerable benefit to the exhibitors to know that besides being a mighty good production that the audience will be able to follow it without effort due to poor photography.

It would be interesting to know how other exhibitors feel about this matter.—ELMER HOLMBERG, "Pioneer Pete," The Pioneer theatre, Amasa, Mich.

[Editor's Note: In answer to Mr. Holmberg's request, exhibitors are asked to report on any unusual features of the picture, whether requested specifically or not. New blanks will be made up shortly in which will be incorporated any new features called to our attention by exhibitors.]

And Now for the Convention

ALEXANDRIA, MINN.—To THE EDITOR: Congratulations on the combine. Though a little late in expressing myself I meant well, and read every column even to Jaysee Jenkins morning after confession.

Really it is interesting to know that J. C. is still alive after imbibing so freely, and while we all felt sorry to hear of his home burning, why should that make him try to drown his troubles in Mexico?

Well, at any rate, let's hope his insurance will reimburse his enough to allow him to come up here and build, where the fish strike Dempsey, the wonderful golf course beckons to him and the gravelled or paved roads will please "Marie" so well that he and the family will become regular voters here.

I am not laying down on the job, fellows. While Crockett Brown and the rest are hankering for the big meet here next summer, the wheels are turning slow but sure, and if we don't get the gang here for a big meet, a big golf tournament, a big fish fry, all the boating, driving and refreshments included it won't be my fault; as the old latch string hangs outside and the dozens of conventions held here every summer by the big business concerns from all over the United States should convince all the gang that there is real enjoyment to be had in connection with the business sessions while here.

I want to see Crockett, Tragsdorf, Phil, the

Rabbi, Estee, Pioneer Pete, Sprague, Meyer, and the whole darn bunch get together, forget they are out for each other's hide and enjoy themselves. (It would make a good news reel.)

We should have Will Rogers as toast master, a bevy of his Hollywood friends and their friends to give us the lowdown on where all the money goes to which we pay for rentals and why, if it is not distributed evenly.

There is something rotten in Denmark and we ought to find it and if we don't get together often we never will get out of the old rut.

I'll arrange it with the local authorities so that if any of the bunch do want to fight it out they can do so without interruption.

Well, now that's off my chest. I wonder if I can suggest to J. C. that what he needs is a plane similar to the one Lindy uses, so he can get over the country in much faster time (no reflection on "Marie") so we can see him oftener. Darn his old hide, I do think he's a pretty good old scout.—H. J. LONGAKER, State Theatre, Alexandria, Minnesota.

[Editor's Notes: H. J. enclosed several photographs to give the boys an idea of convention headquarters. These will be published in the next issue.]

Thanks for Correction

HUMBLE, TEX.—To THE EDITOR: As a general rule you can depend upon what is printed in your paper but in your issue of January 14 on page 7 you state that the Queen theatre in Houston is a good example of a house that holds up admission prices, stating that they change twice weekly and charge 50c top price.

I happened to be in Houston yesterday and attended the Queen and saw a First National picture, "French Dressing," a two-reel educational comedy and a Kinograms news reel. It cost me 15 cents for admission to any seat in the house and this was about 1 p. m.

The door man handed me the enclosed dodger which bears the heading:

"YOUR QUEEN, NEW LOW PRICES NOW EFFECTIVE, BARGAIN MATINEES."

And goes on to state the prices range from five cents for children and 15 cents for adults to 10 cents for children and 35 cents for adults, depending upon what time you attend.

In the interest of fairness to exhibitors who might be misled by your article I think you should give this the publicity it deserves.

It makes it extremely difficult to get any decent prices in the suburban towns like we are when pictures play first run in Houston at five and 15 cents.—E. N. COLLINS, Star Theatre, Humble, Texas.

Offers Advertising Suggestion

COLUMBUS, O.—To THE EDITOR: The following is an advertising scheme which the writer believes would be something new and would get results. Please advise your opinion of this method of advertising.

The producer of pictures would make phonographic records in which a synopsis of the picture, together with a history of the making of the picture, would be reproduced. A well-known star, for instance, would give the synopsis and the historic data connected with the making of the picture with any outstanding features such as the length of the time to make the picture, its cost, etc. This synopsis of foreword would also include the author of the picture, the director and the producing company.

While this synopsis or foreword is being given the musical theme is being softly played throughout this discourse. It is the plan of the system that the producer make these phonographic records in large numbers, sufficient to supply each motion picture house in which the picture may be shown, the records to be for distribution at the theatre a proper

Here's Good Advice For All Exhibitors

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, Jan. 24.—Exhibitor members of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware are urged in a bulletin from the association headquarters to avoid overbuying, to save all communications from exchanges, keep copies of letters to exchanges, place everything in writing; see that the series number in group buying is followed by the year; give notice within prescribed time on termination of contracts; give correct box-office statements if entering upon percentage contracts; be sure to answer a summons to appear before a Board of Arbitration; advise exchange or film board of extent of manager's authority to sign statements for owners; advise exhibitor organization of any difficulties; see that your contracts show what theatres you are to play ahead of; and be sure to complete membership in your state organization.

length of time prior to the show date. These records are to be sold by the producer to the exhibitor, the latter to distribute them to his patrons gratis.

It is also suggested that these records be made in 12 inches for making special announcements at the theater. It is not the intention of this system to have records on every picture. Only about 20 pictures a year would be suitable to make this a worthwhile proposition.

Kindly let me hear from you as to your opinion of the advertising value of the above. W. J. RUSSELL, Columbia Theatre, Columbus, O.

From Phil to Jaysee

SALMON, IDAHO.—To THE EDITOR:

*"Fee, fi, fo, fum
Hear the tale that Jenkins spun."*

J. C., in his letter (January 14 edition), written down in that Dante's inferno—Arizona—painted desert-country, that grows only cacti, Tombstones, and a gosh-awful thirst, starts right in roasting some of us strictly decent exhibitors by accusing us of making some pious and holy New Year resolutions, only to "bust 'em" wide open the next time temptation assaileth. He further carols that he has himself risen to the upper cool levels of pure reason and makes no resolutions; in fact, his conscience is as clear as the waters of Lake Lucerne.

Pish, piffle! and Powder Puffs! The fact is that J. C. is suffering from a terrifically guilty conscience and a worse headache and longs to hear "the tinkle of the ice in the patcher a coming down the hall," and afraid that someone will "peach" on him, hits out first—but his very words entangle him. He first drinks Mexican beer, then he wanders off into the desert and like other seers, has visions, and as a result, writes the finest bit of laughable descriptive matter on the southwest that I, for one, have ever read, and in fact, produces a classic that will rank with Will Rogers' funniest. If that letter isn't itself proof that J. C. was all lit up like a Christmas tree then I'll eat a bushel of Jenkins' "enchiladas," and go up in smoke.

J. C., you old h—l raiser, a few more racing descriptive letters like that will find you in Mark Twain's class.

For Pete's sake, go on to Hollywood, stop, look and listen, then broadcast! I dare you to!—PHILIP RAND, Rex theatre, Salmon Idaho.



THE BOX OFFICE TICKER

A System for Determining the Definite Attraction Values of Motion Pictures

Exhibitors reporting to "What the Picture Did For Me" supply a percentage rating obtained by dividing average daily gross of house record attraction into average daily gross of picture being reported on. When 10 of these percentage ratings on a picture have been received, the average of these 10 percentage ratings is entered in "The Ticker." Each additional percentage-rating reported received on pictures entered is combined with those previously received and the new average thus created is entered.

Ben Hur (MGM).....	96.15%	Clash of the Wolves (WB).....	59.93%	Whispering Wires (Fox).....	50.33%
The Lost World (FN).....	80.70%	The Understanding Heart (MGM).....	59.88%	Hogan's Alley (WB).....	50.25%
No Man's Gold (Fox).....	80.30%	The Flaming Forest (MGM).....	59.78%	Mare Nostrum (MGM).....	50.22%
The Mysterious Rider (Par).....	78.94%	The Masquerade Bandit (FBO).....	59.72%	Somewhere in Sonora (FN).....	50.18%
The Iron Horse (Fox).....	78.61%	The Waning Sex (MGM).....	59.51%	Prisoners of the Storm (U).....	50.13%
Irene (FN).....	76.75%	The Teaser (U).....	59.50%	Bred in Old Kentucky (FBO).....	50.00%
Chip of the Flying U (U).....	75.60%	Orchids and Ermine (FN).....	59.46%	You Never Know Women (Par).....	50.00%
Laddie (FBO).....	75.60%	Son of His Father (Par).....	59.40%	The Blue Eagle (Fox).....	49.94%
The Great K. & A. Train Robbery (Fox).....	74.80%	The Fire Brigade (MGM).....	59.10%	The Brown Derby (FN).....	49.90%
The Cohens and Kellys (U).....	74.75%	The Flaming Frontier (U).....	58.96%	The Sea Tiger (FN).....	49.90%
Rookies (MGM).....	74.57%	That's My Baby (Par).....	58.85%	Pals in Paradise (PDC).....	49.83%
Keeper of the Bees (FBO).....	74.33%	Under Western Skies (U).....	58.83%	The Million Dollar Handicap (PDC).....	49.82%
The Vanishing American (Par).....	73.95%	Desert Valley (Fox).....	58.66%	Tin Gods (Par).....	49.76%
The Winning of Barbara Worth (UA).....	73.65%	The Wilderness Woman (FN).....	58.64%	The Show Off (Par).....	49.73%
Tell It to the Marines (MGM).....	72.66%	Senorita (Par).....	58.45%	One Minute to Play (FBO).....	49.66%
The Calgary Stampede (U).....	72.54%	The Denver Dude (U).....	58.43%	The Seventh Bandit (P).....	49.54%
Hills of Kentucky (WB).....	72.46%	Wild to Go (FBO).....	58.33%	The Ancient Highway (Par).....	49.40%
The Last Trail (Fox).....	72.40%	Knockout Riley (Par).....	58.25%	Love 'Em and Leave 'Em (Par).....	49.31%
The Phantom of the Opera (U).....	71.90%	Sally, Irene and Mary (MGM).....	58.09%	The Runaway Express (U).....	49.25%
Nanghty but Nice (FN).....	71.73%	The Texas Sreak (U).....	58.07%	The Ice Flood (U).....	48.66%
Arizona Sweepstakes (U).....	71.42%	The Goose Woman (U).....	57.80%	The Adorable Deceiver (FBO).....	48.63%
Tillie the Toiler (MGM).....	71.14%	Rolling Home (U).....	57.75%	Faust (MGM).....	48.60%
The Magic Garden (FBO).....	70.87%	Paradise (FN).....	57.50%	The Music Master (Fox).....	48.60%
The Volga Boatman (PDC).....	70.68%	The Dark Angel (FN).....	57.14%	Whispering Smith (PDC).....	48.45%
The Gorilla Hunt (FBO).....	70.64%	Private Izzy Murphy (WB).....	57.00%	The Potters (Par).....	48.30%
The Bat (UA).....	70.40%	The Eagle (UA).....	56.90%	Batling Butler (MGM).....	48.16%
Johnny, Get Your Hair Cut (MGM).....	69.64%	The Flying Horseman (Fox).....	56.85%	Her Honor the Governor (FBO).....	48.11%
The Gentle Cyclone (U).....	68.81%	The Temptress (MGM).....	56.73%	The New Commandment (FN).....	48.08%
Ella Cinders (FN).....	68.46%	Old Clothes (MGM).....	56.69%	The General (UA).....	47.90%
The Sea Beast (WB).....	68.45%	Mike (MGM).....	56.45%	New York (Par).....	47.81%
Slide, Kelly, Slide (MGM).....	68.22%	Sally of the Sawdust (UA).....	56.45%	The Taxi Dancer (MGM).....	47.40%
The Son of the Sheik (UA).....	68.09%	Men of Steel (FN).....	56.36%	Wedding Bills (Par).....	47.36%
Children of Divorce (Par).....	68.00%	The Red Mill (MGM).....	56.33%	Desert's Toll (MGM).....	47.33%
Don Mike (FBO).....	67.95%	Blind Alleys (Par).....	56.30%	Hair Trigger Baxter (FBO).....	47.18%
The Man of the Box (WB).....	67.70%	Kid Boots (Par).....	56.29%	The Waltz Dream (MGM).....	47.15%
Mr. Wu (MGM).....	67.70%	Man Power (Par).....	56.00%	Dancing Mothers (Par).....	46.90%
It (Par).....	67.42%	Wild Justice (UA).....	55.86%	So's Your Old Man (Par).....	46.86%
The Scarlet West (FN).....	67.40%	The Rainmaker (Par).....	55.72%	Wet Paint (Par).....	46.81%
The Last Frontier (PDC).....	66.78%	Born to the West (Par).....	55.63%	There You Are (MGM).....	46.77%
The Midnight Kiss (Fox).....	66.70%	Valley of Hell (MGM).....	55.60%	Take It From Me (U).....	46.75%
The Four Horsemen (MGM).....	66.50%	For Alimony Only (PDC).....	55.40%	Paradise for Two (Par).....	46.72%
Flesh and the Devil (MGM).....	66.25%	Forlorn River (Par).....	55.31%	The Silent Lover (FN).....	46.63%
The Phantom Bullet (U).....	66.23%	Forever After (FN).....	55.27%	The Cat's Pajamas (Par).....	46.25%
The Tough Guy (FBO).....	66.05%	Mantrap (Par).....	55.20%	Butterflies in the Rain (U).....	46.18%
The Black Pirate (UA).....	66.04%	It Must Be Love (FN).....	55.18%	Out of the West (FBO).....	46.09%
The Quarterback (Par).....	65.85%	The Johnstown Flood (Fox).....	55.08%	Syncopating Sue (FN).....	46.07%
Casey at the Bat (Par).....	65.81%	The Unknown Soldier (PDC).....	55.00%	Altars of Desire (MGM).....	45.69%
The Unknown Cavalier (FN).....	65.66%	What Happened to Jones (U).....	54.88%	The Border Sheriff (U).....	45.00%
Tarzan and the Golden Lion (FBO).....	65.66%	The Cowboy Cop (FBO).....	54.76%	Just Another Blonde (FN).....	44.91%
Senor Daredevil (FN).....	65.48%	Let It Rain (Par).....	54.65%	Fine Manners (Par).....	44.40%
The Kid Brother (Par).....	65.33%	Upstage (MGM).....	54.56%	The Marriage Clause (U).....	44.35%
The Campus Flirt (Par).....	65.29%	Hero of the Big Snows (WB).....	53.90%	Thirty Below Zero (Fox).....	44.30%
Man of the Forest (Par).....	65.09%	The Road to Mandalay (MGM).....	53.90%	The Blind Goddess (Par).....	43.88%
Let's Get Married (Par).....	65.00%	Winners of the Wilderness (MGM).....	53.85%	Miamates (FN).....	43.72%
The Devil Horse (P).....	64.82%	The Silent Rider (U).....	53.75%	The Duchess of Buffalo (FN).....	43.46%
The Limited Mail (WB).....	64.70%	The Barrier (MGM).....	53.70%	A Little Journey (MGM).....	43.46%
Sea Horses (Par).....	64.63%	Stella Dallas (UA).....	53.54%	Fascinating Youth (Par).....	43.35%
His Secretary (MGM).....	64.50%	After Midnight (MGM).....	53.50%	The New Klondike (Par).....	43.27%
Across the Pacific (WB).....	64.06%	Her Father Said No (FBO).....	53.50%	The Mystery Cluh (U).....	43.15%
For Heaven's Sake (Par).....	64.00%	Beverly of Graustark (MGM).....	53.40%	Fig Leaves (Fox).....	43.00%
Outlaws of Red River (Fox).....	63.90%	The Runaway (Par).....	53.40%	Partners Again (UA).....	42.87%
The Night Cry (WB).....	63.90%	Breed of the Sea (FBO).....	52.23%	Bardelys the Magnificent (MGM).....	42.73%
Up in Mabel's Room (PDC).....	63.81%	The Family Upstairs (Fox).....	53.08%	Special Delivery (Par).....	42.18%
We're in the Navy Now (Par).....	63.70%	Subway Sadie (FN).....	53.04%	Miss Brewster's Millions (Par).....	42.12%
Babe Comes Home (FN).....	63.58%	Whispering Sage (Fox).....	53.00%	Ranson's Folly (FN).....	42.00%
Desert Gold (Par).....	63.58%	Padlocked (Par).....	52.82%	La Boheme (MGM).....	41.95%
McFadden's Flats (FN).....	63.58%	The Midnight Sun (U).....	52.77%	Midnight Lovers (FN).....	41.85%
Frisco Sally Levy (MGM).....	63.45%	Sweet Rosie O'Grady (Col).....	52.72%	The Love Thief (U).....	41.72%
Skinner's Dress Suit (U).....	63.45%	Poker Faces (U).....	52.68%	Ladies at Play (FN).....	41.61%
Hands Across the Border (FBO).....	63.40%	Miss Nobody (FN).....	52.66%	The Canadian (Par).....	41.58%
Canyon of Light (Fox).....	63.16%	Stepping Along (FN).....	52.66%	Hold That Lion (Par).....	41.54%
The Overland Stage (FN).....	63.08%	The Return of Peter Grimm (Fox).....	52.66%	Blarney (MGM).....	41.38%
Land Beyond the Law (FN).....	63.00%	Mother (FBO).....	52.50%	Blonde or Brunette (Par).....	41.30%
While London Sleeps (WB).....	63.00%	Tom and His Pals (FBO).....	52.40%	The Old Soak (U).....	41.06%
The Man in the Saddle (U).....	62.85%	Kosher Kitty Kelly (FBO).....	52.18%	The Wise Guy (FN).....	40.92%
Tin Hats (MGM).....	62.82%	California (MGM).....	52.15%	Diplomacy (Par).....	40.80%
Lone Hand Saunders (FBO).....	62.71%	Red Hot Leather (U).....	51.81%	Kiki (FN).....	40.70%
Brown of Harvard (MGM).....	61.96%	Her Big Night (U).....	51.65%	The Ace of Cads (Par).....	40.30%
Heaven on Earth (MGM).....	61.91%	Prince of Pilsen (PDC).....	51.60%	The Boy Friend (MGM).....	40.20%
Little Annie Rooney (UA).....	61.84%	The Strong Man (FN).....	51.46%	A Kiss in a Taxi (Par).....	40.00%
The Scarlet Letter (MGM).....	61.84%	The Palm Beach Girl (Par).....	51.41%	Held by the Law (U).....	39.64%
Three Bad Men (Fox).....	61.69%	The Greater Glory (FN).....	51.36%	Bigger Than Barnums (FBO).....	39.53%
A Regular Scout (FBO).....	61.36%	Say It Again (Par).....	51.15%	Lovers (MGM).....	39.20%
War Paint (MGM).....	61.17%	Variety (Par).....	51.11%	Everybody's Acting (Par).....	38.70%
The Buckaroo Kid (U).....	61.14%	Aloma of the South Seas (Par).....	51.10%	Steel Preferred (PDC).....	38.36%
Tony Runs Wild (Fox).....	60.94%	Tumbleweeds (UA).....	51.07%	Nell Gwyn (Par).....	37.54%
The Two Gus Man (FBO).....	60.85%	Spangles (U).....	51.00%	Into Her Kingdom (FN).....	36.33%
His People (U).....	60.70%	Sparrows (UA).....	50.95%	Perch of the Devil (U).....	35.87%
California Straight Ahead (U).....	60.63%	Stranded in Paris (Par).....	50.95%	The Amateur Gentleman (FN).....	35.50%
Sweet Daddies (FN).....	60.55%	Combat (U).....	50.80%	The Great Gatsby (Par).....	35.33%
Twinkletoes (FN).....	60.50%	Eagle of the Sea (Par).....	50.69%	The Magician (MGM).....	34.42%
Behind the Front (Par).....	60.35%	Outside the Law (U).....	50.60%	You'd Be Surprised (Par).....	34.23%
Moulders of Men (FBO).....	60.30%	The Arizona Streak (FBO).....	50.53%	Exit Smiling (MGM).....	33.50%
Corporal Kate (PDC).....	60.07%	The Still Alarm (U).....	50.38%	Don Juan's Three Nights (FN).....	30.80%
Tramp, Tramp, Tramp (FN).....	60.06%	The Wanderer (Par).....	50.36%	Pals First (FN).....	28.66%

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, \$1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

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WANTED TO BUY—First class moving picture theatre, no lemons. Address L. H. Jewel, Ricland Center, Wis.

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"NEARGRAVUREMBOSSO" (Type-embossed) Stationery if particular. 100 each letterheads-envelopes special \$3.75 cash, postpaid. Samples, stamp appreciated. Address Sollidays, EX-124, Knox, Indiana.

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LIVE WIRE THEATRE MANAGER, 20 years' experience—Publix training. Advertising, promotion, stunts, novelties, etc. Can fit in with any organization. 100% references. Address Box 235, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

ORGANISTS thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

THEATRE ORGANIST—Good at cueing pictures, and novelty solos. Will go anywhere. Address Edward Schulis, 7329 S. Marshfield Ave., Chicago, Ill.

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ELECTRICIAN—Wants position as electrician in house of 3,000 seats or less. Knows theatre machinery. Go anywhere. Single. References. Employed. Address Aubrey N. Dunn, 350 W. Crawford St., Elkhart, Indiana.

A-1 VIOLINIST—Leader or side. Experienced in all lines. Large library. Union. Address Arthur Reuter, 131 East Front St., Cincinnati, Ohio.

YOUNG MAN would like to learn pipe organ, working in theatre for payment of cost of instruction. Experienced in theatre work. Iowa preferred. Address Box 236, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

AT LIBERTY—Union billposter desiring steady work with plant in Ohio or Kentucky. Wire or write L. A. Gunnels, Box 445, Dothan, Alabama.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 307 Sixth Ave., New York.

Organs for Sale

SMITH UNIT THEATRE ORGANS: Factory rebuilt. Also Wurlitzers, Bartolas and Seeburg Pitz Organs. All factory rebuilt. Address Perfection Theatre Equipment Company, 711 Wells Street, Milwaukee, Wisconsin.

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ used or new, Reproduco Pipe Organs. Address S. B. McFadden, Havana, Illinois.

PHOTOPLAYER ORGAN—Style 50, has all effects. Can make attractive price. Address F. C. Focht, Quilna Theatre, Lima, Ohio.

FOTOPLAYERS rebuilt like new. Wurlitzer organs, Seeburg organs, and unified organs of various makes all remodeled, delivered to you in perfect condition. Sold with factory guarantee. Write for big list on different makes of organs, all marked with low prices that will sell them quickly. Robert Morton Organ Co., 624 S. Michigan Ave., Chicago, Ill.

Projector Repairing

BEST REPAIR SHOP in the country for overhauling and repairing projection machines, ticket machines, motors, etc. Expert workmanship, prompt service, reasonable prices. Movie Supply Company, 844 South Wabash Avenue, Chicago.

Equipment Wanted

WE PAY BEST prices for used opera chairs, projection machines, ventilating fans, portable projectors, etc. Movie Supply Company, 844 South Wabash Avenue, Chicago.

Equipment for Sale

HIGH GRADE, GUARANTEED USED EQUIPMENT at very reasonable prices. All makes of motion picture machinery such as Simplex, Powers, Motiograph projectors, Powers high intensity arc lamps, compensators of all kinds, motors, and Mazda regulators. Also first class overhauling done on all kinds of motion picture equipment. An inquiry will bring a prompt quotation. It pays to investigate. Address Joseph Spratler, 12-14 E. 9th St., Chicago, Ill.

CHICAGO CLEARING HOUSE for Second Hand Equipment. Seats, Rebuilt projectors of all makes, Screens, Pianos, Organs and other miscellaneous articles for the theatre. Address Illinois Theatre Equipment Company, 12-14 E. 9th Street, Chicago, Illinois.

COMPLETE THEATRE EQUIPMENT including 500 opera chairs, two Simplex Projectors, Martin Rotary Converter, Screen, Ticket Selling Machine, Lightning Changer, Ticket Chopper, etc. Address Box 111, Exhibitors Herald, Chicago.

FOR CASH or 18 monthly payments. Any part of this Theatre equipment. 708 Upholstered Opera Chairs, two Powers 6B. Macbines, one 40 Amp. Westinghouse Transformer. 10 by 14 DaLight Screen with Frame. All new, never used. Now in Belvedere Theatre, Memphis, Tenn. Must be moved immediately. A big bargain to anyone who can use any part of this new equipment. Address Sam Lears, 3759 Pine Grove Ave., Chicago, Ill.

BARGAIN—1,000—Baseball chairs \$1.35 each. 2,000—Upholstered Theatre chairs, like new. 4—100-ampere Kliegl Spotlights, rebuilt. Rebuilt Simplex and Powers Projectors, at lowest prices. Address Amusement Supply Co., Inc., 729—7th Ave., New York, N. Y.

Chairs for Sale

HERE'S A REAL BUY—Of 1,000 finest grade made assembly folding chairs in sections of two chairs slightly used. Also 720 upholstered theatre chairs with a heavy 7 ply veneered back. All seats have been newly re-covered in a Spanish leather and are spring constructed. 2,000 used plain light and heavy 5 ply veneered chairs. All chairs offered at a very rare bargain. Exact descriptive matter and photos will be submitted at your request. Address Illinois Theatre Equipment Co., 12-14 E. 9th St., Chicago, Ill.

FOR SALE—Used Theatre chairs, always a stock on hand, also veneer seats, write your requirements. Address Theatre Seating Co., 845 S. State St., Chicago, Ill.

Banners

60c-3x10, PAPER BANNERS, three colors, hand painted; Cloth, \$1.40; fifteen-word limit. C. O. D. Anywhere. Address Midwest Advertising Co., 1717 Wyandotte St., Kansas City, Mo.

BANNERS: Illustrated and lettered. Cloth 3x10 \$1.50. Paper 3x10 75c. Address L. R. Goodwin, General Delivery, Kansas City, Mo.

Organist Wanted

EXPERIENCED organist must know how to play Pictures and Vaudeville, must be sober and reliable. Amateurs save stamps. Address Piller Theatre, Valley City, N. D.

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FOR SALE or lease 400 seat theatre Danville, Ill. Best location in city, 42,000 population, drawing from 30,000 more. Terms. Will sacrifice for quick sale. 7 day show town, lease to June 15, 1932. Address I. C. Davidson, 13 E. Main St., Danville, Illinois.

Sunday Movies

DO YOU WANT SUNDAY MOVIES? We can help you. Write, describing local situation, to Linn A. E. Gale, Secretary-Treasurer, National Association Opposed to Blue Laws, Inc., 817 Thirteenth St., N. W., Washington, D. C.

QUICK REFERENCE PICTURE CHART

(Continued from page 62)

Title	Players	Length Released	New Pictures	Reviews
Warner Brothers				
1927				1927
Bitter Apples (M)	Blue	5453		May 9
Black Diamond Express (M)	Blue	5803		July 23
Brass Knuckles (D)	Blue-Bronson	6330	Dec. 3	
Brute, The (D)	Blue	5901		May 2
Bush Leaguer, The (CD)	Monte Blue	6281	Aug. 20	
Climbers, The (D)	Rich	6631		May 28
Dearest (D)	Rich	5897		June 18
Desired Woman, The (M)	Irene Rich	6408	Aug. 27	
Dog of the Regiment, A (M)	Rin-Tin-Tin	5003	Oct. 29	
Don't Tell the Wife (C)	Rich	6972		Feb. 5
First Auto, The	Oldfield-Miller	6767	Sept. 18	July 9
Fortune Hunter, The (C)	Syd Chaplin	6639	Nov. 7	
Gay Old Bird (FC)	Fazenda	6284		Mar. 12
Girl from Chicago, The (M)	Nagel-Loy	5978	Nov. 5	Dec. 31
Ginsberg the Great (C)	Jessel	5390	Nov. 26	
Glorious Betsy (CD)	Dolores Costello			
Good Time Charley (D)	Oland-H. Costello	6302	Nov. 12	Dec. 31
Ham and Eggs at the Front (C)	Wilson-H. Conklin	5613	Dec. 24	
Heart of Maryland (M)	D. Costello	5968		July 30
Hills of Kentucky (M)	Rin-Tin-Tin	6271		Feb. 26
Husbands for Rent	All Star	5200	Dec. 31	
If I Were Single	McAvoy-Nagel	6230	Dec. 17	
Irish Hearts (CD)	McAvoy	5397		June 11
Jaws of Steel (D)	Rin-Tin-Tin	5569	Sept. 17	Oct. 1

Title	Players	Length Released	New Pictures	Reviews
Matinee Ladies (C)	McAvoy	6352		Apr. 23
Million Bid, A (M)	D. Costello	6310		June 4
Missing Link, The (C)	Syd Chaplin	6485	Aug. 7	May 14
Old San Francisco (M)	D. Costello-Oland	7961	Sept. 4	June 25
One Round Hogan (M)	Monte Blue	6357	Sept. 17	Oct. 8
Reno Divorce, A (D)	May McAvoy	5492	Oct. 22	Oct. 29
Sailor Izzy Murphy (F)	George Jessel	6295	Oct. 8	Dec. 10
Sailor's Sweetheart, A (C)	Fazenda-C. Cook	5685	Sept. 24	Oct. 15
Silver Slave, The (D)	Rich-Ferris	6124	Nov. 9	
Slightly Used	McAvoy-Nagel	6412	Sept. 3	
Simple Sis (M)	Fazenda	6218		June 11
Third Degree (M)	D. Costello	7647		Jan. 8
Tracked by the Police (M)	Rin-Tin-Tin	5813		May 21
What Every Girl Should Know (CD)	Miller	6281		Mar. 19
What Happened to Father (C)	Oland	5567		July 9
When a Man Loves (R)	Barrymore	10081	Aug. 21	Feb. 12
White Flannels (M)	Dresser	6820		Apr. 2
Wolf's Clothing (M)	Blue-Miller	7068		Jan. 29
1928				
Across the Atlantic	Blue-Murphy		Feb. 25	
Beware of Married Men	Irene Rich		Jan. 14	
City of Sin, The	Loy-Miljan-Wong		Oct. 22	
Jazz Singer, The	Al Jolson			
Lion and the Mouse, The	L. Barrymore			
Little Snob, The	May McAvoy		Feb. 11	
Powder My Back (C)	Rich-Ferris		Mar. 10	
Race for Life	Rin-Tin-Tin		Jan. 28	
Rinty of the Desert	Rin-Tin-Tin		Dec. 10	
Tenderloin	Dolores Costello			

A New Era

(Continued from page 25)

sized by Educational. By using both amplifiers a perfect grand volume is maintained. Each amplifier has several stages of volume which can be instantly regulated by the operator in the projection booth. The records used for Vocofilm can be run thirty to fifty times without materially changing the nature of the sound.

In addition to the ease with which Vocofilm can be installed and rapidly with which an operator may learn its operation, every precaution imaginable to prevent the interruption of a performance has been incorporated, the announcement says. The re-establishment of synchronism between the picture and the sound is a matter of only a moment's effort on the part of the operator and the performance goes on in perfect synchronization.

The double system of amplification guards against any danger of one amplifier going wrong, for the other amplifier continues in service without interruption of performance. It maintains a sufficient volume for a satisfactory hearing until the first amplifier can be properly adjusted. When a Vocofilm record is broken, the operator has available at least one extra duplicate record for use in continuation of performance, this record always being supplied for such a contingency. However, Vocofilm records may be run nearly fifty times without material alteration of the sound.

Gotham Films Selected For 2 Theatre Openings

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 24.—The New York offices of Lumas Film Corporation report that last week was the record breaker in every department of distribution. It was pointed out by Budd Rogers, vice-president of Lumas, that of two important new theatres opening last week, both selected a Gotham production for their premiere presentation. The New State theatre in Toledo offered "The Cheer Leader," and the new Ambassador, Cleveland, "Rose of Kildare."

New British Firm Lists Six Features, 70 Shorts in First Year's Schedule

Donald Crisp and Olive Borden Asked to Make Pictures for Young Producer

(Special to Exhibitors Herald and Moving Picture World)

LONDON, Jan. 14.—Among the latest new companies is one to be known as British Screen Productions, which is shortly to make a public capital issue. Its first year's program will include "Mr. Moody," directed by Frank Miller; a full length travel film of the Balkans; four other full length features, and about seventy shorts. This company will take over British Screen Classics. Exhibitors are to sit on the board.

* * *

Producers Seek Public Cash

Julius Hagen, recently with W. P., whose initial film, "The Fake," was a success, has broken with his associates and is to start another concern. The company will go to the public for cash and will have a nominal capital of £250,000. A tie-up with a German firm has already been arranged.

Another British company likely to raise fresh capital by public subscription is New Era, which recently took over Stoll distribution. This company is now making "Guns of Loos," but a questionnaire in Bristol placed war films next to the bottom in a list of a dozen types of films, and everywhere the latest war stuff is flopping badly.

* * *

Crisp, Olive Borden Approached

Donald Crisp has been approached by the new Westminster Picture corporation to direct. Another American, Olive Borden, now with Fox, also received an invitation to play in British pictures.

* * *

Phonofilms at Wembley

De Forest Phonofilms, recently taken over by I. Schlesinger, head of the big South African theatre combine, is to start a studio at Wembley, near the site chosen by the Wembley Film Syndicate.

Smiling Through

(Continued from page 36)

but he'll pay it. Then he lays his cards on the table.

It seems the company he's releasin' through is tickled to death with "Cute Hoofs" work and has offered him a releasin' contract for a series of two reelers like he had made, at a higher price than he had been gettin', if he could guarantee them exclusive release on "Cute Heels." So while it nearly kills him to come across with that much per week, he can afford it.

It sure looks like I'm fixed for life as long as "Cute Heels" lives anyhow. Thirty per cent of \$500 a week will have me sittin' pretty. But I ain't found Bugs yet.

I calls up Bugs' hotel in Hollywood and the clerk tells me Bugs just come in at four o'clock that mornin'. I gets him on the phone tho it takes about fifteen minutes to wake him up sufficient.

"I been lookin' for you all over town," I says. "How's 'Cute Heels'?"

"Damfino," he says. "I lost her to a Mexican in a poker game last night and he left for Tia Juana with her. What's chances of gettin' me a job?"

Offer \$2,000,000 Bonds On Missouri in St. Louis

(Special to Exhibitors Herald and Moving Picture World)

ST. LOUIS, Jan. 24.—S. W. Straus & Company is offering for sale in St. Louis and vicinity, \$2,000,000 first mortgage serial gold bonds, fee 6 per cent, on the Missouri Building, Grand boulevard and Lucas avenue, which includes Missouri theatre, several stores and many offices. The bonds are dated January 15, 1928, and mature serially in three to twelve years and are being offered at par. It is stated that the mortgaged property has been appraised at \$3,200,000.

Since the consummation of the realty deal involving the Missouri, Ambassador and Grand Central, Skouras stock has been watched with much interest.



WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

ISLE OF FORGOTTEN WOMEN: Conway Tearle—100%. January 8-9. Only fair. Title I think is what drew them in. Seven reels.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

PAYING THE PRICE: Special cast—29%. January 6-7. Good picture but old, although lost money. The patrons that did see it liked it fine. Six reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

STAGE KISSES: Special cast—A hackneyed story done by artists who act like sticks of wood, I would think a director would lose his mind if he has any working with a crowd performing like this crowd does. Decidedly poor entertainment and if you show this you will have many patrons walk out on you. Six reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

THE CLOWN: Johnny Walker—Another splendid picture enjoyed by our appreciative audience. Smiles and compliments assured us of the success of the program. Columbia have all been good so far. Six reels.—Oscar Reinert, Elite theatre, Humboldt, Kan.—Small town patronage.

F B O

THE MAGIC GARDEN: Margaret Morris—60%. December 26-27. The film version of Gene Stratton Porter's last novel, and it is very well done to say the least. A sweet little story with an artistic element in the foreground. Beautiful settings and good acting makes this truly worth while. It is not worth the price F B O thinks it is but it is a good little story and will get by. Seven reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—Small town patronage.

LURE OF THE NIGHT CLUB: Viola Dana—20%. January 6. Just a movie. Good star. No story.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

JUDGMENT OF THE HILLS: Special cast—60%. November 26. Good, you need not be afraid of F B O bonds this year, they are so far way above what they have done in the past. I have run about nine of them and not a sorry one in the bunch. Seven reels.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

JUDGMENT OF THE HILLS: Special cast—27%. January 4. Story splendid. Pleased all who came. Seven reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

FLAME OF THE ARGENTINE: Evelyn Brent—25%. January 3. A good action picture gave satisfaction as a program.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

CALIFORNIA OR BUST: George O'Hara—70%. December 17-18. Five reels.—V. E. Chamberlin, Chamberlin theatre, Elkhorn, Neb.—General patronage.

KOSHER KITTY KELLY: Special cast—75%. November 5-6. Seven reels.—V. E. Chamberlin, Chamberlin theatre, Elkhorn, Neb.—General patronage.

SILVER COMES THROUGH: Fred Thomson—40%. November 26. Jumping Silver from the train was quite a bit too much even for our cowboy and rodeo loving fans, and we have real Western fans here too. Seven reels.—O. M. Rolo, High School theatre, Sun City, Kan.—Rural patronage.

LADDIE: Special cast—25%. December 27. Seven reels.—O. M. Rolo, High School theatre, Sun City, Kan.—Rural patronage.

THE TOUGH GUY: Fred Thomson—35%. Sep-

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported is divided by average daily gross of picture holding house record to determine relative box office value in terms of percentage.*

EXAMPLE: \$75 (average daily gross of picture reported) divided by \$100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in **THE BOX OFFICE TICKER** with its current gross average indicating relative attraction values of pictures listed therein.

THE BOX OFFICE TICKER appears on page 64.

tember 24-25. Too much rain, nobody came. Six reels.—V. E. Chamberlin, Chamberlin theatre, Elkhorn, Neb.—Small town patronage.

TOM'S GANG: Tom Tyler—January 7. This is a jim dandy Tyler picture for Saturday. Tom has his whole gang with him in this one. Due to a break in the weather had the best Saturday crowd since the snow clogged up the roads. How the kids did enjoy it, and the adults enjoyed it even more than the kids. Have one more of Tom's on last year's contract to run, and have just bought all of his for the 1928 season. Here's hoping Tyler keeps his gang intact in every picture, as the patrons expect them. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE MOJAVE KID: Bob Steele—December 27-28. A very good picture, some of the most beautiful scenes I have ever seen in a picture. Give us more like it, Bob, my patrons like your picture fine. Print good. Five reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE GORILLA HUNT: Ben Burbridges—January 2-3. A very good box office results and very poor comments on this picture, it was not what it was expected to be. Six reels.—M. H. Haymans, Dreamland theatre, Metter, Ga.—General patronage.

THE COWARD: Warner Baxter—January 13-14. Baxter at his best which means a good picture. Some magnificent outdoor shots in this. The photography in this year's F B O pictures is the best I have ever seen. Ran this as half of a double program night with "Mother" (another good one) as the other half. A dandy show to good business. Six reels.—E. M.

Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

JAKE THE PLUMBER: Jess De Vorska—Very good program picture. Seven reels.—H. E. Schlichter, Liggett theatre, Madison, Kan.—General patronage.

MOON OF ISRAEL: Special cast—A very nice entertaining picture on the order of "Ten Commandments." It seemed to please generally and F B O don't rob you on rentals. Six reels.—R. A. Shobe, Strand and Lyric theatres, Monticello, Ind.—General patronage.

MOON OF ISRAEL: Special cast—Not as good as "The Ten Commandments" but gave fair satisfaction. Fair business. Some very big scenes. Seven reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—Small town patronage.

RACING ROMEO: Red Grange—Grange is not a bad actor and his support in this was very good. Enough good comedy to make a well balanced feature. Racing scenes were especially good. Six reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—Small town patronage.

TARZAN AND THE GOLDEN LION: Special cast—This surprised me very much with its drawing power. Had the best Monday and Tuesday at regular admissions we've had for months. All about the lovely white girl (Edna Murphy) being sacrificed to the Sun God, and of course being saved in the nick of time. However, it is well done, and gives folks a happy thrilling evening which is all they are looking for.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

KOSHER KITTY KELLY: Viola Dana—Well the people are pretty well fed up on this kind of stuff and of course this did not get in the running with the "Cohens and the Kellys." Seven reels.—Giacomina Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

COLLEGIATE: Alberta Vaughan—January 10-11. This is a clean little comedy drama with a lot of action in it. Drew better than I thought it would on my two poorest nights. Nice little program picture. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

First National

THE RED RAIDERS: Ken Maynard—89%. November 12. I have run all Maynard's and they are all first class action Westerns. He is getting the top here for Westerns. Seven reels.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

THE RED RAIDERS: Ken Maynard—January 12-13. The first one of Ken's of this season's product and it will stack up with those he turned out last year. Plenty of action, injuns 'n everything. Ken and Tarzan pleased their fans. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE DROP KICK: Richard Barthelmess—20%. January 10. Good program and Richard done well this time as for satisfaction. Not the best football picture but will satisfy majority of the movie goers. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

SEE YOU IN JAIL: Jack Mulhall—12%. January 3. This show pleased the majority of my patrons which is hard to do here so it must have been good. Jack Mulhall is coming to the front every day. Don't be afraid of this one, boys. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

LOST AT THE FRONT: Special cast—30%. Not so much. Too vulgar in spots, and comedy didn't

even seem to hit right.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

LOST AT THE FRONT: Charley Murray—January 8-9. If laughter is any criterion I would say that this pleased better than "Behind the Front." Pleased everyone and had a good second night. One of the funniest things about this picture is that George Sidney's name appears first in all the billing. When we take into consideration some of the dizzy, poppycock, contracts the producers have to sign, it is no wonder some of them go nuts. Six reels.—Wm. E. Tragsdof, Trags theatre, Neillsville, Wis.—Small town patronage.

CONVOY: Special cast—45%. A fair story that depends on the U. S. Navy films to keep the picture from being classed as poor. However the Navy films of transporting our boys to France and the battle of Jutland are worth seeing. It pulled slightly better the second night which speaks well for it here. Sight reels.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

CONVOY: Dorothy Mackaill—December 18-19.—Good picture. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

BABE COMES HOME: Special cast—40%. A comedy-drama of a dirty baseball uniform. Has plenty of comedy in it too. A basketball tournament interfered with receipts, but everybody liked it. Play it. Six reels.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

QUO VADIS: Special cast—60%. December 27-28... Almost died of heart failure the way this picture went over. Mailed every preacher a press book and a pair of tickets. They must have done the rest, also had the trailer on the exchange. This is worth trying if you have any kind of a church or school town. Ten reels.—John Cosner, Sun theatre, Sargent, Neb.—Small town patronage.

THE LOVE MART: Special cast—Eight reels and it has not a dull moment, that is something to say for a picture nowadays. Adventurous Romance, and should please old and young alike. A very good production, interesting story, and splendid cast. Eight reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

SHEPHERD OF THE HILLS: Special cast—January 9. Had more favorable comments on this picture than any of the 27-28 productions. The director selected a wonderful cast and the settings and photography excellent. Francis excellent as the Shepherd. Business fair. Nine reels.—C. H. McCroskey, Allied theatre, Dermott, Ark.—Small town patronage.

HER WILD OAT: Colleen Moore—The truth of the matter, is that "Her Wild Oat" is the biggest box office picture we have had from any film company this year, my patrons laughed right out loud, and didn't give a rip who heard them for they had come to see the show and enjoy it, and they did, the most pleasing photoplay this season. Play it quick they will like it. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

GUN GOSPEL: Ken Maynard—January 2. A very good picture, it is the first time that he has played this house, doing a very good business. My advice is to play him up big. Six reels.—Newell E. Ware, Comique theatre, Camden, Me.—General patronage.

SMILE, BROTHER, SMILE: Special cast—Excellent little picture that keeps one smiling throughout. This team is there with the goods—personality plus. Seven reels.—H. E. Schlichter, Liggett theatre, Madison, Kan.—General patronage.

THE CRYSTAL CUP: Special cast—January 7. Not the type of picture that this pair of real stars usually appear in, but it's not a half bad picture. Women will like it more than men. Not much of a kid picture. Dorothy Mackaill does some great work. Seven reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

FOR THE LOVE OF MIKE: Special cast—I would rate this as rotten. There is absolutely no necessity for showing some of the naked scenes, and if F. N. can't make comedy in a picture without resorting to such methods I sure won't have use for any more of their product.—W. H. Goodroad, Strand theatre, Warren, Minn.—General patronage.

THE POOR NUT: Jack Mulhall—A good average program picture but no special and not worth an advance in admission. Pictures like this are sold as specials and the production costs are zero, but nevertheless all pictures over five reels in length are specials except the eight to twelve reels and these are super-specials. So what's the use. If it was sold to you brother as a special, you are a nut. The cheer leader, and Murray helped a lot in putting the show over. Jeane Arthur very easy on the eyes and I predict a bright future for this little lady. Wouldn't mind having a photo of her for my lobby, and by the way this is the first movie star I have ever asked for a photo. Seven reels.—A. G. Miller, Lyric theatre, Atkinson, Neb.—General patronage.

Another "J. C." Joins Staff

Joseph C. Fisher, who has been given the cognomen, "Eagle Eye Joe," by J. C. Jenkins, our rambling columnist, has joined the editorial staff of "Exhibitors Herald and Moving Picture World" and will become assistant editor of "What the Picture Did for Me."

You may expect an occasional letter from Mr. Fisher, and, too, you may count on him as your confidant.

THE STOLEN BRIDE: Billie Dove—Billie seems to be kicking them over here, better than her pampered sister actor, Colleen. I will take her pictures every time if she will keep up the good work.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

THE MASKED WOMAN: Anna Q. Nilsson—January 3-4. Only a fair program picture that fell flat at the box office. Print good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

BREAKFAST AT SUNRISE: Constance Talmadge—"Beau Geste" was worthy of the gold medal for being the best picture in 1927, then this one should be awarded the leather medal for being the punkest one, both as to drawing power and entertainment value. Thank God this is the last one from First National. Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

SOMEWHERE IN SONORA: Ken Maynard—January 1. Very good Western. Plenty of action and impossible stuff. Six reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

HARD BOILED HAGGERTY: Milton Sills—January 10-11. Rotten, why try to put this vulgar stuff up to your people? This picture is full of it.—E. T. Dunlap, Dunlap theatre, Hawarden, Ia.—General patronage.

THE GORILLA: Special cast—Just fair mystery which my people did not like. Poor Sunday picture for me. Played New Year's and following day to a flop.—E. T. Dunlap, Dunlap theatre, Hawarden, Ia.—General patronage.

KIKI: Norma Talmadge—December 25-26. Pretty good program picture. Not a special. Print good. Nine reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

TOO MUCH MONEY: Old, but better than many late ones. Clean anyway.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

THE OVERLAND STAGE: Ken Maynard—December 21. Very good Western. Seven reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

NAUGHTY BUT NICE: Colleen Moore—25%. November 9. It makes me mad when they won't come out to see a dandy picture like this. I feel like shutting up the theatre and let 'em drive 18 miles to a picture show. Especially when we have to pay double the amount for Colleen that we have to pay for other stars. Darn! Seven reels.—Leona Conner, Columbia theatre, Milton, Ia.—Small town patronage.

BABE COMES HOME: Babe Ruth—60%. October 19-20. A real good baseball picture but not just what they were looking for. No kicks, however. Six reels.—M. W. Hughes, Colonial theatre, Astoria, Ill.—General patronage.

THE SEA TIGER: Milton Sills—25%. October 18-19. A thrilling tale of two brothers' love. As deep as the sea, they said. It's very adventurous. The scenery and background is in and around the Canary Islands off the Northwest coast of Africa. The carnival scenes are beautifully done. Failed to do usual business, but the picture is there. Six reels.—Perry G. Walker, Amusu theatre, Statesboro, Ga.—General patronage.

Fox

OUTLAWS OF RED RIVER: Tom Mix—91%. January 11-12. Very good. Different from the ordinary Western. Six reels.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

SILVER VALLEY: Tom Mix—90%. January 7. Short but sweet is the title I can give this picture, short because it is only on five reels, sweet because

we had a full house and stood them up. This is a good Western with Tom Mix looking a trifle over fifty, but pulling some good stunts in return. Personally, I think Westerns are the bunk but it seems they are necessary for Saturday nights. Five reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—Small town patronage.

SILVER VALLEY: Tom Mix—90%. December 29-30. Just another good Mix. More comedy than usual. Five reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

BLACK JACK: Buck Jones—85%. December 22-23. Pulled them in although it was week before Xmas. Good Western, pleased all. Five reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

SLAVES OF BEAUTY: Special cast—13%. January 10. A fair program picture. Six reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE BLUE EAGLE: George O'Brien—20%. October 15. No good, too much Navy, liked it myself but no box office.—C. L. Griffith, Courtesy theatre, Opheim, Mont.—General patronage.

WHISPERING SAGE: Buck Jones—50%. December 21-22. Way better than average Western, but did not draw. Buck Jones usually gets us a good house. Five reels.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

IS ZAT SO: George O'Brien—65%. September 3-4. Good picture, but too warm for my patrons. Six reels.—V. E. Chamberlin, Chamberlin theatre, Elkhorn, Neb.—Small town patronage.

IS ZAT SO: Special cast—45%. December 28-29. Seemed to please, getting hearty laughs from a small audience. Seven reels.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

IS ZAT SO: Very good picture. Really the best O'Brien has been in for a long time. Good entertainment, program? Yes.—A. G. Miller, Lyric theatre, Atkinson, Neb.—General patronage.

THE FAMILY UPSTAIRS: Special cast—50%. September 24. Very clean little picture that did well here.—C. L. Griffith, Courtesy theatre, Opheim, Mont.—General patronage.

NO MAN'S GOLD: Special cast—75%. September 30. Very fine Western that they all liked.—C. L. Griffith, Courtesy theatre, Opheim, Mont.—General patronage.

MARRIAGE: Virginia Valli—18%. December 27. A very good picture. Sorry I didn't run same on a Sunday. Seven reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

HILLS OF PERIL: Buck Jones—15%. December 23-24. A good Western.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

NO MAN'S GOLD: Tom Mix—December 30-31. Good picture. Print good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

FIG LEAVES: Special cast—79%. November 12. Perfect, wonderful fashion show that sure went over. Tie up with woman's shop and knock 'em dead.—C. L. Griffith, Courtesy theatre, Opheim, Mont.—General patronage.

THE BRONCHO TWISTER: Tom Mix—100%. October 15-16. Tom Mix brings them in. Bad night, but they came anyhow, said they wanted to see Tom behave himself. Six reels.—V. E. Chamberlin, Chamberlin theatre, Elkhorn, Neb.—General patronage.

MOTHER: Belle Bennett—50%. January 5. One of the best program pictures we ever played. Star, cast and story great.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SHAMROCK HANDICAP: Special cast—55%. September 17. Fair program picture will satisfy a few.—C. L. Griffith, Courtesy theatre, Opheim, Mont.—General patronage.

THREE BAD MEN: Special cast—40%. January 1-2. A fine picture, but too old to draw for us. Also had bad weather. Nine reels.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

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J. C. Jenkins—His Colyum

DEAR HERALD-WORLD:

NELIGH, NEB., January 19, 1928.

This letter is going to be short, that's a foregone conclusion right now, but therein lies its chief recommendation. We have made a survey of lots 7 and 8 of block 159, city of Neligh, Neb., according to the recorded plat thereof and we find that—

*The old home ain't what she used to be,
The walls and floors have all gone up in smoke,
Likewise the roof that one time sheltered me
And this is far from what I'd call a joke.*

So, under the circumstances, you are going to find this colyum less interesting than the average patent medicine advertisement, therefore, you are forewarned, and should you persist in reading it you do it at your own peril, for we hereby wash our hands of any responsibility.

According to Marie's speedometer it is just 1867 miles from our wife's front door at Tucson, Ariz., to Walt Bradley's garage in Neligh, Neb. Some of the road is all right and you can guess on the balance, but be sure you put it strong enough.

When we entered New Mexico Marie was purring along in natural, but she suddenly changed to one flat, and when we drove out of the state she changed the key to six flats and two sharps. The two sharps soaked us for 27 cents for gas and the six flats were all on the under side. We had nine flats in the 1867 miles and six of them were in New Mexico, and all of them on brand new tires. Those New Mexico rocks won't give an inch, not even for Marie, that shows how little they appreciate her importance.

We drove 80 miles out of our way to visit Giacomina Brothers at Tombstone. You all know these boys as regular contributors to "What the Picture Did for Me," and they have become one of the important contributors to our favorite journal. When we got there we learned that they were about five miles from the town and were foremen in a mine of some kind; therefore, we did not have the pleasure of meeting them, but did have a very pleasant visit with the wife of one of the boys. We stopped in the town and inquired of a couple of fellows if they could tell us where to find Giacomina Brothers and they didn't seem to know who we meant. Then we said we wanted to find the boys who operated the theatre. Then one of them said, "Oh, you mean 'Jackomy Brothers.'" When you pronounce it don't say "Giac-co-ma" say "Jacko-my" and the natives will understand what you mean.

Crystal theatre was closed and we were unable to get a look at it, but we judge from the lobby and outside appearance that the Crystal is an up-to-date theatre and meets all the requirements of the community. Sorry we didn't get to meet these boys, but hope to have better luck the next time, should there be any "next time."

—Exhibitors Herald and Moving Picture World Fill a Want None Others Can Do—

At Hamlin, Tex., we called on Miss Bessie Rawls, who operates the Mutual theatre at that place. Miss Rawls has been in the business for a number of years and likes it, this is evident at first glance when one enters the theatre, for there is that touch of elegance and refinement everywhere that denotes the finer touches of the feminine hand. Miss Rawls has been a member of the HERALD family for a long time and is strong in her belief that the HERALD fills a want none others do. (Note to the linotyper: Leave out that word "can" or we are coming back to Pork Center with a ball bat.)

P. V. Williams who operates the Peoples theatre at Munday, Tex., seems to know his parsnips when it comes to booking good pictures and putting them on the screen and the people of Munday are to be congratulated on having a man of his calibre to handle

(Continued on following page)

THREE BAD MEN: Special cast—30%. December 31. Nine reels.—O. M. Rolo, High School theatre, Sun City, Kan.—Rural patronage.

THREE BAD MEN: Special cast—25%. January 11. This is just as good and as big as a picture need be, front line actors great in acting and make-up. Has not the smooth Westward movement the Covered Wagon had but makes up in grand scenery and background relief. Our print (out of Des Moines) was pretty "rainy" and did not give the definition we should have liked, bought right you cannot go wrong. Nine reels.—O. A. Fosse, Community theatre, Ridgeway, Ia.—Small town patronage.

MARRIED ALIVE: Special cast—12%. January 2-3. A good program offering.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

WHAT PRICE GLORY: Special cast—A great production but not a box office magnet by any means in the small town. It appeals to the men without exception but owing to the smut the appeal to women is nil, they do not want their children to see it and therefore it loses about 50% or more of its box office draft. Personally I think it one of the greatest of them all. Twelve reels.—H. E. Schlichter, Liggett theatre, Madison, Kan.—General patronage.

WHAT PRICE GLORY: Special cast—Pleased those who saw it, but few saw it here. Some cheap comedy that could be left out.—C. H. McCroskey, Allied theatre, Dermott, Ark.—Small town patronage.

THE HEART OF SALOME: Alma Rubens—20%. October 14. A fairly good program picture.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

CANYON OF LIGHT: Special cast—80%. Good enough for any crowd.—Grafton Nutter, Royal theatre, Republic, Kan.—General patronage.

Gotham

THE RED KIMONA: Special cast—Drew well and put over its message. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

SOMEBODY'S MOTHER: Mary Carr—Good, clean and pleasing. Seven reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

Metro-Goldwyn-Mayer

THE BUGLE CALL: Jackie Coogan—32%. January 1. Jackie does good work on this one and is a pretty fair production. Pleased generally. Heavy snowfall cut attendance. Six reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

THE BUGLE CALL: Jackie Coogan—Pleased the children and it got by on Saturday.—C. H. McCroskey, Allied theatre, Dermott, Ark.—Small town patronage.

THE BUGLE CALL: Jackie Coogan—Jackie is always good. This proved a good entertainment. Six reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—Small town patronage.

THE FAIR CO-ED: Marion Davies—65%. January 6-7. One of the best comedies of the year with a thrilling basketball game and a pretty romance to put it over. Along with some snappy titles and good work by Marion Davies makes this a complete college story with a true to life background. When Marion Davies is so perfect in this kind of a story and goes over with a bang will somebody please rise and tell me why she insists in making picture such as "Lights of Old Broadway," "Janice Meredith" and "Quality Street." As "The Fair Co-ed" she is a wow, as "Tillie the Toiler" she deserves the best of praise and gets it, but as a Flower of the Eighteenth Century she is a flat tire in the hearts

of her great American public and is spoiling her popularity if she only knew it. She is miscast. If this was all she could do it would be a good excuse and the public would except her as a Barrie heroine, but lol she comes forth as a gay college flapper and knocks us all for a row of clothes pins, and then we gasp and say, why does she do it. Play "The Fair Co-ed" and you will understand. Seven reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—Small town patronage.

THE FAIR CO-ED: Marion Davies—Very good program picture. Seven reels.—H. E. Schlichter, Liggett theatre, Madison, Kan.—General patronage.

THE FAIR CO-ED: Marion Davies—Very good entertainment. The kind of picture for Miss Davies.—C. H. McCroskey, Allied theatre, Dermott, Ark.—Small town patronage.

BEN HUR: Special cast—100%. January 9-10-11-12. Ten hundred forty-six people, counting the kids, saw this picture out of a ten hundred seventy-eight population. Think this tells its own story. Twelve reels.—John Cosner, Sun theatre, Sargent, Neb.—Small town patronage.

BEN HUR: Ramon Novarro—Super fine, a little better than "The Big Parade" so my box office and patrons say, but I don't believe it; for me they do not make them better than "The Big Parade." Twelve reels.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

BEN HUR: Ramon Novarro—November 28. Great picture, but bought too high and didn't make anything. Twelve reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

TWELVE MILES OUT: John Gilbert—Considered this a fine picture. Did fair business though had stiff competition this night. Most patrons satisfied and want more from Gilbert, not forgetting Ernest Torrence.—R. E. Warren, Eagle theatre, Lubec, Me.—General patronage.

TWELVE MILES OUT: John Gilbert—72%. December 11-12. Everyone liked this picture, but did not get average Sunday and Monday business. Personally we thought it a "Corker." Eight reels.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

THE RED MILL: Marion Davies—36%. January 1. It was a pleasure to see Marion on the screen as we did not see her for a long time and the show was good. Lots of comedy in Holland on ice and I tell you it was worth every minute to watch this through. No walkouts and plenty of laughs all over the house so it must have pleased. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE FIRE BRIGADE: Charles Ray—43%. December 18-19. We thought this was a good picture, but it sure did not draw. Guess it was too near Christmas. Ten reels.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

TELL IT TO THE MARINES: Lon Chaney—82%. January 8. A little late playing this one but was surprised the way it drew and everyone seemed pleased. Ten reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

TELL IT TO THE MARINES: Lon Chaney—Very satisfying as a special here. Wish all specials pleased as well. Ten reels.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

ADAM AND EVIL: Special cast—70%. January 8-9. A very good comedy drama of a martial mix-up. Lew Cody and Aileen Pringle make a great team. Drew good business. Seven reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

CALIFORNIA: Tim McCoy—50%. January 7. This is a splendid entertainment.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

CALIFORNIA: Tim McCoy—December 23-24. Just a fair program picture not near as good as "Spoilers of the West." Print No. 1. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

WINNERS OF THE WILDERNESS: Tim McCoy—30%. January 6-7. This picture is historical and should please every place, where they like this kind, full of action and some wonderful love scenes by Tim McCoy and the French girl. Should be worth little raise in admission but we didn't go up so hope they got their money's worth. Would be a dandy show for February 22nd, Washington's Birthday, but we played it Friday and Saturday and had fair business. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE SCARLET LETTER: Lillian Gish—60%. November 29-30. Another good drawing card, from Nathaniel Hawthorne's book. Nothing for the kids to see but nothing to harm them, and might do the middle aged ones a world of good. Eight reels.—John Cosner, Sun theatre, Sargent, Neb.—Small town patronage.

MOCKERY: Lon Chaney—40%. A very good story of the life of a peasant and with the background

J. C. Jenkins—His Colyum

(Continued from preceding page)

their amusements. We couldn't stop with P. V. as long as we would have liked to, but maybe some other time we won't be in quite so big a rush.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Can Do—

N. W. Huston of the Liberty and Columbia theatres at Columbus, Kan., J. L. Drake of the Drake at Warrensburg, Mo., Frank E. Drachman of the Opera House and Rialto, at Tucson, and Nick Deamos of the Lyric at Tucson, Ariz., Burt King of the Alcove and Crystal at Stamford, Tex., and Homer Jones of the Temple at Kingfisher, Okla., were among some of the boys we were able to meet on our rush trip to and from Tucson, but were unable to visit as long as we would have liked to. These boys all reported business below normal, but all were optimistic for the future, and if energy and push will count for anything, our guess is that they will weather the storm and come out on top finally. Here's hoping.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Can Do—

We would like to take issue with our old friend, Thomas O. Service, on some of his recent criticisms of pictures, but he so completely squelched us recently in that "SEVENTH HEAVEN" controversy that we are a little gun shy on backing into another argument with him.

There is this about Thomas that we've got to admire, he is pronounced in his convictions and ready to go to the mat at any time in defense of his judgment, which, by-the-way, is usually sound and dependable, but in this case—but then that would be starting another argument with chances very much against us, so we will dismiss the subject by saying that whatever Thomas says is 100% correct, except in certain cases when he is not to be taken too seriously, for instance, "Seventh Heaven."

—Exhibitors Herald and Moving Picture World Fill a Want None Others Can Do—

There is no doubt but what the merging of the HERALD and WORLD is going to be of wonderful benefit to all branches of the industry, but somehow its new form is so different from the old that we can't help but hark back to the days when we didn't have to wash our ears and neck except on Sundays and holidays, but now that "VAN'S GANG" has joined the HERALD family we feel that we will have to be on our good behavior both nights and Sundays, since we will be traveling in such distinguished company. In justice to "VAN'S GANG" we feel that they should be warned against certain members of the HERALD family.

It will probably fall to our lot to sound this warning, much as we dislike to do it, but this much we would like to say, before they accept fish stories that will be written by certain members of the HERALD family as being true they should be referred to the writer of this colyum for verification. In fact we would suggest that anything along this line emanating from Wayne, Neb., Neillville, Wis., Nashwaak, Minn., Salmon, Idaho, or Elgin, Neb., be discarded without investigation, especially should they attempt to offer photographic proof, for we know of a string of studio bass that has been doing service at these various places for years. For authentic information along these lines, address this colyum, care HERALD-WORLD, 407 South Dearborn street, Chicago.

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After we have clawed over the ashes to try and find some trace of our golf outfit we will probably turn Marie's head for Texas. This will be tough on the "Lone Star" state, we will admit, but she survived Ma Ferguson's administration and she ought to be able to put up with us, at least for a few weeks.

J. C. JENKINS,
The HERALD-WORLD Man.

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of the Russian Revolution. This is not the best Chaney nor is it a poor picture, just what we might call average. Metro has some good stars and they don't care whether you buy their stuff or not. Barbara Bedford is in the cast and does some good work. Eight reels.—W. R. Brattan, Stella theatre, Council Grove, Kan.—Small town patronage.

ROMANCE: Ramon Novarro—Not up to this star's standard, it is no good for a small town, price too high on top of a program picture. Eight reels.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

FOREIGN DEVILS: Tim McCoy—January 6. Audience seemed to like it even if I didn't. Some said good. Six reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

BUTTONS: Jackie Coogan—Not up to the Coogan standard, a little too much of a man's story. Run a kid matinee and a gang comedy for 5c. Guess we had all the kids in town. The gang comedy with the chimpanzee was the big feature.—E. T. Dunlap, Dunlap theatre, Hawarden, Ia.—General patronage.

TEA FOR THREE: Special cast—January 12-13. Good program picture, good for any house.—E. T. Dunlap, Dunlap theatre, Hawarden, Ia.—General patronage.

IN OLD KENTUCKY: Special cast—One of the best Kentucky stories we have played. The comedy is excellent. The colored couple are there all right. This will please the average audience. The race scenes well done. Seven reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—Small town patronage.

IN OLD KENTUCKY: Special cast—Very good, a muddier picture, but the best we ever saw. Seven reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

THE THIRTEENTH HOUR: Special cast—We got a very pleasant surprise in this, was not expecting

anything but it was a dandy. Pleased all that saw it. Six reels.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

THE THIRTEENTH HOUR: Special cast—Cracking good mystery picture.—E. T. Dunlap, Dunlap theatre, Hawarden, Ia.—General patronage.

BODY AND SOUL: Norman Kerry—A pretty fair offering. Barrymore does good work. Theme not pleasant. Scenery in Alps good. Did not draw. Six reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—Small town patronage.

BODY AND SOUL: Aileen Pringle—November 8. Awful. Many poor comments. Weak, foreign story. Six reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

BECKY: Special cast—Not as big as the price asked for it. Just fair. Seven reels.—B. C. Brown, Temple theatre, Viroqua, Wis.—Small town patronage.

THE BIG PARADE: Special cast—Best war picture I have ever run. They ask a mighty big price but are getting right now and if you can get it right you can make the dough on the same, your patrons will come to see it. Thirteen reels.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

THE BIG PARADE: Special cast—January 4-5. Good picture that pleased everyone. Made money for me, Oh Boy. Thirteen reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

THE BIG PARADE: John Gilbert—October 24. I was one of the first in this part of the country to buy "The Big Parade" and "Ben Hur" with promise of the first to run them. Paid Metro's price and then was last to run. Still waiting for their promise of adjustment to make up the loss. Twelve reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

FRISCO SALLY LEVY: Sally O'Neill—Nice little entertaining picture. Lots of comedy and will please. Play it. Program, no special.—A. G. Miller, Lyric theatre, Atkinson, Neb.—General patronage.

SPOILERS OF THE WEST: Tim McCoy—January 1-2. One of the best McCoy's I have played so far. Much better than "California." Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE TAXI DANCER: Special cast—January 4-5. Just as clever picture as any Exhibitor can run, has a good cast, and a good appeal. Just the type that appeals. Seven reels.—M. H. Haymans, Dreamland theatre, Metter, Ga.—General patronage.

Paramount

JESSE JAMES: Fred Thomson—30%. Nov. 10-11. Rotten, they wasted one of the best opportunities to make a real picture with the kick they will ever have. Thomson seems to be afraid that he was not going to cover the paper up with his this and there would be room for Jesse James' name somewhere on it. Thomson is getting worse.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

JESSE JAMES: Fred Thomson—This is a good Western. My crowd kicked on the advance admissions and they didn't come out to see this production as well as they do for the usual Hoot Gibson or Tom Mix, though it is a much better picture.—Chas. Lee, Hyde, Grand theatre, Pierre, S. D.—General patronage.

OPEN RANGE: Gary Cooper—89%. November 17. Paramount's Zane Grey Westerns have always been above other Westerns and they are still holding out. Six reels.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

SENORITA: Bebe Daniels—90%. December 25. A good picture with plenty of action comedy, and heart interest.—E. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

SENORITA: Bebe Daniels—November 23. Very good, pleased most everyone and they told me so. Played with Tunney-Dempsey fight pictures to large crowd. Six reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

THE CAMPUS FLIRT: Bebe Daniels—25%. December 23. Seven reels.—O. M. Rolo, High School theatre, Sun City, Kan.—Rural patronage.

IT: Clara Bow—40%. December 29. Seven reels. O. M. Rolo, High School theatre, Sun City, Kan.—Rural patronage.

MAN OF THE FOREST: Jack Holt—52%. November 12. An excellent program. Six reels.—O. M. Rolo, High School theatre, Sun City, Kan.—Rural patronage.

FORLORN RIVER: Jack Holt—48%. December 10. Six reels.—O. M. Rolo, High School theatre, Sun City, Kan.—Rural patronage.

DIPLOMACY: Blanche Sweet—55%. Too bad, isn't it, that we have to run such pictures, but I guess it is all in the game. We had a good crowd but the picture needn't flatter itself as a home talent thing brought the people. Paramount surely has some lemons as well as good ones this year. Yes, dear exhibitor, this is one of those good old sour lemons that has laid around for a couple of years. Such is the life of an exhibitor. Seven reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—Small town patronage.

DESERT GOLD: Special cast—50%. Extra good. Seven reels.—O. M. Rolo, High School theatre, Sun City, Kan.—Rural patronage.

THE PONY EXPRESS: Ricardo Cortez—63%. Ran this on a Saturday night with five reels of short stuff, and to my surprise it went over. An old picture somewhat on the order of "The Covered Wagon" but not as good. Just how old is Betty Compton in this picture, she looks old enough to be in the old ladies' home and they say she is still in the ring, she would probably join United Artists if she were good enough. We won't run "The Covered Wagon" or this punk thing more than once. Ten reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—Small town patronage.

MADAME POMPADOUR: Special cast—45%. November 16. A fair program picture only.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

GET YOUR MAN: Special cast—Fine, great, nice, pleasing. Bad weather so I lost money playing this on one of your trick contracts where it is "Heads" the Exhibitors lose; "Tails" the Distributor wins.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

GET YOUR MAN: Clara Bow—Here is a corking good picture and talk about going over, we were packed to the doors as the people were our guests this night. We were celebrating the installation of a new light and power plant just completed in the city. Every one was delighted with Clara, the story and cast—it is certainly one worth-while because

there is more truth than poetry in the entire story and the action, it is a fine regular program picture and as such managers might step on it, it's not a special, there are so few specials nowadays that when you see one you know it in more ways than one. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

SERENADE: Adolphe Menjou—This is a good production for the sophisticated Movie fan who likes Menjou. It is a typical Menjou picture and pleasing to those who like him.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

THE GAY DEFENDER: Richard Dix—This is a nice picture along the same lines as Fairbanks' "Mark of Zorro." Dix is the most overpriced star I have on my 1927-28 contract. He is still an ordinary actor as far as the box office goes and making one Vanishing American is no excuse for Paramount to raise his price way out of reason. Perhaps a distributor is entitled to all he can get. Other product in our business world is sold on what it is worth and I believe the motion picture distributor will have to come to that basis. If Dix's salary is so high, why don't they fire him and let him get out and try to prove what he is worth like the rest of us have to do. I won't miss him on my contract.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

THE LAST OUTLAW: Gary Cooper—January 10. Played this on amateur night and seemed to take well with the crowd. Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

—SHANGHAI BOUND: Richard Dix—January 11-12. Good entertainment. Mary Brian is developing great charm, and she gives Dix wonderful support. Whole cast is above ordinary. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

UNDERWORLD: Special cast—A very pleasing story of crook life.—R. E. Warren, Eagle theatre, Lubec, Me.—General patronage.

METROPOLIS: After seeing this one you can't make up your mind whether you have been entertained or bored. Mostly last. You have played pictures where you beat it to the basement when the show was out. Don't forget to go on this one. Your patrons will tell you about it. Seven reels.—R. A. Shobe, Strand and Lyric theatres, Monticello, Ind.—Neighborhood patronage.

THE WAY OF ALL FLESH: Emil Jannings—It is a fine picture and really a near special as they will try to sell it to you, for it's worth the money, if you can buy it cheap enough. Janning's means nothing to a small town, that is what is the matter.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

THE WAY OF ALL FLESH: Emil Jannings—January 8-9. The story is rather thin but what a picture it is just the same. Due entirely to the three great characterizations by Jannings and smooth direction. Everyone but the numbskulls and half wits will certainly appreciate this picture even if they do shed plenty of tears. Average business for me. Nine reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

NOW WE'RE IN THE AIR: Special cast—Very good but this sort of comedy is finished with us. Hope to see these two back in their old type of character.—R. E. Warren, Eagle theatre, Lubec, Me.—General patronage.

NOW WE'RE IN THE AIR: Beery & Hatton—I think this is the best Beery and Hatton to date. The cow scene was the best thing I ever saw. In fact, the house was in a roar most of the time. Did not make any money on it as the rental was too high, and showed in zero weather. Six reels.—R. A. Shobe, Strand and Lyric theatres, Monticello, Ind.—General patronage.

ROUGH HOUSE ROSIE: Clara Bow—December 26. Very good comedy, but not as good as "It." Six reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

HULA: Clara Bow—January 6-7. "Hula" now holds my house records. I do think that this is far better than any picture that Clara Bow has ever produced. I advise every exhibitor to run this picture for box office results. Six reels.—M. H. Haymans, Dreamland theatre, Metter, Ga.—General patronage.

FIGURES DON'T LIE: Esther Ralston—This star is showing improvement plus slightly better stories. Is slowly gaining popularity with our patrons.—R. E. Warren, Eagle theatre, Lubec, Me.—General patronage.

STARK LOVE: Natives—Good, different, and a picture that they will like if you can get them in, but my patrons were expecting another Grass or Moana, therefore did not get many in. Six reels.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

BEAU GESTE: Special cast—January 4-5. Really believe this picture is deserving of the gold medal, from a production standpoint and for me. Was wonderful entertainment with no drawing power,

McIlheran Never Worked for Any Company But 'U'

R. M. McILHERAN, Dallas manager for Universal, has his own idea of what constitutes an achievement, and it's a good idea, too. He has never worked for any company except Universal and says that "If I have my way I never will."

On February 23, 1909, he accepted a job as song slide booking clerk with this company, which was known then as the Texas Film Exchange. He has been with the company ever since, holding every position in the exchange from the first one as song slide booking clerk to his present position as branch manager.

The name of the Texas Film Exchange was changed to the Consolidated Film & Supply Company in 1912. Again in 1922 the name was changed to the Universal Film Exchanges. In June, 1920, Mr. McIlheran was promoted from assistant manager in the Dallas office to manager of the El Paso office, where he spent two years, and then was transferred back to Dallas as manager of that office.



R. M. McIlheran

possibly due to the title. It cost me a \$40.00 loss to play this picture, but it's a wonderful picture nevertheless. Ten reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

BEAU GESTE: Ronald Colman—Fine, wonderful picture. Liked by most everyone who saw it. One of the best we ever played at 35c. Comments good. Ten reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

HONEYMOON HATE: Florence Vidor—This was a fair picture. Nothing outstanding but bought right it will fill in a week night without complaint.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

KNOCKOUT RILEY: Richard Dix—80%. January 1. A good enough picture, but movie fans here don't fancy prize fight picture.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE MYSTERIOUS RIDER: Jack Holt—December 20-21. A very good Western. Zane Grey always good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

MAN POWER: Richard Dix—January 10. An excellent picture. Closely follows the "Wallace Reid" automotive stories of a few years back. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

MAN POWER: Richard Dix—December 12. Have never played a Dix as good as "The Quarterback." Few good comments.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

THE ROUGH RIDERS: Special cast—Just another reason why block bookings should be eliminated. I noticed release date was moved up on this one. What a pity it was ever released. If it's a special, Lord help us on the programs. Ten reels.—C. H. McCroskey, Allied theatre, Dermott, Ark.—Small town patronage.

THE ROUGH RIDERS: Special cast—January 9-10. A most wonderful picture. Lots of action and a clean story. Pleased better than "What Price Glory" due to the rough stuff in the latter. It isn't often that I squeal on a percentage proposition. When will exhibitors wake up to the fact that they cannot play these pictures on a 50-50 percentage basis. While this was a percentage picture we had the privilege of buying it outright. Had I done this I could have made a little money although the picture did not draw. I don't see why, as it was a wonderful production. Again I say I am through with percentage pictures. If I can't buy them worth the money, I will pass them up. Ten reels.—W. R. Bratton, Stella theatre, Council Grove, Kan.—General patronage.

THE ROUGH RIDERS: Special cast—Not a special as they sell it, but an extra good action picture

with plenty of comedy. It lacks a little of the smoothness and kick to make it a special. Ten reels.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

THE ROUGH RIDERS: Special cast—December 14. Comedy, thrills and a special O. K. here. Well liked at 35c. Good comments.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

WE'RE ALL GAMBLERS: Thomas Meighan—January 8-9. Pretty good program picture. Not one of Meighan's best. The ring fight was liking in this. Print good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE COVERED WAGON: Special cast—Well, the old wagon still kicks them. Got a bad print but at that they liked it and one fellow said as he came out, the picture was a little rotten, but what could you expert—one to last always? Ten reels.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

SHOOTING IRONS: Special cast—Just a five reel pistol opera. Five reels.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

Pathe-P D C

NO CONTROL: Harrison Ford—December 21-22. Only a fair comedy play without much plot or interest.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

NO CONTROL: Special cast—Another so-called good one that actually was.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

RUBBER TIRES: Special cast—35%. January 7. Not much to it but will please those who are not too exacting as it is interesting at times and plot is something new.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

RUBBER TIRES: Special cast—18%. A merry tale of a transcontinental trip. One of the cleanest, sweetest comedy-dramas we ever ran. Ran both nights, explains poor percentage.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

RUBBER TIRES: Special cast—A dandy good program picture that will get the laughs.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

THE WEDDING SONG: Special cast—40%. November 14. Old, but good.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

THE NIGHT BRIDE: Marie Prevost—20%. January 4-5. A good light comedy farce.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE FIGHTING EAGLE: Rod LaRocque—25%. November 3-4. The DeMille's of late have been falling down on their so-called specials, this was hardly a program. Eight reels.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

THE FIGHTING EAGLE: Rod LaRocque—November 18. Good picture not a special in small towns.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

THE LITTLE ADVENTRESS: Vera Reynolds—20%. January 11-12. A very light comedy play but will please majority. Not enough action to hold interest. Very draggy.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

LONG LOOP ON THE PECOS: Leo Maloney—60%. December 31. Good Western that will satisfy the regular Western crowd and satisfy those that hate Westerns.—C. L. Griffith, Courtesy theatre, Opheim, Mont.—General patronage.

THE ROAD TO YESTERDAY: Special cast—30%. November 7. It was no special for a small town, they did not understand it. Cecil E. DeMille put it too deep for the sticks and they failed to see the point. Twelve reels.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

CORPORAL KATE: Vera Reynolds—15%. December 30. A good program picture of two girls at the front.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

WHITE GOLD: Jetta Goudal—20%. December 28-29. Good show but unusual ending. Seven reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

WHITE GOLD: Jetta Goudal—12%. A dramatic story of a father's fanatical love for his only son that drives him to separate the son and his wife. George Nichols (whose death we noticed recently) almost carried off the honors. It is not a pleasant story, but it is strong, well acted and entirely out of the ordinary. It failed miserably here. I only found two young men who would say they liked it for a change. Six reels.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

THE WISE WIFE: Phyllis Haver—December 28. Good program picture. No drawing power. Six reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

ANGEL OF BROADWAY: Leatrice Joy—Decem-

ber 5. Poor program picture here. No comments.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

THE COUNTRY DOCTOR: Rudolph Schildkraut—January 4-5. A very good picture, pleased our patrons very much. Eight reels.—Newell E. Ware, Comique theatre, Camden, Me.—General patronage.

THE CRUISE OF THE JASPER B: Rod LaRocque—Rotten. Let it alone. Sorry we didn't refuse it and let "Pathe" do as they pleased about it. No more Rod La Rocque for me.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

ALASKAN ADVENTURES: Special cast—Everyone said good. The most interesting and beautiful scenery we ever saw filmed. The men were especially pleased. We recommend this for educational interest and scenic wonders. Six reels.—Oscar Reinert, Elite theatre, Humboldt, Kan.—Small town patronage.

THE VOLGA BOATMAN: Special cast—January 7. Real picture, buy it, push it and everyone who has seen it is a booster for you. How about a picture, Miss Fair.—C. L. Griffith, Courtesy theatre, Opheim, Mont.—General patronage.

THE WRECK OF THE HESPERUS: Special cast December 20. Good picture, but not a special. Dry land sailors not interested. Few comments.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

THE REJUVENATION OF AUNT MARY: Special cast—Very good. Used New Year's to a satisfied audience.—A. G. Miller, Lyric theatre, Atkinson, Neb.—General patronage.

Tiffany

LODGE IN THE WILDERNESS: Special cast—Good outdoor picture, that will please your Saturday night patrons. Buy it.—A. G. Miller, Lyric theatre, Atkinson, Neb.—General patronage.

United Artists

THE WINNING OF BARBARA WORTH: Special cast—100%. Consider this the best picture run in our theatre this year. The picture was good and as everyone had read the book it helped the box office score. I have just finished reading a report on this picture from N. M. Emmons, Eagle theatre, Eagle River, Wis., and it makes me sore, he said it was absolutely the poorest thing shown in many a day. If it was, he must show some mighty fine pictures, but I'll bet he slips in a bum one once in a while that he can't help. Either he paid too much for this and is panning the picture to get even with the company, or he wrote his reports after he had had a long night out and woke up sore at the world. A report like this is unfair to the company and the other Exhibitors who use the Herald reports in our buying and look for several on a picture before we pass judgment, so if you have not run this picture look up some other reports before you turn it down. I ruined our house records and had a world of favorable comment and was not ashamed to stand in the door when the crowd left. I have not been reporting on pictures lately as I am on the old block yet and when it comes to buying 100% from any company will not until I am clear out of pictures. I think the block booking is unfair all the way through. In the middle size towns one producer would not be enough and what could you do with two different producer's entire product. They all make pictures we want to use and they all make some which will not fit your particular town. But above all let's be fair in our reports and not cuss a good picture unless it deserves it. We all want to see reports on the new pictures, so when you run one tell us how it treated you and the rest of us will be benefited accordingly.—John Cosner, Sun theatre, Sargent, Neb.—General patronage.

MY BEST GIRL: Mary Pickford—A box office picture from the well read story by Kathleen Norris. The best Mary has done since "Daddy Longlegs." Buddy Rogers is great in this and Lucien Littlefield almost steals the last half of the picture. Nine reels.—H. E. Schlichter, Liggett theatre, Madison, Kan.—General patronage.

THE GENERAL: Buster Keaton—January 10-11. Good picture of its kind. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

Universal

PAINTED PONIES: Hoot Gibson—25%. January 2. Very good Western. The rodeo and Slim Summerville's comedy made a hit with our fans. Interrupted electional service and very bad weather hurt business. Six reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

RED HOT LEATHER: Jack Hoxie—33%. December 17. Very low percentage for a Hoxie in this community, cause Universal just couldn't furnish us with anything in the way of paper. Five reels.—O. M. Rolo, High School theatre, Sun City, Kan.—Rural patronage.

SENSATION SEEKERS: Billie Dove—70%. January 7. A good picture but I think the crowd was disappointed. They were expecting something different. Billie Dove drew us more than average Saturday night crowd.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

THE BUCKAROO KID: Hoot Gibson—75%. November 26-27. Six reels.—V. E. Chamberlin, Chamberlin theatre, Elkhorn, Neb.—General patronage.

THE LOVE THRILL: Laura LaPlante—10%. December 27-28. Good show. Keeps you guessing from start to finish and it finishes with a bang. Laura sure is there with the insurance policy. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE MYSTERY CLUB: Special cast—35%. December 3. It seems to me that this is a bit too far fetched and boring for an intelligent audience. The comments of your patrons will probably be the same as ours, 50% will say mighty poor, 50% will say great. Seven reels.—O. M. Rolo, High School theatre, Sun City, Kan.—Rural patronage.

THE MYSTERY CLUB: Special cast—Fair picture that drew very well.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

LAZY LIGHTNING: Art Acord—40%. November 5. Five reels.—O. M. Rolo, High School theatre, Sun City, Kan.—Rural patronage.

BUTTERFLIES IN THE RAIN: Laura LaPlante—35%. November 19. Not up to the LaPlante standard. Also too long. Eight reels.—O. M. Rolo, High School theatre, Sun City, Kan.—Rural patronage.

BUTTERFLIES IN THE RAIN: Laura LaPlante—5%. December 30-31. Dandy picture which we ran little late after its release date, but it is good and big snow storm for both nights made it a flop for us. No fault of the picture. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

DOWN THE STRETCH: Special cast—15%. January 4. Just one of the real old race track stories made in a much different way than we have played yet. It should please where they like the good shows and let them know you have something different and good. Good for your best night or Sunday. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

FAST AND FURIOUS: Reginald Denny—33%. January 6. An automobile racing story. Quite amusing, please generally. Six reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

THE LONE EAGLE: Special cast—This is a drawing title and the picture satisfied the crowd that came. The one who wants sex stuff is not disappointed in this because there is nothing in the title or in the paper on the picture to lead them to think he is going to see that kind of a picture. A lot of good pictures disappoint because they try to mislead with their title, as for instance, Paramount's nice picture, "Rolled Stockings" and a lot we all have seen. Last Saturday I ran "Universal Western" and had to advertise it with a one sheet showing a clinch to the death between a loving couple and guess it was the only love scene in the entire picture. I didn't see it myself and I watched the picture.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

THE LONE EAGLE: Raymond Keane—Just a program picture. Lots of faking in the air scenes. They used army training plane of the "Jenny" type for fast pursuit and combat ships and a Frenchman would be lost among the scenes supposed to be St. Omer. Also France is shown as a terrain of towering mountain peaks below the fighting. The public is getting air-wise and faking is noticeable to them. Seven reels.—H. E. Schlichter, Liggett theatre, Madison, Kan.—General patronage.

THE LONE EAGLE: Special cast—Very good picture, with plenty of thrills ought to please anywhere.—E. T. Dunlap, Dunlap theatre, Hawarden, Ia.—General patronage.

THE LONE EAGLE: Special cast—January 6. Don't know where the title comes in at, but the picture is a very good little hokum picture that drew pretty well and seemed to please. Especially suitable for family nights. Sure did bring the kids out. Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

THE LONE EAGLE: Special cast—Weak in spots but as a whole has good audience appeal. Flying being popular at present should go over in any small town.—R. E. Warren, Eagle theatre, Lubec, Me.—General patronage.

SILK STOCKINGS: Laura LaPlante—January 8-9. Good little farce-comedy which creates considerable amusement.—E. T. Dunlap, Dunlap theatre, Hawarden, Ia.—General patronage.

GALLOPING FURY: Hoot Gibson—This was better than most of his and pleased most of the people, it has more comedy in it than usual and less unreasonable plot such as the average Western has. It is undoubtedly above the average.—Chas. Lee Hyde, Grande theatre, Pierre, S. D.—General patronage.

LES MISERABLES: Special cast—Very good picture which should please anywhere. Acting of foreign cast very good. Xmas program.—E. T. Dunlap, Dunlap theatre, Hawarden, Ia.—General patronage.

THE THIRTEENTH JUROR: Special cast—Excellent comments from majority of patrons.—R. E. Warren, Eagle theatre, Lubec, Me.—General patronage.

CRAZY LIGHTNING: Art Acord—January 9. Satisfactory program, Western. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

A HERO FOR A NIGHT: Glenn Tryon—A nice little picture all about a correspondence school aviator who accidentally hops the Atlantic. It is right up to now and should please almost everyone. Six reels.—H. E. Schlichter, Liggett theatre, Madison, Kan.—General patronage.

ALIAS THE DEACON: Special cast—This is an entertaining comedy drama of the reformed crook who does a lot of good with his crookedness and who is clever in his doing it so the entire crowd enjoys the show even if it is the type of story that has been done these many years. I rank it as very good entertainment.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

OUT ALL NIGHT: Reginald Denny—This was a well liked entertainment. His usual type of story and acting.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

OUT ALL NIGHT: Reginald Denny—October 15. Denny don't draw much extra business. They must be getting tired of him. Six reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

THE PRAIRIE KING: Hoot Gibson—December 16-17. Good picture, some rank sub-titles such as Bull, I don't think it is necessary to use such sub-titles. The picture will be better if they are omitted. If I were you, Mr. Gibson, I would discontinue them in the future. Ninety-nine per cent of my patrons don't like these kind of sub-titles. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

TAKE IT FROM ME: Reginald Denny—January 6-7. Good program picture. Print good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

Warner Bros.

THE BRUTE: Monte Blue—25%. December 31. Poorest Monte Blue picture we have ever played.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

BITTER APPLES: Monte Blue—20%. January 4. Satisfied about 50%.—Bert Silver Family theatre, Greenville, Mich.—General patronage.

THE BETTER OLE: Syd Chaplin—95%. December 10-11. Good, Syd does some fine acting. Nine reels.—V. E. Chamberlin, Chamberlin theatre, Elkhorn, Neb.—General patronage.

BUSH LEAGUER: Monte Blue—55%. December 26. A good comedy drama of baseball life.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

TRACKED BY THE POLICE: Rin Tin Tin—50%. January 8-9. One of the best dog pictures we ever played.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE COLLEGE WIDOW: Special cast—Clever college comedy. We are proud to play pictures of this sort and have a pleased audience tell us how much they enjoyed every minute of the screening. Dolores Costello has the personality and William Collier a splendid second. Six reels.—Oscar Reinert, Elite theatre, Humboldt, Kan.—Small town patronage.

THE HEART OF MARYLAND: Dolores Costello—Though not so new is a fine little show. If you have not played it do not overlook a good bet.—R. E. Warren, Eagle theatre, Lubec, Me.—General patronage.

THE FIRST AUTO: Special cast—This picture went over big and was enjoyed by all. We considered it fine and especially clean entertainment. Plenty of good wholesome comedy. Russel Simpson did good work. Give us more like it and we will not complain. Don't see how anyone can pan it. Eight reels.—Oscar Reinert, Elite theatre, Humboldt, Kan.—Small town patronage.

THE BLACK DIAMOND EXPRESS: Monte Blue—The love romance of a society bud and an engineer. Mighty well done, combines society scenes and pretty clothes with plenty of action, so it comes pretty near to pleasing everyone.—A. N. Miles, Eminence theatre, Eminence, Ky.—General patronage.

THE BLACK DIAMOND EXPRESS: Special cast—If you like this kind of stuff then you like this picture. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

ACROSS THE PACIFIC: Monte Blue—Far from a special. Will get by as a program if they enjoy 'em

rough. Sold to us as a special. Eight reels.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

State Rights

DAME CHANCE: Robert Fraser—40%. January 8. Good chance to show your people something clean and interesting. Very, very good, and I am glad that some of the producers got enough talent to keep the shows clean and that we exhibitors don't have to hide when the crowd goes out. With shows like this we can always face our audience and expect them to come back again. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

DEMPSEY-TUNNEY FIGHT: October 23.—Every Dempsey fan said Tunney was knocked out in 7th round. The 7th round in slow motion showed it plainly. Tunney fans say slow motion showed Tunney could have got up on his feet at count of three, so that's that. Three reels.—V. E. Chamberlin, Chamberlin theatre, Elkhorn, Neb.—General patronage.

DEVIL DOGS, OLD CODE, THE SLAYER: Special cast—They are all too bad for words, last two Curwood's series wonderful material wasted. Six reels.—George Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

Short Subjects

EDUCATIONAL

BRAIN STORMS: Dandy comedy which added to our program the laughs. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

IN THAT BULL: This is a funny one. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

PLUMB DUMB: Funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SOMEBODY'S FAULT: Lloyd Hamilton—Good comedy, had them going throughout the full program. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

F B O

BEAUTY PARLOR SERIES: By all means book these. They are real comedy. Two reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

FLESHY DEVILS: Three Fat Boys—These fat boys seem to get the laughs. This comedy is quite amusing. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

MICKEY'S ELEVEN: Another one that will get results.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

MICKEY'S PALS: Mickey—Another Our Gang bunch, but good. Two reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

MIDNIGHT SUN: This is a good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

FOX

FOX VARIETY: Best one-reel fillers we ever used. One reel.—O. A. Fosse, Community theatre, Ridgeway, Ia.—Small town patronage.

METRO-GOLDWYN-MAYER

AFRICAN ADVENTURE: Good. One reel.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

BUFFALO BILL'S LAST FIGHT: Very good two reel picture in technicolor. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

DOG HEAVEN: Our Gang—Here is one of those kind that pleases the old as well as the young. I never have had any bad reports on the "Gang Comedies." Two reels.—R. A. Shobe, Strande and Lyric theatres, Monticello, Ind.—Neighborhood patronage.

FIGHT FOR LIFE: Good. One reel.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

LION HUNT: Interesting reel. One reel.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

SOARING WINGS: Interesting subject. Pleased. Two-thirds reel.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

STING OF STINGS: Charley Chase—Very good comedy. Pleased the kids especially. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

SUGAR DADDIES: Dandy comedy and the fun was all over the house. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

WHAT EVERY ICE MAN KNOWS: Special cast—This kind of comedies would build up the business and this is the first good one I got from Metro. This one was better than the others. Two reels.—Rudolf

Harry Taylor of 'U' Was Exhibitor with Father 20 Years Ago

HARRY TAYLOR is a veteran in the business and yet he doesn't look it. The Kansas City manager for Universal started out with his father twenty years ago. They were one of the two first suburban exhibiting units in that city, and were one of Carl Laemmle's first customers there, operating for a number of years.



Harry Taylor

About twelve years ago Taylor left the exhibition field and became affiliated with the Standard Film Company, an independent film exchange in Kansas City. From that position he went to Fox and then to Pathe as city salesman. After three years he became assistant manager and then manager of the branch. He held that post for about two years and resigned to go into the state-right business for himself, handling the states of Missouri, Kansas, Nebraska and Iowa on "The County Fair." After the playing of this picture, he associated himself with Mr. Harding and Phil Ryan in the formation of Capitol Enterprises.

Resigning from that organization he became connected with Producers Distributing Corporation and from there went to his present position as manager of the Kansas City branch of Universal.

Duba, Royal theatre, Kimball, S. D.—General patronage.

PARAMOUNT

THE FANTASY: Some of my patrons asked me what I was trying to hand them. I told them I did not know. I think Paramount just slipped another joker in on us. Two reels.—R. A. Shobe, Strand and Lyric theatres, Monticello, Ind.—General patronage.

FRENCH LUCK: Fair. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

KRAZY KAT: Cartoon—Have played several and all have been good. Better than "Felix the Cat." One reel.—P. G. Naughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

PARAMOUNT NEWS: Just started this one and first issue, No. 43, looked all O. K. One reel.—P. G. Naughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

PARAMOUNT NEWS: Good news reel, bought right and well liked. One reel.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

SHORT SOCKS: Bobby Vernon—Dandy comedy. It is a pretty long time since we saw Bobby, and he sure made a good one in "Short Socks." Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

PATHE

CATALINA, HERE I COME: A good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

CATALINA, HERE I COME: Fair. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

COLLEGE KIDDO: Good. R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

CURED IN THE EXCITEMENT: A good funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

DUCK SOUP: A fair comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

EVE'S LOVE LETTER: Agnes Ayres—A very good comedy. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

FLUTTERING HEARTS: Charley Chase—Good. One reel.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

FORGOTTEN SWEETIES: Good. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

GLORIOUS FOURTH: Our Gang—Good. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

HON. MR. BUGGS: Fair. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

PASS THE DUMPLINGS: Eddie Quillan—A good comedy with good cast. Eddie Quillan made them laugh from start to finish. He's getting very popular in this town; patrons ask for more Quillan pictures.—K. Vaveris, Grand theatre, Mt. Pleasant, Pa.—General patronage.

PATHE NEWS: Don't make better news than this.—P. G. Naughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

SATURDAY AFTERNOON: Harry Langdon—Good. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

SMALL TOWN PRINCESS: Good. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

SMITH'S CUSTOMER: Good. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

SMITH'S PETS: A fair comedy, but why, oh, why, do they have to pull the pants off of a baby to try and make someone laugh? Had another Smith comedy some time ago with the same gag in it. Two reels.—John Cosner, Sun theatre, Sargent, Neb.—Small town patronage.

TEN YEARS OLD: Our Gang—About the funniest "Our Gang" I've ever played and I've played 'em all. Two reels.—P. G. Naughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

TIRED BUSINESS MEN: Our Gang—A very good Gang comedy. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

WHAT WOMEN DID FOR ME: Charley Chase—An excellent comedy which pleased more and created more talk than most features. It's very spicy, but sure makes them laugh. Two reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

UNIVERSAL

BUSTER COME ON: Arthur Trimble—A good comedy. Seemed to please all. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

JANE'S PREDICAMENT: Wanda Wiley—Good comedy and when Wanda plays you can always expect some speedy entertainment. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

KEEPING IN TRIM: Very good. This is one of the "Keeping Up with the Jones" comedies. The first we've had, and if the rest are as good will be well pleased. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

NEVER AGAIN: Andy Gump—Extra good, kept the crowd laughing. Two reels.—O. M. Rolo, High School theatre, Sun City, Kan.—Rural patronage.

A RUN FOR HIS MONEY: Arthur Lake—Dandy comedy and Arthur surely puts in plenty of excitement. One reel.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

SNOOKUMS ASLEEP: Newlywed comedy—Just fair. Two reels.—K. R. Smith, Rialto theatre, Stromsburg, Neb.—Small town patronage.

SNOOKUMS' TOOTH: The bunk. This series of comedies very poor. Our patrons pan them.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

SODAS AND SHEBAS: Arthur Lake—If they make these new serials as good as the one reels they sure will have dandies. Best one reeler I had for a long time. One reel.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

TROLLEY TROUBLES: Oswald, the Rabbit—A cartoon comedy, very good.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

MISCELLANEOUS

PLAY BALL: Very poor comedy. Two reels.—Andrew Rapp, Theatorium theatre, Emlenton, Pa.—General patronage.

Milder Is Salesmanager

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 24.—Max Milder has been named central salesmanager for Warner Brothers, and will have his headquarters at the home office.

Agfa Raw Film Co. Moves

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 24.—The Agfa Raw Film Corporation has moved from 209 West 38th street to Room 600, 1600 Broadway.



CHICAGO PERSONALITIES

By Whit

ALL roads will lead to Chicago next week when the contract committee goes in session here to draft a new uniform contract, and attendant upon the meeting, there will, no doubt, be plenty of fireworks. Representatives from exhibitor associations from all parts of the country will be present to offer suggestions and to keep an eye on the work of the committee.

R. F. Woodhull, president of the M. P. T. O. A., has called upon all exhibitors and exhibitor associations to send representatives so that a preliminary meeting may be held to draft suggestions for the consideration of the contract committee. Col. Cole, of the Texas M. P. T. O., and Al Steffes, president of the M. P. T. O. of the Northwest, will be among the dignitaries present. Yes, sir, it looks like a gay time is in store for us.

E. L. Delaney at Metro-Goldwyn-Mayer became ill last Tuesday and was taken to the Augustana hospital, where doctors diagnosed his case as double pneumonia. However, his condition is not considered alarming.

The Film Board held a dinner last Thursday evening in the Rose room of the Congress in honor of Jack Sampson and Bill Brumberg. About 25 guests were present, and many fine gifts were presented to the two guests of honor. Incident with the dinner was Floyd Brockell's remarkable demonstration of his prowess at a certain game usually played

upon any convenient, clear space where the instruments used in the game will roll.

Ralph Bradford and Ross Herman returned Friday from Champaign, Decatur and Springfield, where they closed some good contracts for "The Patent Leather Kid," which will be released early in the Spring.

Mrs. Ross Herman, who recently underwent an operation for appendicitis, is convalescing rapidly.

And still people go on vacations. The latest film man to embark on a vacation lark (apologies to Mae Tinee for that rhyme) is R. C. Seery. He and his son, Roy, Jr., are gallivanting around in Florida, Cuba and other warm climates.

The Chelten theatre, 79th and Exchange, opened last Saturday.

Len Ullrick agrees with J. C. Jenkins that "The Herald Fills a Want None Others Can

Do." Len has just returned from a trip through Indiana and reports that "EXHIBITORS HERALD AND MOVING PICTURE WORLD" is his "Bible." Len and Walter Brown made their trip together and, according to them, the exhibitors in Indiana are doing a fair business.

All the boys at FBO were out last week. Sam Gorelick chose as playmate, Ed Johnson, the Hoosier Ambassador, and Joe Lyons and Ted Meyers formed the other twosome. Joe says Ted is Scotch and doesn't know it. It seems that Ted's Buick became mired in the mud and an accommodating yokel offered to extract the car for \$10. "Two dollars or I leave the Buick in the mud," snapped back Ted, and "damned if the yokel didn't take it," said Joe.

John Sheerin, one of the owners of the Sheerin theatre, and one of the oldest exhibitors in the city, was buried last Monday.

A. J. McPhail, home office representative for FBO was in town last week.

The Chicago exchange of FBO has challenged the Dallas exchange to a race in the season's drive. At present the Southern exchange is ahead, but the way the Chicago boys are steaming up for the contest, it looks like Dallas will have to step on the gas.

A testimony dinner will be given Leo Saulkins, general manager for Marks Brothers, in honor of his appointment as Illinois boxing commissioner on the night of February 2, in the Gold room at the Congress. Henri Ellman is handling the arrangements for the dinner.

Cupid has been busy again. John Semendolas, of the New Regent theatre, is to be married a fortnight hence to his cashier, Miss Cummings.

And speaking of matrimonial matters, we are reminded that numbers of young ladies down the row are besieging us with inquiries concerning available bachelors along the row since we offered to furnish this information.

Captain G. M. McBain, the editor of Kinograms, was in the city last week. He is on a tour of Middlewestern exchanges.

Well, well, Cupid has scored again. William Karzas arrived in town last week after his month's trip to Greece. He made the trip in search of health and rest, and not only did he find health but a bride to boot. The new Mrs. Karzas was Angeline Demos, member of a prominent family in Athens.

Monte Banks paused a little while in Chicago Monday between trains on his way to New York, where he will embark for England with the purpose of making comedies there.

When "The King of Kings" opens at the Erlanger February 12, it will carry an introductory title, lately stuck on the picture, which removes all blame from the Jews for the crucifixion of Christ.



'LADIES AT EASE'

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GERTRUDE SHORT-GARDNER JAMES
RAYMOND GLENN

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COLUMBIA PICTURES
PRESENTS

VIOLA DANA

*"That
Certain
Thing"*

WITH
RALPH GRAVES

DIRECTED BY
FRANK CAPRA

Here's another Columbia picture with *That Certain Thing* that means pleased audiences and satisfied exhibitors everywhere. **C** Surely, Mr. Exhibitor, you must know by this time that for product with that Consistent Box-Office Showmanship Appeal—you need look no further than Columbia Pictures. **C** Played for prestige and sure dividends by the nation's leading circuits and theatre-owners.

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The **STUDENT PRINCE**
IN OLD HEIDELBERG



ERNST LUBITSCH'S

production with
JEAN HERSHOLT

M-G-M



Student Prince opened Monday, had to turn them away. Received tremendous acclaim and record business is the forecast of the week. Congratulations to you for giving us the greatest box office attractions in history.

REGENT THEATRE,
HARRISBURG, PA.

Student Prince opened Columbia Theatre here today to capacity business. Metro-Goldwyn-Mayet is to be congratulated. It surpassed even the most imaginative hopes of all who saw it. A genuine triumph in every detail. Shearer and Novarro hit new levels in characterization perfection.

COLUMBIA THEATRE
WASHINGTON, D. C.

STUDENT PRINCE opening only exceeded by one picture in entire history of Stillman Theatre. Looks as if we will have a marvelous record breaking week. Mighty nice to have a picture like this right after a glorious engagement on "Love" STILLMAN THEATRE, CLEVELAND, O.

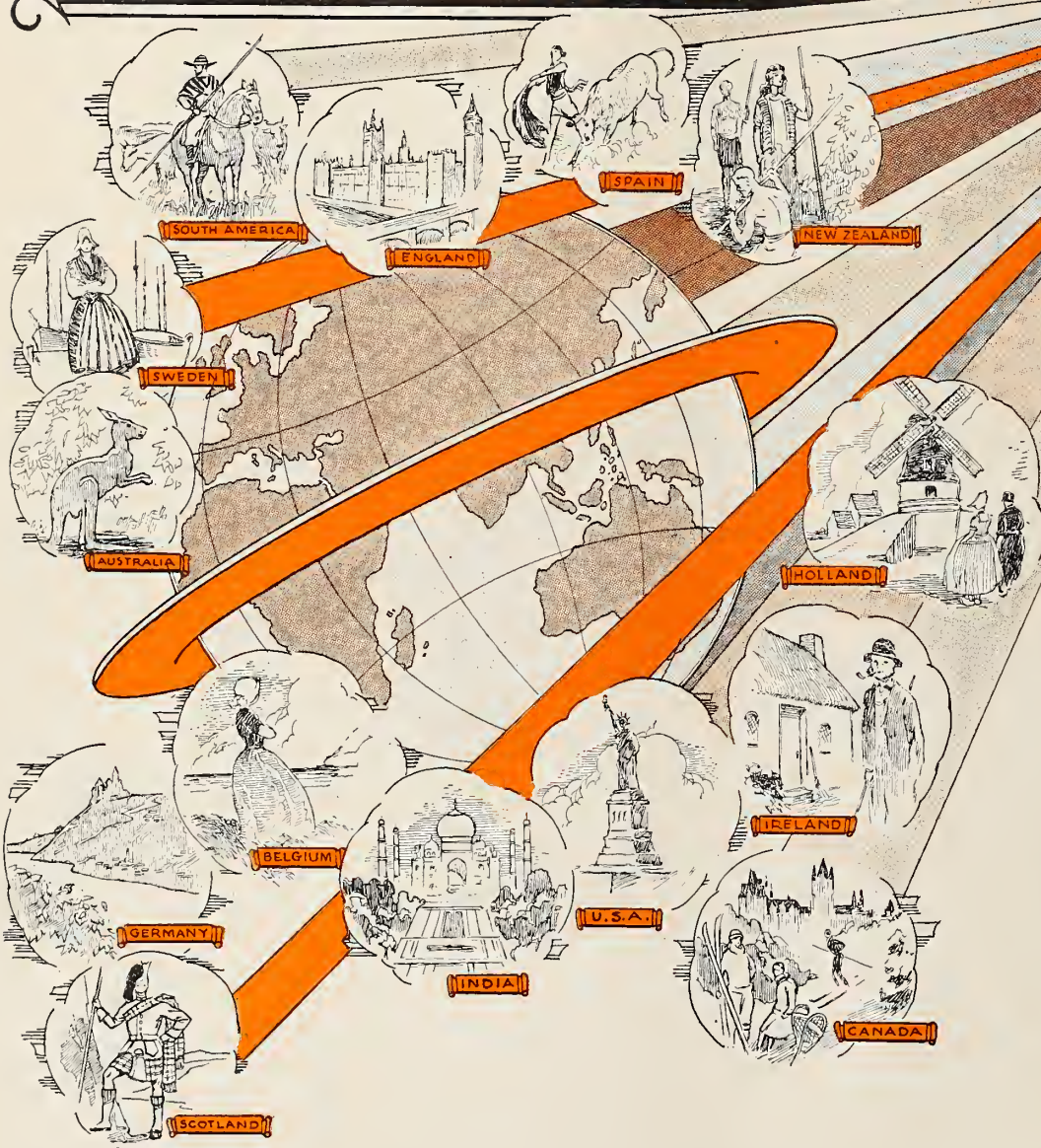
STUDENT PRINCE opened Saturday to a turnaway business. Sunday had to call on Police to handle crowds. Monday matinee house sold out to capacity even before show opened. Student Prince excels any picture we have ever played.
HARRY ZEITZ, STATE,
NEW BEDFORD, MASS.

Opened up yesterday with Student Prince breaking all Monday records with exception of holidays.

CAROLINA THEATRE,
CHARLOTTE, N. C.
etc., etc.

AND IT'S ONLY THE START OF THE PARTY!

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New Wellington
PALMESTON W'TH
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of Wurlitzer installations throughout the country during the past year is evidence of Wurlitzer supremacy. Wurlitzer Organs are world famous—they possess exclusive features which give the organist an instrument of marvelous flexibility and instant responsiveness to the slightest touch.

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"Lorelei" in
"Gentlemen Prefer
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"Infinitely better than book or play. Miss Taylor superb."
—N. Y. Eve. World

"One of the outstanding successes of 1928."
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—N. Y. World

"One of the comedy hits of the year."
—Motion Picture News

"This picture can't fail to make money."
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"A good show. Funny, wise and sparkling."
—N. Y. Mirror

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H. E. Jameyson, Miller Theatre, Wichita, Kansas



2nd Prize, \$150

C. Harrison, Palace Theatre, Cincinnati, Ohio



3rd Prize, \$100

Clark Munson, Virginia Theatre, Champaign, Ill.

Next Best Campaigns, \$50 each

Joe Meyer, Palace Theatre, Hamilton, Ohio
 Oscar Doob, Kunsy Theatres Corp., Detroit, Mich.
 H. F. Storin, Leroy Theatre, Pawtucket, R. I.
 M. A. Malaney, Loew's Theatres, Cleveland, Ohio
 Russell Moon, Paramount Theatre, New York City
 G. J. Meredith, Saenger Theatres, New Orleans, La.
 Harry E. Browne, New Stanford Theatre,
 Palo Alto, Cal.
 H. E. Schlichter, Liggett Theatre, Madison, Kansas
 E. F. Nutter, American Theatre, Rowlesburg, W. Va.
 Roy L. Smart, Rivoli Theatre, Greenville, S. C.
 Vernon Gray, Metropolitan Theatre, Boston, Mass.

Honorable Mention

(Awarded Special Consideration prize \$10 each)

Henri Tussenbroek, Majestic Theatre, Hartford, Conn.
 J. W. Creamer, Orpheum Theatre, Atchison, Kans.
 Harold D. Barnes, Rialto Theatre, Burlington, Iowa
 George F. Teckemeyer, State Theatre, E. Lansing, Mich.
 Marsline K. Moore, Capitol Theatre, Oklahoma City, Okla.
 Bob Kelley, Texas Theatre, San Antonio, Texas
 J. R. Mendenhall, Pinney Theatre, Boise, Idaho
 Geo. E. Planck, Publix Theatres Corp., New York City
 David F. Perkins, Merrimack Sq. Theatre, Lowell, Mass.
 A. Swanke, Majestic and Riceland Theatres, Stuttgart, Ark.
 G. W. Carlson, Peoples-Savoy Theatres, Superior, Wis.
 C. T. Perrin, Sterling Theatre, Greely, Colo.
 Joel A. Levy, Wilmer and Vincent Theatres, Richmond, Va.
 Alvin Hostler, Strand Theatre, Altoona, Pa.
 Ernie Smithies, Capitol Theatre, Kingston, Ont.
 W. F. Howell, Al-Dun Theatre, West Point, Ga.
 E. M. RuLon, Rialto Theatre, Mechanicsville, Ia.
 Wallace R. Allen, Penn Theatre, Pittsburg, Pa.
 S. L. Stokes, R. and R. Theatres, Kingsville, Texas
 James Frothingham, Wellmont Theatre, Montclair, N. J.

Lloyd thanks all contestants!

“I’m more than pleased at the nation-wide interest this ‘Speedy’ contest aroused”, says Harold Lloyd. “I’m only sorry every one who sent in a campaign couldn’t win a prize. I got a great kick out of reading over the campaigns. They’re fine. We’re putting the best ones in the press sheet on ‘Speedy’, so everybody can benefit. The first time a press sheet has actually been written by exhibitors! ‘Speedy’ is practically finished now. I never make predictions about my pictures—but we’re all very happy over ‘Speedy’!”



CHICAGO MIDNIGHT

with
RALPH INCE
a Ralph Ince *production*

**OH!
WHAT A
WALLOP!**



Presented by
JOSEPH P. KENNEDY

AFTER GHT



GREATEST UNDERWORLD THRILL SHOW EVER FILMED . . .

Melodrama is the cry of the hour . . . the demand of the public!

Here is super-melodrama . . . here is CHICAGO . . . THE MIGHTY METROPOLIS OF THE MID-WEST . . . in its most breathtaking aspects!

**WHEN IT COMES TO MELODRAMA
15,000 SHOWMEN CAN'T BE WRONG**





CALLING A BLUFF!

Anybody with the price can buy a page in this trade magazine. However we know it's not extravagant statements but product alone that counts. Metro-Goldwyn-Mayer rests its case with pictures:

IMPORTANT \$2 SPECIALS

BEN-HUR—BIG PARADE—LOVE—STUDENT PRINCE—ENEMY

AMONG CURRENT WEEK-TO-WEEK RELEASES

"LONDON AFTER MIDNIGHT" (Chaney), "FAIR CO-ED" (Davies), "MAN, WOMAN AND SIN" (Gilbert), "GARDEN OF ALLAH" (Ingram), "THIRTEENTH HOUR", etc., and now comes "WEST POINT" (Haines), "BABY MINE" (Dane-Arthur), "DIVINE WOMAN" (Garbo), "THE LATEST FROM PARIS" (Shearer), "THE BIG CITY" (Chaney), "THE SMART SET" (Haines), and that's not the half of it!

METRO - GOLDWYN  MAYER

**CAPITOL, N. Y., BREAKS POLICY FOR FIRST TIME IN YEAR
TO HOLD OVER GRETA GARBO IN "THE DIVINE WOMAN"**

THE COHENS AND KELLYS IN PARIS

**took \$3,862.⁷⁵ on
Monday January 16th
\$4,084.⁰⁰ on Tuesday
January 17th at Skouras
Ambassador Theatre St. Louis,
\$21,710.⁰⁰ first 6 days—\$10,856.⁰⁰ first
2 days *at the* Granada Theatre, San Francisco!**

Latest wire news gives a grand total for 6 days at Skouras' Ambassador Theatre of \$29,873.00, so while others give you "hooy" and Blah! Blah! about "breaking house records," Universal publishes actual cash receipts which any exhibitor anywhere can compare and quickly learn whether these receipts are something to talk about or not. Universal salesmen aren't selling "THE COHENS AND KELLYS IN PARIS;" they are accepting play dates in order of their receipt. This time, the line forms on the right, and if you're not in the line, that's just your bad luck. While the line is forming to receive bookings on Universal's box office specials, slap your play dates down NOW also for "THE CAT AND THE CANARY"—"LES MISERABLES"—"WE AMERICANS"—"LOVE ME AND THE WORLD IS MINE"—and—LAURA LA PLANTE, in her greatest box office hit in years, "FINDERS KEEPERS" which is slated to smash all box office records.

The Evening World

REEL REVIEWS

By George Gerhard

AT THE COLONY

Offhand, this being the age of labels and slogans, it would seem that Laura La Plante is by way of becoming the Elsie Janis of the screen. Certainly this reviewer can think of no other movie personage who is so expert in the art of mimicry.

It doesn't seem to matter to what the young woman puts her hand; always she passes the thing off as if she were born to it. She has a complete bag of tricks, and yet when she reaches into that bag and draws one out the trick takes on all the authenticity of something really substantial.

*Thanks Brother
Gerhard, all
you've said is true!*

A WESLEY RUGGLES
PRODUCTION

with Johnny Harron, Ed-
mund Breese, Arthur Ran-
kin, Capt. Duncan.



*At the very
pinnacle of her
career, right now
and getting bigger
every picture.*

LAURA LAPLANTE

"FINDERS KEEPERS"

*It's a Universal
Long Run Special*

Laura getting better and better with each picture is now at the peak and pinnacle of her screen career—the screen's great comedienne. In "FINDERS KEEPERS" we give you a story written by MARY ROBERTS RINEHART a real box office name with a star whose name alone is a signal for a grand rush to buy tickets. Don't let this one get away from you. It's a big money motion picture.

Playing to a Million People a Week
WARNER BROS. *Supreme Triumph*



AL JOLSON
in
The JAZZ SINGER
THRILLING THE WORLD!

6th WEEK IN COLUMBUS, O.
And Going Stronger Than Ever!
Columbus is a **ONE** Week Town



5th WEEK IN CHARLOTTE, N. C.
And Going Stronger Than Ever!
Charlotte is a **ONE** Week Town



4th WEEK IN READING, PA.
And Going Stronger Than Ever!
Reading is a **ONE** Week Town



4th WEEK IN SEATTLE, WASH.
And Going Stronger Than Ever!
Seattle is a **ONE** Week Town



NORTH—EAST—SOUTH—WEST
BREAKING RECORDS EVERYWHERE

5th Week St. Louis; **5th** Week Detroit; **4th** Week
Milwaukee; **5th** Week Los Angeles; **3rd** Week Baltimore

AND

ONE HUNDRED OTHER CITIES DAY AND DATE

A Pathé big money attraction starts on its history-making career~

capacity business

great box office attraction

biggest advance sale of any attraction we ever played

Pathé presents



audience very enthusiastic

CHICAGO

National release date Feb. 12th

ADAPTED BY LENORE J. COFFEE
FROM THE PLAY BY MAURINE WATKINS
Produced Upon the Stage by SAM H. HARRIS
DIRECTED BY
Frank Urson
DEMILLE STUDIO PRODUCTION

WITH
Phyllis Haver,
Victor Varconi, Virginia Bradford,
Robert Edeson, Julia Faye, May
Robson and T. Roy Barnes

watch this picture smash all records



Smash!
goes another record

SUNRISE

holder of all records at
Carthay Circle Theatre, Los Angeles

now scores
another
K.O. at

LOCUST THEATRE
PHILADELPHIA



\$1,490 better than "WHAT PRICE GLORY"
\$4,626 better than "7th HEAVEN"

WILLIAM FOX
points with pride to this

F.W. MURNAU
PRODUCTION

FEATURING

JANET GAYNOR

AND

GEORGE O'BRIEN



THE ONE GREAT INDEPENDENT

The CIRCUS HAS NOT BEEN EQUALED ON THE SILVER SHEET

Variety...

MOTION PICTURE NEWS: "The Circus' is immense. Is keeping the ticket machine clicking, and How!"

HI-HAT MAGAZINE: "The last word in just-what-they-want comedy. Two million dollars worth of box-office."

EXHIBITORS DAILY REVIEW: "One of the greatest comedies we have ever seen. One of the greatest box-office bets of the year."

FILM DAILY: "An outstanding picture this. Buy it. Watch the money roll in. Hire extra ushers."

NEW YORK JOURNAL: "Worth waiting for. It's a riot."

MORNING TELEGRAPH: "Good for roars of laughter loud enough to drown the voices of a jungle full of lionine monarchs."



NEW YORK DAILY NEWS: "Howling success. They're going, many thousands strong. Lines three blocks long to see the Circus."

NEW YORK TRIBUNE: "No one would dream of missing 'The Circus'."

NEW YORK POST: "A rare thing in the cinema world—a piece of genuine artistry."

NEW YORK SUN: "The laughter runs riot. Filled to the brim with a running succession of gags."

NEW YORK TELEGRAM: "Most hilarious barrage of humor—low, high and medium—to rattle the ribs during these twelve months."

NEW YORK WORLD: "Crowds stand ten deep. The most amusing of all Chaplin pictures."

**BREAKING
ALL RECORDS
OF STRAND
THEATRE
N.Y.C.**

CHARLIE CHAPLIN

in THE CIRCUS

NEW YORK AMERICAN: "There is a laugh a minute. Don't miss 'The Circus'."

NEW YORK EVENING WORLD: "Have not laughed so much in months. Will send you from the Strand with sore jaws."

NEW YORK DAILY MIRROR: "It is certain to live long. A riotous comedy."

NEW YORK GRAPHIC: "For speed and gags and laughs 'The Circus' has not been equalled on the sheet."



MOTION PICTURES TODAY: "The funniest motion picture ever made. Greatest of all comedies."

ZITS: "The greatest show of mirth on earth."

HARRISON REPORTS: "Is going to prove the most comical big picture Chaplin has ever made."

LIFE: "Is Charlie's best picture. Furthermore its everyone's best picture."

**THE WORLD'S GREATEST
SHOW OF MIRTH
UNITED ARTISTS PICTURE**



Shepherd of
the Hills which
opened Sunday
at Main Street
Theatre, liter-
ally turned
away people by
the hundreds.

The Biggest
money-maker
released this
year for any
exhibitor. Re-
gards William Warner
Kansas City

"The
**SHEPHERD
OF THE HILLS"**
by
**HAROLD BELL
WRIGHT**

Presented by RICHARD A. ROWLAND
with **Molly O'Day** -
Alec Francis - John Boles -
Mathew Betz -
Adaptation and continuity by Marion Jackson
Directed by **Al Rogell**
Produced by **Chas R. Rogers**

**BIG as All Outdoors
in First B.O. Tests!**

Held over for indefinite run at
McVickers, Chicago, after big
money week.

And Harry Nolan of Denver
wires:—

"You were right about SHEP-
HERD OF THE HILLS. We made
fine profit with it last week."



**A First
National Picture**

SUREST Thing You Know!



The
Independent
Film Trade
Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home
Office:
407 So. Dearborn St.
Chicago

IN THIS ISSUE—

Contract committee tackles problem of revising instrument after unaffiliated exhibitors at Chicago meeting waive privilege of airing grievances at open forum and instead call upon committee to "get down to work" with their complete co-operation; Exhibitors vote for unit rule in contractual deliberations; Speakers warn against "carrying chip on shoulder" at conference.

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NEWS

Fox buys Wesco, gaining complete ownership of 350 theatres; Five chains are included in purchase.

Exhibitors disagree on Brookhart anti-block booking measure; New York body o.k.'s bill, Californians oppose it.

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WHOLE VOL. 90, No. 5 (VOL. 32, No. 8) FEBRUARY 4, 1928

The Fox Advance

THE spectacular history of the motion picture business does not reveal a deal of more strategic and practical importance than the transaction last week under which the Fox Film corporation obtained control of the Wesco Holding corporation.

Control of Wesco means placing under the Fox banner a vast chain of theatres on the West Coast, together with other units in the Middle West. It brings to the Fox company a substantial interest in the First National Pictures corporation, together with various other properties and interests.

But of more immediate interest to the trade at large, the transaction means the ushering of the Fox Film corporation into a position of vastly greater influence and strength throughout the entire realm of the business of motion pictures.

Because of alignments which have been built up within the motion picture industry in the United States, control of Wesco carries with it a significance which overshadows even the great property interests involved. Because of this fact Wesco has been vigorously contended after by several competing groups.

Three years ago Mr. William Fox had brought practically to fruition a deal under which he would have gained control of these Wesco properties. This deal and its outcome is widely known in the picture business as one of the most dramatic incidents in the history of the industry. Had Mr. Fox succeeded at that time in his effort there would have immediately been brought to his concern a great strategic advantage. Mr. Fox's opponents were well aware of this and while the final papers on the deal were being corrected a maneuver was engineered by which the number of shares of stock in the West Coast corporation necessary to give him control were withheld.

The outcome of this deal was a keen disappointment to Mr. Fox. It left him with an investment of several million dollars, but without the right of control which in this case had a great deal more than usual significance because of trade alignments. But, as the record shows, Mr. Fox's disappointment did not handicap his determination to reach the goal he had set out after. Although it has taken

considerable time, he has succeeded in upsetting the coup which defeated him in the original transaction and he now gains control of Wesco—and at a time when the achievement appears more important even than it would have been in the first instance.

This deal is another indication of the dynamic and uncompromising spirit of enterprise and progress which animates the chief executive of the Fox Film corporation. Mr. Fox has played a lone hand since his entrance into the motion picture business. While other units have been assisted by trade alignments and cooperative deals, the Fox company has single-handedly waged its battle. In this position it has frequently found itself opposed by groups which were formidable in strength and number. Great effort has been made to limit its sphere and push it into a position of comparative insignificance. But against this opposition the company has been driven aggressively, strengthening its position in production, distribution and exhibition.

Among the spectacular advancements it made was the acquisition of control of the Roxy theatre in New York City, which placed under its banner the largest and finest theatre in the world. Again the influence of this deal outweighed the property interest involved. It gave the Fox company the most conspicuous show-window in the world for its product and made it a bigger factor in the highest circle of exhibition.

Even before these recent advances of the Fox corporation Mr. Fox had won a secure hold on a renowned reputation in the motion picture industry throughout the world. There has been no other chief executive in the industry who is as practically experienced in the three chief branches of the industry—producing, distributing and exhibiting—as Mr. Fox. He alone has successfully written, directed, produced, distributed and exhibited motion pictures.

And now Mr. Fox, through developments of the past few years and particularly the Wesco deal, has placed himself in a position in which he must be reckoned with on every important development and situation in the motion picture industry.

Unhappy Endings

THAT the development of better and finer pictures depends upon a corresponding development in the tastes of the public has always been a recognized fact. The current status of public tastes is never possible definitely to establish and the question is further confused by persons who produce freakish pictures and blame their failure upon the lack of public appreciation.

It, of course, depends upon the showman to determine as best he can what the status of the public taste may be at any time, but there is now available a wealth of evidence in proof of the fact that the appreciation of the public has advanced considerably—even beyond the standard of probably the majority of pictures now being made.

It was only a short time ago when an "unhappy ending" was an insurmountable handicap for a picture. This is no longer true; any ending, providing that it is true, logical and appropriate, does not necessarily label a picture as lacking in popular appeal.

A New Warning

AN artificial effort of the German government to promote and manage film production has turned out disastrously. According to reports which have reached this country, the German government, despite its pressing necessities in other directions, is now compelled to shoulder a loss of 6,000,000 marks as the result of its excursion into motion picture production.

As a gesture in patriotism the loss is unimportant, but when in the light of government in private business, where it does not belong, it affords a new warning on an old question.

Open Forum Halted to Permit Immediate Action on Contract Block Buying, Arbitration May Set Off Fireworks

Compulsory Arbitration Denounced

Compulsory arbitration came in for widespread disapproval in replies from exhibitors throughout the country to a questionnaire sent out by Frank J. Rembusch of Indiana. Rembusch was armed to the teeth with this ammunition at the contract committee meeting, and was prepared to fire it into the discussion at the first opportunity. Names of the exhibitors reporting are withheld as a matter of confidence.

Offers Suggestion on Block Booking

I am against compulsory arbitration.
I want to buy pictures on an open market.
I want pictures as advertised, or right to cancel.

If block booking is insisted on, I suggest that they put different types in separate blocks and let us take the block we want.

When picture is sold on a split basis, the split figure should be at least three times the rental.

When pictures are sold with certain stars or director, or from book, and changes are made, we should have the right to cancel if we wish as it was misrepresented.

—New Mexico.

* * *

Would Provide for Additional Clauses

I am against compulsory arbitration.
I want to buy pictures on an open market.
I am against compulsory arbitration and block buying. When film companies and producers make all good pictures it will be o.k. to buy them in a bag, but they are coming through now one good and two poor ones.

Also a contract should be so it could have additional clauses added as each situation is different and a clause should be possible to take care of these conditions when necessary.

If we are given a poor contract and the Brookhart bill to protect us the independent exhibitor will be given a chance to live again.

—Florida.

* * *

Wants No Substitutions Without Consent

I am against compulsory arbitration.
I want to buy pictures on an open market.
I want a non-theatrical, and free-show clause.
I want the contract to specifically state what was contracted for, and no substitution without the consent of the exhibitor. I want the contract to contain no clause giving distributor privilege of pulling any picture for road show purposes. I want a clause in contract that same will become null and void in the event of the sale of the theatre, and that exhibitor will not be held responsible for contract when he has no place to exhibit pictures.

—Oklahoma.

* * *

Sees the End of Independence

I am against compulsory arbitration.
I want to buy pictures on an open market.
I want to live and let live, but the end of independence is evident if each year we are compelled to pay more and more for pictures (many of them inferior), with our receipts on the decline. This has been my experience in

(Continued on next page)

Block Buying, Arbitration May Set Off Fireworks

Unit Rule to Govern Unaffiliated Exhibitors Who Are Members of Uniform Contract Committee

By ERNEST A. ROVELSTAD

Expressing complete confidence in the ability and determination of the members of the unaffiliated exhibitors' group in the Contract Committee to champion their cause at the Chicago meeting Tuesday, independent exhibitors waived the privilege of airing their grievances in open forum in order that the committee might get down to work at once, and with their full co-operation.

The committee at once went into executive session for the remainder of the afternoon, and the calling of another meeting Tuesday night launched the committee upon its work with sleeves rolled up and prospects of a week of knuckling down to the job of writing a new contract.

The opening of the meeting was not without its preliminary jockeying for strategical positions. Independent exhibitors gathered at the Congress hotel Monday, and out of their session came a concentration of suggestions for contractual improvement as well as one of the outstanding early developments. These were:

Unit rule adopted, requiring unanimous vote of the unaffiliated exhibitor members of the committee upon any proposal.

All sessions of the committee held behind closed doors, the trade press barred as well as exhibitors, producers and distributors not members of the committee.

Unaffiliated exhibitors to meet each forenoon and review the committee's decisions of the preceding day's meetings and offer suggestions.

Open forum waived by unaffiliated theatre owners on motion of Al Steffes, after opening speeches by R. F. Woodhull and R. H. Cochrane, chairmen of the two voting groups.

Contract committee decided to function with Woodhull and Cochrane alternating in the chair, and neither permitted to vote.

Block booking and arbitration promised to provide fireworks in the deliberations.

Woodhull, chairman of the unaffiliated exhibitors, and Cochrane, heading the distributors on the committee, both emphasized the seriousness of the task confronting the meeting, in their talks introducing the Tuesday afternoon



ALL SET TO WRITE A NEW CONTRACT. (Left to right) "Pete" Woodhull, Louis Rome, Julian Brylawski, F. E. Woolcott, Ben Berenstein, Joseph Walsh, A. H. Lockwood, Nathan Yamins and Michael J. O'Toole.



"THE COMMITTEE MEETINGS WILL TELL THE STORY." R. R. Biechele (left), perennial president of the M. P. T. O. of Kansas-Missouri and a member of the unaffiliated exhibitors group, didn't say that, but it was the tenor of his uncommunicativeness as the sessions began. On his left is A. F. Baker, also of Kansas City, Kan.

session.

"We have come I believe to perhaps the most important spot in our industry to conduct this meeting," said "Pete" Woodhull. "The proposition today is one to be settled within the industry. It does not concern reformers and other common enemies from without. I believe there is an eminent desire to straighten out the contract situation. If there are those on either side that would for a moment question the motive of the other, I'd say that the quicker he checked out of this hotel and bought a one way ticket to somewhere, the better off would be the industry."

Allude to Brookhart Bill

An allusion to the Brookhart anti-block booking bill, which from the start promised to play an important part in the deliberations, was made by the M. P. T. O. A. president when he declared that "I believe there is an opportunity here to check an interference from without that we want to avoid."

"This committee is charged with a grave responsibility and I think it is up to all of us to help others to smoothen things out," said Cochrane, in expressing his "great hopes of the outcome of this meeting."

"I hope no one will go away from this meeting secretly exulting over having put something over," he continued.

Woodhull then introduced the members of the committee present. They were:

UNAFFILIATED EXHIBITORS—R. F. Woodhull, chairman; Ben Berenstein, California; R. R. Biechele, Kansas-Missouri; and Nathan Yamins, Massachusetts. Alternates: Joseph Walsh, Connecticut, for Yamins; Col. H. A. Cole, Texas, for Berenstein; and Louis Rome, Baltimore, for Biechele. H. M. Richey, secretary.

DISTRIBUTORS AND PRODUCERS: R. H. Cochrane, Universal, chairman; Phil Reisman, Pathe; Ned Depinet, First National; and Felix Feist, M-G-M. Alternate: Joseph I. Schnitzer, F. B. O. Gabriel Hess, M. P. P. D. A., secretary.

AFFILIATED EXHIBITORS (not voting): E. A. Schiller of Loew's, Inc., and Fred Desberg, St. Louis. Harold B. Franklin was not present, nor were the alternates: E. V. Richards, Jr., Dan Michalove and Harry M. Crandall.

"If you try to write in a clause to meet every complaint you cannot succeed," C. C. Pettijohn stated in a communication read by Richey. "Your honesty, integrity and sincerity of purpose presages the success of your meeting. We now have a good contract. Possibly you can write a better one. I hope so."

Again came the reference to the Brookhart

bill in the statement of Pettijohn that "we have a few men, some very active in this industry, who are seeking to obtain federal regulation. You cannot afford to permit that."

Frank J. Rembusch of Indiana, who had been chief proponent of a move for a preliminary meeting on Monday, declared that "we've reached a point where there's lots of criticism on the outside, and let's not fool ourselves. I have said consistently that we should iron out our own difficulties, but if we can't do it ourselves I believe we should have some action from the outside. This committee should remember us unaffiliated independent exhibitors, who are the underdogs."

It remained for the "stormy petrel," Al Steffes, to touch off the nearest approach to verbal fireworks. "If the producers are going to bring seven to 10 attorneys in the meetings I think we should have a right to bring in our attorneys too. I propose we bust up this open meeting and let the committee go to work."

Feist Makes Himself Clear

Feist, in taking issue with Steffes, declared: "I understand my obligation. It is to help make a fair contract, but not to report back to any exhibitors or distributors. Do I make myself clear?"

Others who participated in the discussion were Hess, Julian Brylawski of Washington, D. C.; A. H. Lockwood of Connecticut, Fred Wehrenberg of St. Louis, Rome of Baltimore, Fred J. Herrington of Pittsburgh, Feist, Berenstein, Cole and Schiller.

A proposal by Rembusch that the motions passed by the Trade conference be incorporated in the minutes of this meeting followed a statement by Yamins at the Monday session that he considered it inadvisable to include all of the resolutions in the contract, for some of them were superfluous.

Exhibitors from all parts of the country were in attendance at the meeting. Besides those mentioned in the foregoing, the conferees included J. J. Harwood of Cleveland, Nathan Friedberg of Pittsburgh, Anthony P. Jim of Pittsburgh, P. J. Wood, Columbus; Henry A. Staab, Milwaukee; C. B. Trotter, Indianapolis; Ludwig Siegel, Chicago; Sidney Segal, Chicago; Glenn A. Cross, Battle Creek; J. B. Clinton, Duluth; Oliver Rowe, St. Paul; Joe Pastor, Chicago; B. L. Kamp, Paramount; Eddie Grainger, Fox; Nate Wolf, Chicago Orpheum circuit; Joe Abramson, Chicago Film Board of Trade; F. E. Woolcott, Racine, Wis.; Michael J. O'Toole, Pennsylvania; A. F. Baker, Kansas City, Kan.; Cecil Maberry, Pathe; Jack Sampson.

Compulsory Arbitration Denounced by Exhibitors

(Continued from page 21)

this small place. It's a case of "bleed 'em" all right; and let's pray for relief through fair legislation, which seems to be our only hope for existence in a business and investment created by our energy.

—Michigan.

Objects to Agreement Barring Court Action

A dispute with one company immediately brings all the other companies into the dispute and forces the independent theatre owner to acquiesce to any demand, no matter how unfair. It is impossible to buy pictures unless you agree beforehand to not go to a regular court of justice for settling all disputes.

—Indiana.

Asks That Arbitration Be Eliminated Entirely

I am against compulsory arbitration.
I want to buy pictures on an open market.
I want no arbitration.

—Massachusetts.

Would Take Excessive Legal Terms from Contract

I am against compulsory arbitration.
I want to buy pictures on an open market.
I want a simplified contract without the excessive legal terms and number of clauses.

—Louisiana.

Wants Pictures Made Before Signing Contract

I am against compulsory arbitration.
I want to buy pictures on an open market.
I want mutual cancellation privileges.
Pictures to be made before I buy them, as unmade pictures value is intangible at best, and advance collections stifle rather than stimulate the efforts of the producer to make first class merchandise.

—Wyoming.

Asks for Equal Chance with Producer Theatres

I am against compulsory arbitration.
I want to buy pictures on an open market.
I want something done to insure the independent exhibitor an equal chance with the chain operated theatre.

A lot of us do not wish to sell our theatres, but we are being threatened daily, that if we do not make terms the producers chains will build in our towns and take over the product we are now using.

—Michigan.

Doesn't Approve of Present Arbitration

I am against compulsory arbitration.
I want to buy pictures on an open market.
I am against the present set-up of arbitration, which takes away my right as an American citizen; and I believe it is time for the government to intercede in behalf of us defenseless theatre owners.
I want an opportunity to buy pictures that are available and fit to run in my theatre, and don't want to buy 30 or 40 pictures "blind" to get one or two good ones.

—Minnesota.

Would Abolish All Film Boards of Trade

I am against compulsory arbitration unreservedly.
I want to buy pictures on an open market.
I want a contract that is equitable and fair with a clause which will allow me to cancel any objectionable picture.

The Film Boards of Trade are a damnable piece of unfairness and should be abolished in their entirety.

—Indiana.

Urges Proper Cancellation Clause in Contract

I am against compulsory arbitration.
I want to buy pictures on an open market.
I want to be able to cancel same as any other line of business. I want pictures put in at one price all the way through from any one company.
Why should we give them a percentage on their good pictures and play the bad ones on a loss?

—Massachusetts.

Wants Chance to Protect Investment of \$200,000

I am against compulsory arbitration.
I want to buy pictures on an open market.
I want at least a fighting chance to protect an investment of \$200,000, now virtually ruined through inability to get any worthwhile pictures.

—California.

Believes Job Too Big for Only Three Men

This contract in my opinion is too big a thing to let three men go in and make a final decision. I think all three men are able and capable men, but I do not believe there are three men any place in the country who can go in and draft a contract that will satisfy the majority of exhibitors in the United States.

—Minnesota.

Fox Buys Wesco; Deal Gives Full Ownership of 350 Houses

F-N Will Produce on Same Program Says Rothacker

(Special to Exhibitors Herald and Moving Picture World)

BURBANK, CAL., Jan. 31.—Following the refusal of Winfield Sheehan, vice-president of Fox Films, to confirm the suggestion that Fox will have a hand in the control of First National, Watterson Rothacker, F-N production manager, stated that he has received no authority as to the change. He added that it would probably mean no change in the policy of the Burbank plant in any case. "We will continue to turn out pictures on the program originally outlined and they will be made at the First National-Burbank lot," he said. "That report is not one to be confirmed by the studio but by New York officials."

Several Angles to Deal in St. Louis

(Special to Exhibitors Herald and Moving Picture World)

ST. LOUIS, Jan. 31.—The Fox-Wesco deal has great significance here. One proposition, as has been known, was the proposed management of the Saxe Circuit in Milwaukee and Wisconsin by Skouras Brothers for the account of Wesco. A second deal, so it is said, involved the Skouras first-runs in St. Louis and its allied string of houses, the St. Louis Amusement Company holdings.

One angle of the contemplated Wesco-Skouras deal, it was said, involved the taking over of the Missouri, Ambassador and Grand Central theatres on the basis of complete ownership. It is said that this was the motive for the Skouras purchase of the Missouri theatre building from Paramount.

A \$4,550,000 first mortgage fee and leasehold 6½ per cent sinking fund gold bond issue for the Fox St. Louis Theatre Building was announced last week by Halsey, Stuart & Co., and other companies.

Fox Plans \$8,000,000 Project in Philadelphia

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, Jan. 31.—Fox will erect an \$8,000,000 theatre and office building at the southwest corner of 17th & Market Streets, according to Roy M. Livingstone, attorney, who stated construction will be started in the spring. The house will seat 5,000 and will be one of the largest two deluxe theatres in the city.

Fox Gets Lease on Atlanta Theatre Project

(Special to Exhibitors Herald and Moving Picture World)

ATLANTA, Jan. 31.—Fox has obtained a 21-year lease on the Shrine Mosque to be built here at an aggregate rental of \$3,000,000. The project, financed by members of Yarb Temple, will cost \$2,000,000 and is to start within four weeks for completion within one year.

Speculation is rife over the money-making possibilities of the deal for Fox, as the location is ten blocks from the center of the city and it is conceded that Atlanta already is over-seated.

Battle With Stanley for Control of F-N Predicted

Fox Gets 28 Per Cent of First National by Wesco Purchase; Same as Stanley's

By JOHN S. SPARGO

NEW YORK, Jan. 31.—Through the purchase of the control of Wesco Holding Corporation last week William Fox has become a foremost figure in the industry as a theatre-owning producer. The Wesco purchase gives Mr. Fox ownership of 250 theatres in California, Oregon, Washington, Nevada and Montana, as well as the Saxe chain of fifty theatres in Wisconsin. These, with the theatres he owns in the east, Chicago, Denver, Detroit and Washington, D. C., give him absolute ownership in a nationwide chain embracing close to 350 theatres.

In addition to this, the deal gives Mr. Fox a 28 per cent ownership of First National Pictures, this stock being owned by Wesco and becoming part of the Fox purchase.

See Fight for F-N Control

The acquisition of an interest in First National by Mr. Fox presents an interesting situation, and the general belief is that it presages a fight for the control of that company between the Stanley Company and Fox.

The Stanley Company owns 28 per cent of First National, an equal amount with Fox, the remaining 44 per cent being owned by a number of franchise holders. A combination of Fox and Stanley, or either of these two with franchise holders owning 23 per cent of First National stock, would, of course, settle the question of controlling the company.

A combination of Fox and Stanley for this purpose is not believed to be on the cards and it is said that already emissaries of both companies are out among the owners of the 44 per cent, endeavoring to effect purchases of enough stock to give control.

It has been generally known for several months past that a deal was on for the purchase of Wesco by Stanley. The purchase of the Saxe chain by the Hoyt syndicate and the acquisition of control of Skouras Brothers' Missouri houses and the Finkelstein & Ruben big chain in the Northwest, was part of the plan to make the Stanley

company the largest theatre owner in the country, with theatres covering the entire country. A deal between Stanley and Keith-Albee was further to magnify the strength of the Stanley company.

Keith-Albee Deal Fades

Then something happened and the Keith-Albee deal slipped away but it was believed that the deal for the Wesco properties would still be closed by Stanley. Harold Franklin, head of West Coast Theatres, and controlling through an option 20,000 shares of stock, arrived in New York several weeks ago, and it was expected that the deal with Stanley would be made at any time.

Something else slipped, so far as Stanley is concerned, and the industry was given a surprise one day last week by William Fox's announcement that he had purchased the Wesco company. The big deal was closed last Wednesday, the

(Continued on next page)

Long Battle Over Fight Film Is Won By Ohio Exhibitors as U. S. Court Rules

(Special to Exhibitors Herald and Moving Picture World)

COLUMBUS, OHIO, Jan. 31.—After an extended legal fight which was carried on in the Ohio Supreme court and the Federal court, motion picture exhibitors in Ohio have won their battle to have the Tunney-Dempsey fight films censored so that they might be shown. State Director of Education John L. Clifton, who is also head of the Ohio Department of Censorship, was ordered by the Ohio Supreme court in a decision handed down last Wednesday to view the films. This he did, and after his passing them, they were immediately exhibited in many houses. The successful fight was waged by the Midwestern Film Exchange, Inc., of Akron, and Frank Mantell of Dayton.

At the onset of the fight, Clifton, new in the office, refused to follow the precedent established by his predecessor, Vernon M. Riegel, in censoring the films, and appealed to Attorney General Turner for an opinion. Turner ruled that since the fight films were in Ohio as a result of a violation of the federal law, it would be a breach of discretion for the state censorship department to view the films. Acting upon this opinion, Clifton steadily refused to censor the films until the decision of the Federal court.

The first showing of the film was given in the Knickerbocker theater in Columbus immediately following the approval.

Fox Gets Five Chains in Big Deal



WILLIAM FOX

Outlet for Fox Product Given In 350 Self-Owned Theatres

Seating Capacity Totals 350,000 with 105,000,000 Paid Admissions
Registered Last Year—Several New Houses
Also Are Planned

By DOUGLAS HODGES

LOS ANGELES, Jan. 31.—Fox Film Corporation last week negotiated one of the greatest theatre deals in the annals of the industry, by its purchase of five chains operated by Wesco Holding Company. Two hundred and fifty houses figure in the transaction which involves approximately \$100,000,000. That announcement comes directly from Winfield Sheehan, general manager of Fox Films.

The transaction is construed as giving Fox at least part control of First National Pictures. West Coast Theatres, Inc., one of the chains controlled by Wesco, several months ago joined with Stanley Company of America in obtaining control and direction of First National.

Gets 100 Per Cent Stock Ownership

Fox gets control of the following chains: Pacific Northwestern, North American, Saxe and Golden State Amusement in addition to the West Coast chain. It bought out all stockholders, thereby obtaining ownership of 100 per cent of the stock. It heretofore had owned 49 per cent of West Coast.

The deal gives Fox Films an outlet for its product in 350 of its own houses between the Atlantic and Pacific. The new

chain operates houses in Wisconsin, California, Nevada, Washington, Oregon, Idaho, Montana, Minnesota and Iowa.

Franklin to Remain President

Harold B. Franklin, who came from the Paramount theatre division and has been president of the West Coast Theatres, Inc., will continue in that capacity, Sheehan stated.

A deal consummated last April brought West Coast into a large merger with the following as stockholders: the late Marcus Loew, head of the Loew chain; Louis B. Mayer of Metro-Goldwyn-Mayer; Adolph Zukor, president of Paramount; Joseph M. Schenck, president of United Artists; William Fox; John Dillon of Hayden, Stone & Company; Harold B. Franklin, president of West Coast; and First National Pictures.

Although Sheehan declined to discuss the standing of these parties under the new status it is obvious that the stock owned by them all has been taken up by the Fox company. It is said that Fox paid \$55 a share for the stock.

The total seating of the houses in the five chains approximates 350,000 and the houses last year showed paid admissions of 105,000,000 people. Total revenue amounted to \$34,650,000. In addition to these houses Fox will have a new house in Los Angeles which will be built in the downtown district late this year. It is planned to seat 5,500. Others are planned for San Francisco, Brooklyn, Detroit, St. Louis, Atlanta and Dayton, to seat a similar number.

West Coast Formed 6 Years Ago

West Coast Theatres, Inc., is a California corporation organized six years ago by Mike Gore, A. L. Gore, Sol Lesser and Adolph Ramish. It was the largest single state theatre chain in the world with almost 200 theatres in California.

Sheehan pointed out that the deal last week was consummated exactly 25 years from the time that William Fox paid \$1,666.33 for his one-third interest in a makeshift 146-seat theatre in Brooklyn.

Calls It Greatest Tieup

A communication has been received from Harold B. Franklin by A. L. Gore, vice-president of West Coast, saying:

"The arrangement whereby the Fox company takes over Wesco is the strongest kind of a tieup with a group of the finest theatres throughout the country. This is the biggest step ever taken in theatrical history and insures for West Coast affiliations strength and progress, besides taking an important part in the national scheme with our organization as the keystone of what will become the greatest theatre institution anywhere."

Franklin is in New York where he will meet Sheehan early this week. The latter left the Coast for the East Saturday night on the Santa Fe Chief. He will return in three weeks.

He would give out no further announcement before going into conference with William Fox except to say that the headquarters of the new theatre company will be in Los Angeles.

Big Wesco Deal Gives Fox Ownership of 350 Houses

(Continued from page 23)

contracting parties being William Fox, John Dillon of Hayden, Stone & Co., and Harold Franklin. The purchase was made for a cash consideration, but the amount, which runs away up into the millions, has not been made public.

It is said the 20,000 shares of stock held by Franklin entered largely into the negotiations—in fact made the deal by Fox possible. This stock had been set aside for Franklin when he became head of West Coast Theatres and was held by him under an option. While nothing official has been given out it is said the option on the 20,000 shares of stock netted Franklin cash to the extent of \$500,000 with the closing of the deal.

According to an announcement by Mr. Fox, Franklin will remain in charge of the operation of West Coast Theatres with headquarters on the West Coast. The general offices of Wesco will be transferred at once to the offices of Fox here in New York.

Clash Over Brookhart Measure

Complete Roster of Keith-Albee's Officials Ratified

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Jan. 31.—Ratification of the officials of Keith-Albee was announced this week as follows:

President, Edward F. Albee; executive vice-president, Marcus Heiman; vice-president and general manager, John J. Murdock; vice-president, C. L. Kohl; vice-president and executive manager, E. G. Lauder, Jr.; vice-president, Reed A. Albee; vice-president, J. Henry Walters; vice-president and general counsel, Maurice Goodman; secretary, B. B. Kahane; treasurer, Myron Robinson; assistant secretary and director of publicity, Mark A. Luescher; assistant secretary, Philip M. Stern; assistant secretary, William J. Kernan; assistant treasurer, William J. Kernan.

Board of Directors—Edward F. Albee, E. G. Lauder, Jr., John J. Murdock, Walter P. Cooke, Maurice Goodman, J. Henry Walters, B. L. Heidingsfeld, Lee Shubert, Marcus Heiman, Joseph M. Finn, Herman Fehr, C. L. Kohl, Frank Tate, Mark A. Luescher, Reed A. Albee, Myron Robinson and B. B. Kahane.

Executive Committee—Edward F. Albee, John J. Murdock, E. G. Lauder, Jr., Marcus Heiman, Maurice Goodman, J. Henry Walters and B. B. Kahane. Finance Committee—Edward F. Albee, Marcus Heiman, Maurice Goodman, B. B. Kahane, Robert Lehman and J. Henry Walters. Edward V. Darling and Max Gordon, respectively, are general managers of the booking department and the production department.

Burr Features Human Chain in Hines' Film, "Chinatown Charley"

AL WOODS used to ballyhoo an act in New York called the Flying Span or something or other. It was a sensation at the time.

Charlie Burr has tried to work it into a motion picture starring Johnny Hines numerous times but for this reason and that never made the tieup until a few weeks ago. The act is in "Chinatown Charlie" and ought to prove a highlight of the production.

When the girl (Louise Lorraine) is trapped in the Chinatown den with no way of escape four performers in a New York show hear her cries from across the street. She stands on the balcony two flights up. They form a human chain by clutching one another's legs and hanging from a fire escape across the street. By their own contortions they generate an arc-like momentum enough to swing the lower end-man to the girl's balcony. With Johnny's aid she gets across the street to safety when Hines walks and balances himself on the backs of the rescuers.

There is one reason for giving the incident this much attention in these well crowded columns: the scene as I saw it filmed was dramatic and unlike the ordinary daring type of screen heroism in that it was without trickery or deceit. On another lot last week I saw a plane crash to earth—but there was no kick in it because the pilot was made of straw and sawdust. Daredevil stunts deserve their due when they are legitimate. And this one is.

The Mezzetti Brothers are the men who star in the act; old timers will remember them. Their work is brief on the screen yet they worked seven days in the studio rehearsing the act in order to get the necessary results.

—D. H.

New York Body OK's Bill; Californians Protest It

Pettijohn Declares 70 Per Cent of Exhibitors Oppose Measure—Sydney Cohen Invited to Address Britons

The Brookhart Bill—whether it will mean government control of the industry, and, if it does, whether that sacrifice is necessary in order to remedy certain conditions which a number of exhibitors attribute to block booking, was a subject of almost parallel importance with the uniform contract, with which it is closely linked, in the lobby discussions of exhibitors as the contract conference got under way in Chicago at the Congress hotel this week.

Exhibitors Divided in Opinion

Important developments of the past week included approval of the T. O. C. C.'s endorsement of the measure at an exhibitor rally in New York Thursday, despite a warning from C. C. Pettijohn against federal control. The Allied Amusement Industries of California went on record against the Brookhart bill, while opposing compulsory block booking. Sydney S. Cohen was invited by the General Council of the Cinematograph Exhibitors Association of Great Britain to address the British exhibitors on cooperative booking on his visit to London in March.

Federal Control Angle Discussed by T. O. C. C.

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Jan. 31.—Whether or not the passage of the Brookhart bill will place the film industry under government control was the chief subject of discussion at a rally held by the T. O. C. C. at the Hotel Astor last Thursday.

With one exception the speakers held that it would not, and at the close of the session, all present, by loud applauding, expressed their approval of the action of the T. O. C. C. in endorsing the bill and working for its passage. The single exception was C. C. Pettijohn, of the Hays organization, who had been invited.

Cite Brookhart Telegram

The speakers who held that the Brookhart bill did not embrace federal control presented as part of their evidence a telegram from Senator Brookhart to the T. O. C. C., asserting that this view of his bill was wrong.

"Blind booking, block booking and discrimination in favor of the theatres controlled by the producers combination are the three evils that threaten the life of the motion picture industry," said the Brookhart telegram. "My bill removes these three evils and it does nothing more.

"Those interested in the combination have quoted me as favoring government control of the motion picture industry. This claim is entirely without foundation. The government will control only the evils that threaten the industry and it does that for every industry in the United States."

The presentation of the Brookhart bill endorsement was made by Leo Brecher in a carefully prepared address, teeming with facts and figures, intended to show why this legislation would be the salvation of the independent exhibitor.

Pettijohn declared his chief reason for opposing the bill was that it carried with it federal regulation of the film industry, and that this was not needed. He declared 70 per cent of the nation's theatre owners, affiliated and unaffiliated, are opposed to the bill.

"Film rentals will be increased from 3 to 300 per cent if the Brookhart bill becomes a law, and small producers will be forced out of business.

"I haven't lost faith in our ability or in-

tegrity to solve our own problems. I have made Democratic speeches in Indiana against Will H. Hays, which got bigger applause than did mention of Senator Brookhart's name at this meeting today. We're swayed by what's behind things, and I doubt if the senator would have received much if any applause if it were not for the fact that he is the author of the bill.

"Five years ago, exhibitors asked and received a uniform contract, and later obtained equal representation in settling disputes, through the offices of the Hays organization. Thirty thousand cases have been settled in three years by arbitration, with only 27 appeals to the courts. And then you tell me we can't settle our problems."

In countering on Pettijohn, Brecker declared:

"Just as surely as you were warned that the trade commission would act unless certain conditions were remedied, so now I warn you that if the Brookhart bill is not passed you'll get something far more serious. There'll be federal control of everything from number, type and cost of productions, down to cost of admissions."

Among other speakers were Arthur Hirsch, R. F. Woodhull, Harry Suchman, Sydney S. Cohen, William Brandt, Charles L. O'Reilly and Frank J. Rembusch. A telegram was sent by the T. O. C. C. to all exhibitor organizations, advising them that the consensus of the rally was that passage of the Brookhart bill "was not only preferable but was imperative."

Brookhart Bill Opposed by California Exhibitors

(Special to Exhibitors Herald and
Moving Picture World)

SAN FRANCISCO, Jan. 31.—The Allied Amusement Industries of California met last week to discuss booking contracts and adopted resolutions opposing block booking as compulsory. No opposition is directed against block booking under the optional plan, however.

The organization also went on record as opposing the Brookhart bill.

Resolutions concerning the uniform contract were forwarded to Ben Berenstein, of Los Angeles, who is representing California exhibitors at the meeting of the contract committee in Chicago.

BROADWAY

NEW YORK.—John Zanft of Fox, and Jack McKeon of Stanley, lunched together at the Astor the day after the big Fox theatre buy, and talked of this and that. . . . Artis Stebbins is back from the coast, so the man who was ducking him must have backed into a corner and succumbed. . . . Canon Chase did not attend the T. O. C. C. Brookhart bill rally, but has a little bill of his own, as usual. . . . Fred Harrington (the old Pittsburgh "war horse") was an interested listener to all that was said about the Brookhart bill at the rally, and he's for it. . . . Rex Ingram is taking time off from the Mohammedans to make a picture in England for United Artists distribution here. . . . Lon Young, getting to be a star declaimer over the radio, will tell a few million people about Lumas pictures Thursday night. . . . Phil Gleichman was at the Astor but did not sit in at the T. O. C. C. rally. . . . Col. Fred Levy and Lee Goldberg of Big Features, Louisville and Indianapolis, were in New York last week, visiting with Joe Brandt and Jack Cohn. . . . Al Selig, right hand man of M. H. Hoffman, has had the job of eastern scenario editor tacked on to his multifarious duties. . . . Harry Goldberg, heavy theatre man from Omaha, was at the Astor last week as Eddie Saunders' luncheon guest. . . . Commissioner Myers, who held the Federal Trade Practice Conference here, has been offered a job as head of the independent theatre owners—only he hasn't. . . . C. A. Leonard has resigned from the publicity staff of the Capitol theatre, leaving Bessie Mack by her lone. . . . Joe Pollack, president of National Screen Service, is back from abroad, and now Herman Robbins won't have to eat alone with Pat Garyn. . . . Robert C. Bruce, high gun of scenic producers, is in New York spending a lot of time with Earle W. Hammons. . . . Edward Auger of the export and import branch of the business, is in New York from London. . . . Henry Ginsberg, head of Sterling, is off on one of his regular commuting trips to the coast. . . . William Fox, from where we sit, appears to be sitting pretty, with his feet right under the table. . . . Dr. A. H. Gianini had a birthday last Friday, but didn't look a day older than he did on Thursday. . . . Lou Metzger, now completely recovered, left last week for the coast to look over what he has to sell next season. . . . Eddie Smith, general sales manager of Tiffany-Stahl, is vacationing in the South, but no one around here believes he isn't working. . . . Matt Taylor, one of our former publicity boys, is going great on the Coast, having just signed a contract with Mack Sennett to write more scenarios. . . . Ned Depinet put forth a Ciceronian effort (no effort for him) when he addressed the "Boast of Review" conference at the Waldorf last week. . . . Jimmy Grainger, according to a wire he sent Gabe Hess, is ill in New Orleans and will not attend the Chicago contract conference. . . . Monty Banks has sailed to make comedies in England, and now watch those Britishers laugh themselves near to death. . . . A. E. Bundy, prominent film man from England, is in New York on a business trip.

—SPARGO.

Wingart Quits F B O

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 31.—Earl Wingart, studio publicity director for F B O, has resigned to become director of advertising and publicity for Howard Greer, Inc.

Shaping the Future With Fox



Charles Morton



Nancy Drexel



Rex King



George Meeker

These sixteen Fox players are part of what Vice President Winfield Sheehan calls (as one would expect him to) the "most prominent stock company any producing organization has yet assembled." Here are the newer faces, those especially turned to the future, being emphatically those of "youngsters." The one exception, Margaret Mann, is realizing a sort of belated start. Also to be distinguished is Nancy Carroll, whose growing talents Paramount shares with Fox.



Nancy Carroll



Sally Phipps



Barry Norton



Margaret Mann



Lia Tora



Nick Stuart



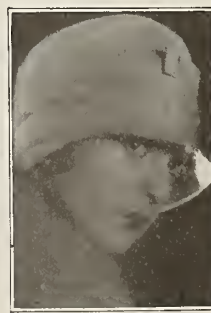
June Collyer



David Rollins



Caryl Lincoln



Mary Duncan



Marjorie Beebe



Maria Casajuna

Rossheim Named Stanley Head

\$125,000 Damage Too High for Peter the Great

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 31.—Damages of \$125,000 is too much for the death of a dog, even such a canine money earner as Peter the Great, film dog, Judge Marsh of Superior court ruled last week. A new trial of the civil case against Fred Cyriacks, who shot the dog during an argument with Peter's owners, was granted. The dog's owners, Edward Faust and Charles Dreyer, placed a value of \$250,000 on his life. The \$125,000 verdict against Cyriacks was returned by a jury after a trial consuming more than a week.

McGuirk Chairman; Move Follows Friction Rumor

Elevation of Treasurer to President Taken to Mean Bankers More Active in Management

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 31.—Rumors have been current for several months that all was not harmony within the ranks of the Stanley Company of America, and that John J. McGuirk would resign from the position of president. All of these rumors met with denials, and only two weeks ago McGuirk announced that he had no thought of resigning.

McGuirk Heads Directorate Now

Last Friday, at a meeting of the directors of the company, McGuirk's resignation was accepted and Irving D. Rossheim, treasurer of the company, was elected in his place. McGuirk was made chairman of the board of directors.

Rossheim has been with the Stanley Company and has been generally recognized as representing the banking interests which have been financing Stanley. His election as president is believed to mean that the banking interests have taken a more active interest in the management of the company. It is also believed that Rossheim's selection as president will do away with a lot of the friction that is said to exist within the company.



Irving D. Rossheim

This friction, if it exists, is widely believed to have been responsible for the Stanley company having "muffed" two great opportunities for enlargement. The first of these was the deal for consolidation with Keith-Albee, and the second was the losing out of the acquisition of Wesco, which was apparently all set for Stanley, and then suddenly switched to William Fox.

The new president of the company, who is 41 years old, was born in New York City. He was graduated from the University of Pennsylvania and from 1908 to 1918 was a member of the faculty of the Wharton School of Finance. Later he became associated with the law firm of Wolf, Block, Schoor and Bolis-Cohen and while there was active in the organization of the present Stanley Company.

He first became identified with the Stanley organization about eight years ago as controller and later was elected assistant treasurer and then treasurer. In that capacity he instituted many reforms which unified methods and resulted in immense savings to the company in all departments.

Net Income Exceeds \$5,485,000

After the meeting Friday the following financial report was given out:

"Preliminary financial report of the Stanley Company of America for 1927 as submitted by the treasurer to the board of directors shows gross receipts of \$37,060,024 for the year, operating expenses of \$31,574,303 and net income before depreciation and federal taxes, of \$5,485,721.

"Reserves for depreciation and federal taxes amounted to \$2,250,484 for the year, leaving a balance of \$3,235,337 available for dividends. Dividend payments in 1927 aggregated \$2,181,089, leaving a surplus of \$1,054,248 for the year."

Pearl White's Former Husband Shot to Death

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Jan. 31.—Wallace McCutchen, 45, former husband of Pearl White, was found dead in his home here last week. He had been shot in the head with a bullet from a small calibre pistol.

McCutcheon was 45, an actor, and served as a major in the British army during the world war. Injuries suffered in service had necessitated a silver plate in his skull.

Bill Banning Shows in Washington on Sunday Has Law Body's Favor

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 31.—There is every indication that the Lankford Sunday bill will be favorably reported to the House of Representatives in the near future, says C. E. Holmes, secretary of the Progressive Civic League, of Oak Park, Ill. Five of the seven members of the subcommittee are in favor of the measure and also a majority of the larger committee of 21 members.

The Lord's Day Alliance has 38 men in the field who are giving their entire time to work among the churches in the interest of the Lankford bill. The National Reform Association is also carrying on a vigorous campaign with 35 men.

An Illinois congressman has declared that the only hope of "defeating this Sunday bill is in creating public sentiment against this vicious legislation."

Halts Fight Film; Reels Not Sanctioned by Fine

(Special to Exhibitors Herald and Moving Picture World)

MEMPHIS, Jan. 31.—Showing of the Dempsey-Tunney fight films at the Empire theatre Monday afternoon was halted by U. S. District Attorney Lindsay Phillips. Phillips indicated, however, that he would take no action against the Princess theatre, where the film showed. The differentiation was caused by the fact that a fine of \$500 has been paid by the Princess. But the fact that one film has been brought in and a fine paid does not make subsequent importation legal, Phillips said.

Walter Nealand, associated in the showing at the Empire, said he expected to be able to run the film soon.

Mild Winter Means Money To N. Y. State Theatres

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, Jan. 31.—The exhibitors of New York state are collectively hundreds of thousands of dollars better off this winter because of the unusual weather conditions that have prevailed thus far. Probably less coal has been burned in the theatres of New York state this winter than during any season in recent years. One exhibitor reported last week that his coal bill was \$200 under that of last year.

Uplifters Attack Use of Child Actors In Minneapolis; Thought Slap at F. & R.

(Special to Exhibitors Herald and Moving Picture World)

MINNEAPOLIS, Jan. 31.—An indirect slap was taken at the Kiddie Revues which have been a semi-annual attraction at the Finkelstein & Ruben theatres in the Twin Cities and which feature juvenile entertainers, by the Women's Co-operative Alliance, an organization doing welfare and social work among young women and children.

Although the Alliance members did not name any show specifically, the Kiddie Revue entertainers have been the most prominent here in the last few years, and each production has featured from 30 to 50 children.

"Child labor of the worst sort," was the way Mrs. G. F. Wilkin characterized the employment of child actors, declaring that the "thoughtless public was applauding the juvenile acts."

The state child labor law allows children over ten years old to appear on the stage with the permission of the state industrial commission. According to the report given the Alliance more than 1,000 child permits had been issued in the state in the last three years, and since July, 1927, 167 permits had been granted.

Exhibitor and Trolley Line Hand Grand Slam to Bridge Parties

Carver Refunds Round-Trip Carfare with Each Theatre Ticket Purchased—Parallels Price of Rival House

[Special from Correspondent of Exhibitors Herald and Moving Picture World]

KANSAS CITY, Jan. 31.—One Kansas City Exhibitor believes he has solved, partly at least, the problem of combating the competition of bridge parties and other events which might keep patrons in their homes at night.

The attendance at most first-run downtown theatres in Kansas City has been good at matinees, but the evening business has suffered noticeably of late. In fact, it has become a problem for most of the large theatres which are under heavy operating expense. The sheer exploitation of good pictures and even a reduction in prices has failed to stimulate the night business to any great extent. Radios in the homes and bridge parties were blamed by many of the exhibitors. Then it was that Samuel Carver, manager of the Liberty theatre, a first run downtown house, effected a tieup with the Kansas City Public Service Company, which operates all streetcar lines, through Fred G. Buffe, vice-president.

Refund Streetcar Fares

In an advertising campaign, costing several thousand dollars, the announcement was made that the Liberty theatre would refund round-trip streetcar fares with each adult ticket purchased. The streetcar company was supplied with coupons, which were delivered upon request, entitling the holder to receive a refund of his fare at the theatre. The coupons, however, must be presented at the box-office after 6 p. m.

In view of the fact that the Liberty's price of admission was 15 cents higher than a large rival theatre, the coupon plan virtually was nothing more than a reduction in price equal to the rival house, but the stunt proved "good copy" for daily newspapers and the theatre benefitted greatly from the large advertisements which the streetcar company ran in daily newspapers.

"This is a 'give-away' age," said Carver. "To merely reduce the admission prices would be accepted with passing notice and few persons a week later would actually remember that the prices at the Liberty had been reduced. The admission, in fact, has not been reduced. The price remains at 50 cents to all those who do not present coupons. The big part of any downtown theatre's patronage comes from the residential sections of a city at night.

Ideal Twosome for Tieup

"Exhibitors have got to do something to rout persons out of their homes and away from the radios and bridge parties at night. The motor car doing the theatres, as well as the streetcar company, no good. Then why do not the theatre and the streetcar company make an ideal twosome for a tieup? The plan has been under way only a few days and it is impossible yet to determine its real value, but there has been an increase in night attendance and we are receiving hundreds of coupons. I firmly believe the solution of meager night attendances in Kansas City at downtown motion picture theatres has been solved."

Rosenwald Made Coast Sales Head by Universal

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 31.—Lou B. Metzger, general sales manager for Universal, has just announced several important changes in the personnel of the sales organization. G. E. Rosenwald, manager of the Los Angeles branch for Universal, has been promoted to be district manager for the West Coast, in the position vacated by the recent death of

D. S. Mitchell. Rosenwald's post at the head of the Los Angeles exchange will be taken by George Naylor, the Universal manager in Des Moines.

Jack Osserman, at present the manager in Universal's Wichita office, will take over the Des Moines branch. The Wichita branch will be closed February 4 and its territory distributed between the Kansas City, Omaha and other adjoining branches.

St. Louis Film Board to Hold First Annual Frolic

(Special to Exhibitors Herald and Moving Picture World)

ST. LOUIS, Jan. 31.—The St. Louis Film Board of Trade will hold its first annual Film Board Frolic at the Hotel Chase Red Room and Palm Room, Saturday evening. The reception will start at 9 o'clock and supper will be served at midnight. Performers and bands from leading theatres will entertain during the festivities and Herbert Berger will supply the dance music.

Harry Weiss of First National, is chairman of the entertainment committee, and others who serve with him on this committee are Clayton Lynch of Metro-Goldwyn, Manny Gottlieb of Universal, Jack Weil of Gotham, and Sol Hankin of Educational.

Youths Imprisoned for Film Theatre Burglary

(Special to Exhibitors Herald and Moving Picture World)

WINNIPEG, MAN., Jan. 31.—Three youths of Winnipeg, Manitoba, were found guilty last week by Magistrate Noble of Winnipeg of breaking into the Gaiety theatre and attempting to rob the safe during the previous week. The ring-leader, Richard Adams, 18, was given a sentence of three years in the penitentiary, while the other two, George W. Gough and Hugh Cairns, were sentenced to serve one year in jail. The owner of the Gaiety is Henry Morton.

The attempt on the Gaiety followed the hold-up at the Lyceum theatre, Winnipeg, in which armed bandits secured \$1,100 from Manager George Law and his assistant and then escaped after a gun battle.

New Company Started

(Special to Exhibitors Herald and Moving Picture World)

JERSEY CITY, Jan. 31.—George L. Record, Frederick A. Teese of Cliffside, and Frank H. Higgins of East Orange have incorporated as the Independent Motion Picture Theatre Owners of America, Inc. The objects of the company, as stated in the certificate of incorporation, range from theatre ownership to production and distribution.

Sunday Shows Endorsed

(Special to Exhibitors Herald and Moving Picture World)

ST. LOUIS, Jan. 31.—By a vote of 1,218 to 600 the citizenry of Effingham, Ill., on January 27 routed the bluenose element which had closed theatres Sundays.

Ride the Street Car to the Theatre!



Kansas City's amusement facilities are excellent and each week the theatres offer fine attractions.

Why not make it a habit to take the family to a theatre several evenings a week? You'll all enjoy it immensely.

Make the evening doubly pleasant by using the street cars or buses, thus eliminating accident hazard and parking expense.

Service is excellent throughout the evening—and there are more seats than passengers.

The Liberty Theatre at 1104 Main Street is furnishing every street car patron who attends that theatre after 6:00 p. m. with two free street car tickets. The street car operators have been supplied with coupons which will be delivered upon request, entitling you to receive free street car tickets from the Liberty Theatre. We call this unusual offer to your attention so that you can take advantage thereof if you so desire.

KANSAS CITY PUBLIC SERVICE COMPANY

This newspaper ad explains the tieup between Samuel Carver of the Liberty at Kansas City and the street car company.

\$150,000 House to Go Up Where Fire Razed Theatre 38 Years Old

(Special to Exhibitors Herald and Moving Picture World)

JOHNSTOWN, N. Y., Jan. 31.—William C. Smalley has about completed plans for the rebuilding of Smalley's Johnstown theatre, which was practically destroyed by fire recently. The new house will cost \$150,000, Smalley states.

All that remained of the theatre, which had been a popular place of amusement for 38 years, was four walls. The origin of the blaze is unknown. Smalley lost \$25,000 in personal effects.

Texas Exhibitor Leaders On Goodwill Tour of State

(Special to Exhibitors Herald and Moving Picture World)

SAN ANTONIO, Jan. 31.—W. S. Wald, Col. H. A. Cole, Sam Heffy, Senator J. J. Strickland, H. G. Stein and other officers and members of the M. P. T. O. of Texas, convened here last week to discuss problems of Southwest Texas exhibitors.

Business Manager Waid stated the meeting was more a part of a goodwill trip than for any specific business reason. He declared the organization was stressing to exhibitors the importance of the monthly Blue Ribbon Award. The delegation went next to Austin and Houston.

Ibanez, in Will, Spurns Burial in Native Spain

(Special to Exhibitors Herald and Moving Picture World)

MENTONE, FRANCE, Jan. 31.—Vicente Blasco Ibanez, famous Spanish writer and author of "The Four Horsemen," who died last week, will not be buried in his native land, due to the request in his will to be buried in France rather than in Spain. He was a political enemy of the present regime. At the time of his death he was planning "The Fifth Horseman," and other stories for moving pictures.

Protect Mystery Play Patrons

MILLER

NOW!
Pulse-Pounding,
Breath-Taking—
Positively the Great-
est Mystery Story Ever
Produced—
—OUT BATS "THE

VERY IMPORTANT! NOTICE!
No One Admitted During the Last
Fifteen Minutes of This Picture—
We make this ruling that you may enjoy to the
fullest extent the unfolding of the mystery and
the amazing climax that occurs in the final min-
utes of the picture.
To fully enjoy this great mystery get in
at the start (or within twenty minutes after
start) of shows, which are: 11:30—1.00—
2.30—4.30—6.00—7.30—9.30.





Lon Chaney

with
MARCELINE DAY
HENRY B. WALTHALL
CONRAD NAGEL
POLLY MORAN

**LONDON
AFTER
MIDNIGHT**

Not for an hour—out for a week—
but always—100% entertainment 25
weeks of the year! This is our
pledge to the public. We of the Miller, feel that anything
less than 100% entertainment is not worthy of our goal or
your support.

"FOR SALE—A BUNGALOW"
Mack Sennett Comedy

Miller News and Review
Russell Lowe
and the
Music Makers

This newspaper advertisement shows how the Miller theatre at Wichita, Kan., protected its patrons from seeing a mystery picture "upside down" by barring admissions during the last fifteen minutes of the showing of M-G-M's "London After Midnight."

2,000 Ask Sunday Shows; Clergy Forces City Vote

(Special to Exhibitors Herald and
Moving Picture World)

ALBANY, Jan. 31.—The common council in Canandaigua, N. Y., is getting itself out of a tight place when it comes to deciding the question of Sunday movies, by submitting the whole proposition to a vote of the taxpayers. There has been plenty of agitation both for and against Sunday shows in the city for several weeks. When the common council met last week, a petition with 2,024 names was presented by those in favor of Sunday shows. Then up stepped the ministers with a petition that contained 1,250 names. The aldermen decided that they couldn't oppose the ministers, nor oppose the clergy's opponents. So now it's being left to the taxpayers.

Two Exhibitors Put Ban on Admissions During Climax

Instances of Managers Guarding Public's Goodwill Are Brought to Light by Quigley Editorial

Publication of an editorial by Martin J. Quigley exposing the fallacy of playing mystery productions with a grind policy which permits patrons to enter late, thus not only giving them a jumbled performance as well as undermining their good will, has brought to light two instances of exhibitors who have been alive to the danger and have averted it.

Interest Protected at Two Theatres

No one was admitted during the last fifteen minutes of the screening of Lon Chaney's "London After Midnight" at the Miller theatre in Wichita. The Miller is operated by the Consolidated Amusement Company, of which L. M. Miller is president and Stanley Chambers managing director. The other instance is the Centre theatre at Ottawa, Don Stapleton manager. At the Centre, admission was barred during the last five minutes of "The Gorilla."

Reproduction in an adjoining column of a newspaper advertisement of the Miller theatre shows that the management explained to its patrons that "we make this ruling that you may enjoy to the fullest extent the unfolding of the mystery and the amazing climax that occurs in the final minutes of the picture."

Immediately below this explanation were given the hours at which the shows started.

Urged Not to Divulge Plot

Stapleton at the Centre in Ottawa announced the restriction against entering during the last five minutes of "The Gorilla" was determined because knowledge of the final episodes would spoil the picture for the patrons. Stapleton also requested that patrons refrain from telling their friends about the plot. The result was that there was practically no seating of patrons during the closing stages of the picture and a great deal was accomplished toward building and maintaining goodwill.

The editorial article by Martin J. Quigley was published in the January 21 issue under the caption, "Upside Down," and is reprinted herewith:

"When a picture like 'The Cat and the Canary' gets out into general distribution and becomes the bill for picture houses with a grind policy the absurdity of the policy which prevents patrons from seeing a picture from the beginning becomes plainly apparent.

"Here is an excellent picture, capably directed and capably portrayed. It contains a thoroughly interesting story and should have a broadcast appeal. But the story happens to be one which must be seen from the beginning if the patron is to realize that he is seeing a fine picture and not a meaningless jumble.

"Exhibitors continue highly indifferent toward this very vital question affecting their business. Every theatremen knows

that if he is to build business, or even maintain such business as he may now be enjoying, he must give satisfaction to his patrons. When he plays such a picture as 'The Cat and the Canary' under a grind policy, with no effort whatsoever made to enable his patrons to understand and follow the picture by seeing it from the start, he is pursuing a course that cannot but lead to disastrous results.

"To come in on such a picture at the second or third reel is an experience that cannot help but discourage and disgust theatre patrons.

"We are well aware of the problem involved but simply because there is a problem there certainly is no good reason why theatremen should sit back supinely and allow the evil to continue. Exhibitors who will exert every possible effort to keep a poor picture off their screens will show such a picture as 'The Cat and the Canary,' which is a very good picture if seen from the beginning but a very poor one if not, without giving the matter a second thought.

"We entertain the theory that the industry in the ordinary course suffers far greater than is realized from this upside-down way of exhibiting pictures. But in the case of a mystery story the evil becomes so plain that no one can deny it."

To Erect \$65,000 House With Tickets 15 Cents

(Special to Exhibitors Herald and
Moving Picture World)

PORTLAND, ORE., Jan. 31.—Another first run house will be erected by the Olympian Investment Company here, at a cost of \$65,000. It will be called the Capitol, will seat 1,000, and charge 15 cents admissions. The architecture will be Spanish. W. C. Gowen has been appointed manager.

1927 Ticket Tax Drops 3 Million to \$17,835,000; 4 States Paid Most of It

(Washington Bureau of Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 31.—Four states paid two-thirds of all the admission taxes collected in the United States in 1927, according to an analysis of the year's collections just prepared by the internal revenue bureau of the Treasury department. They are New York, Illinois, Pennsylvania and California. Total collections for 1927 are placed at \$17,835,818.24, a drop of more than \$3,000,000 from the total in 1926 of \$20,990,775.48. The increase in exemption from 50 to 75 cents became effective March 29, 1926, and was in force through eight months of that year.

Nearly 40 per cent of the country's total admission taxes were paid in New York, where collections for 1927 amounted to \$6,985,248.64. Illinois paid \$2,150,153.23; Pennsylvania, \$1,431,964, and California, \$1,404,008.62.

WE NEVER PICK UP OUR MARBLES —And Run Home!

SIX years ago, the Association of Motion Picture Advertisers requested all of the business papers in the motion picture industry to join the Audit Bureau of Circulations.

Exhibitors Herald joined immediately, and on its first audit it showed approximately one-half of the number of theatre owner subscribers credited to the then leading paper in the field—the paper, by the way, which sponsored the A. B. C. in the motion picture field.

The Herald didn't pick up its marbles and run home. It played the game. And each year, the audits reflected the healthy growth of a healthy publication.

Moving Picture World joined the A. B. C. on the same insistence. It showed a total considerably under the leader of that day but it played the game.

Of all of the papers in the field, Exhibitors Herald and the Moving Picture World were the only ones which stuck. Some didn't dare to go in. Others picked up their marbles and ran home, as soon as the figures for a particular year failed to show them at or near the top.

It is only fitting that the two papers which stuck have merged into the one great outstanding business paper in the motion picture field.

EXHIBITORS
HERALD
and MOVING PICTURE
WORLD

*Is the only Audit
Bureau of Circulations
paper in the motion
picture field*

There is no substitute for Circulation!



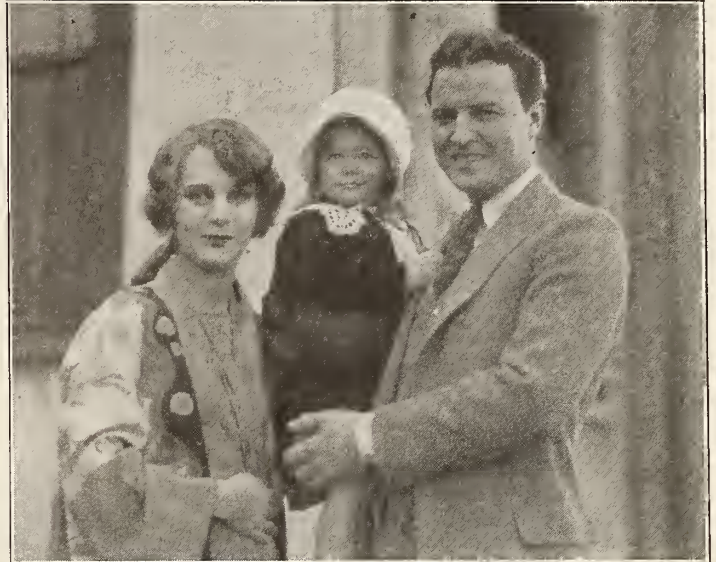
Film News
in Pictures

PICTORIAL SECTION

Stories Told
by the Camera



A smiling trio—and Mr. Gallagher. Or (to get everybody in)—the quartette that recently finished "Alex the Great" for F B O. The grinnest smile belongs to Director Dudley Murphy, in whose ambitious embrace are (left to right) Patricia Avery, Albert Conti, and Skeets Gallagher.



This is how it was: Mistress Felippa, aged three, marched into the studio to see her daddy, Joe Rock, Sterling supervisor. And they were making "Burning Up Broadway," in which Helene Costello and Robert Frazer are featured. And that's how it happened. Wasn't it nice of 'em?



Camouflage! Unto semi-concealment does Lorraine Eddy blend with elegance. In Paramount-Christie comedies, as a gold digger, she also brings a lighter vein to her concealments—though then her camouflage is plain applesauce. She is with Jimmie Adams.



After a lengthy stay in Europe, the Goddess of Liberty draws a spontaneous high-sign from Monta Bell. The M-G-M director was abroad two months on a vacation.



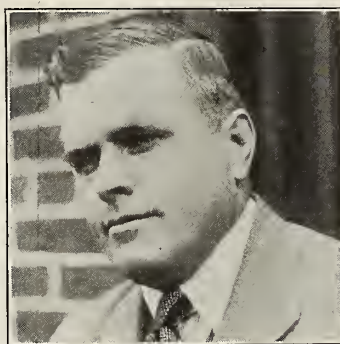
The clean-shaven chap is Devore. (We know its Dorothy, but why bring that up?) The other is CHARLES Lamont. (Think he looks suspicious? Here's a tip—It's not about the COAT!) Lamont directs Devore in Educational comedies.



Two scenes from United Artists' "Drums of Love," D. W. Griffith's first independent picture since 1919. The public viewed it for the first time last week at the Liberty theatre in New York, under the auspices of Morris Gest (shown at right with Griffith) and Joseph M. Schenk. The story is of the Portuguese court in the 17th Century, when the monarch removed his capital to South America. The action proceeds from an intense feud and runs the gamut of emotions, in the accepted Griffith manner. The cast includes Lionel Barrymore and Tully Marshall, with Mary Philbin (shown in the reproduction here) as the star. Griffith went to New York for the premiere, on which occasion the cameraman recorded him scrutinizing his opus in celluloid.



Another beauty prize winner to seek a film career—Myrtle Valsted, who recently went to the Universal studios for "the big chance." She was the "Miss Chicago" of 1927 in a city-wide contest last summer.



F. W. Demara, owner of the Palace theatre in Lawrence, Mass., who has been identified with the trade 21 years.



Lucien Hubbard, who produced M-G-M's musical show adaptation, "Rose Marie," featuring Joan Crawford and James Murray. It is a February release.



Princess Der Ling of China and her American husband, Thaddeus White, recently visited the First National studios during the filming of "Burning Daylight," and thus became the guests of Milton Sills, the star, and of his feminine lead, Doris Kenyon. (Don't let the whiskers fool you—it's Sills on the left.)



Among the lucky (though deserving) 13 Wampas "Baby Stars of 1927" is Sue Carol. Pathe has cast her opposite William Boyd in "Skyscraper."



It was Skinner's idea. They all would go into telephone booths and the first one to get a wrong number would have to buy the—er—hot chocolates. So each one just stalled. Bryant Washburn thought it up. He's Skinner in F B O's "Skinner's Big Idea" (another one!), of which (left to right) Tannura is the cameraman; Lynn Shores, the director; Washburn, the star; and Joe Nadel, assistant director.



Smiles produced by their plans for F B O "talking pictures"—(left to right) Joseph P. Kennedy, president of F B O; David Sarnoff, vice-president of R C A; and C. W. Stone of General Electric.



Also among those distinguished by the recent decision of the Wampas jury is Iris Stuart. Paramount has placed her in that producer's stock company.



"Ah, senior! You so beeg and strong and me so darned leetle! You protect me so?—huh?" Thus Lupe Valez to Rod La Rocque in Pathe's "Stand and Deliver"—proving that woman is Woman, even in broken English.



Don't be misled. Though the drinker could use a shave, the drink is NOT vodka. And Karl Dane IS afraid of gorillas. And George K. Arthur doesn't really LEAN to things like this. Finally, the beast is merely a MAN dressed up for this scene in M-G-M's "Monkey Business," which stars Dane and Arthur. Now you know the truth.

Five Editors Speak on News Reels Before a Quiet A. M. P. A.

Fait Goes to Buenos Aires for First National—"Chicago" Ending Broadway Run—Colman-Banky Film Due in February

By JOHN S. SPARGO

NEW YORK, Jan 31.—The millennium is here. Five news reel editors, one comedian, and about a hundred press agents and advertising men consorted for two hours without a casualty. All this happened at last Thursday's session of Bruce Gallup's up and coming A. M. P. A. The news reel editors were representatives of all the news reels in the industry, and were the guests of the A. M. P. A., each being given opportunity to say anything he wanted to about his own news reel, or the news reel business generally. The comedian was Monte Banks, who stopped over on his way to Europe, to make some pictures for an English company.

TRUMAN TALLEY, editor of Fox News, predicted the time would come when exhibitors would awaken to a proper appreciation of news reels and would pay a proper price. He said:

"You have all heard about the tremendous costs of turning out news reels and how little the exhibitor pays for one of the most important features of his program today. My only answer to that is, why should he be sold news reels at such low rentals? News reels have proved themselves to be an indispensable feature on the program of every worthwhile theatre. If this man pays \$5,000 for a feature picture of six reels, why should he be able to buy a reel of news for \$50? I believe there will come a day when he will pay as high as \$500 a week for his news feature, and he is getting it cheap at that."

Talley's talk had followed a stirring speech by Ray Hall, editor of Pathe News. Hall, who was scheduled to talk on "What does the public want in news reels?" and went on to explain what constituted news. He maintained that regardless of the tremendous costs for production, the news reel was of such inestimable value to the world in bringing nations closer together in friendship that it would be impossible to do without them.

S. H. McKeon, substituting for Emanuel Cohen of Paramount News, gave some idea of the production of news reels in the domestic field. His talk was followed by a most interesting one on "Production in the Foreign Field," by Mike Clofine of M-G-M News.

Then E. B. Hatrick of International News, gave some startling facts regarding the production of "Specials," pointing out how they were conceived for the purpose of advertising and how today due to the fact that there were so many being produced, they had lost their former importance as a great advertising feature for the main news service.

Altogether, the A. M. P. A. might well feel proud of staging such an affair, as it is the first time that all the editors of this very important branch of motion picture production have been brought together under one tent. Close to 100 members present voted it one of the most interesting affairs they had attended for a long time.

President Bruce Gallup took the opportunity to thank Dan Doherty of Fox, who thought of the idea, and to Gordon White of Educational, a member of the committee and who also served as chairman of the meeting, and to Si Seadler, the third member of the committee which was responsible for the success of the affair.

* * *

Fait Goes to Buenos Aires

William Fait, formerly manager of First National's Mexican office, sailed last week aboard the S. S. American Legion for Buenos Aires, where he will take up active supervision of First National's distributing interests there. The company's product is now being handled through Max Gluckmann and M-G-M, and Fait's activities will center around these two concerns. Succeeding Fait as manager of

the Mexico City branch is Robert McFarlane, formerly assistant manager of that exchange.

* * *

Arthur Hornblow, Jr., chief production executive for Samuel Goldwyn, returned to Hollywood last week. During the past four weeks, Hornblow has acquired options on 19 scenarios, both originals and adapted works. Upon his return to the Goldwyn studio at Culver City, Goldwyn will select vehicles for the starring ventures of Ronald Colman and Vilma Banky, who are now completing their co-starring picture, tentatively known as "Leatherface." It is scheduled for a Broadway premiere late in February.

* * *

The week's statistics from the Roxy theatre concerns the house hospital. Since the opening of the theatre last March to the close of the year, over 500 patients were treated. These emergency treatments include sprains, faints, epileptic seizures and cardiac cases.

In several instances, the cases were accidents brought in from the street for first aid. Almost 1,000 cases were treated among the stage hands, electricians, ushers, etc. Regular treatment is administered to members of the chorus and advice is also given to employees on proper diet and personal hygiene.

* * *

Decides to Release "Chicago"

Pathe Exchange, Inc., announces the last week of the Broadway engagement of "Chicago" at the Gaiety theatre. This De Mille production, adapted from the stage play of the same name and featuring Phyllis Haver and Victor Varconi, has been on the Gaiety screen for the last six weeks. Existing contracts necessitate the immediate national release of this picture, it is said.

* * *

Gloria Swanson's "Sadie Thompson" comes to the United Artists' Rivoli on Saturday of this week. The Pago-Pago visitor will move in the day after the departure of "Gentlemen Prefer Blondes," which ran for three weeks. The capital city of the United States was the scene of the world premiere of "Sadie Thompson." At the Columbia theatre in Washington, Miss Thompson's shadow was so popular that the house record, set by "The Big Parade," was shattered. Reviewers in Washington, Denver and San Francisco seem to have "re-discovered" Gloria Swanson as an emotional actress.

* * *

"13 Washington Square," a new Universal production, has been selected by S. L. Rothafel as the principal screen attraction at the Roxy theatre this week.

* * *

Monty Banks, Pathe comedian, who passed through New York last week on his way to England where he will make a series of pictures for British International, was accompanied by Tim Whalen, director, and Rex Taylor, writer.

Re-Takes

HOLLYWOOD.—Well, we turned out with Filmdom's elite to see "The Circus" the other night at Sid Grauman's rad and gold theatre, which Sid calls the Chinese. And Sid had all the trimmings for a real old-fashioned show, with sideshow tents, pink lemonade, and hot dogs. Say, did you ever try to drink pink lemonade out of a paper cup with a stiff shirt on, while 3,500 people jostled you about a windy court yard? It's great fun. Try it some time.

* * *

Inside Sid had a great show, though. I haven't been to a circus for quite some time but from what I remember of the last one, the one Sid put on last Friday night quite equaled it. He had some real "barkers" pulling the crowds in, and such a show! Trained dogs, skating bears, and Poodles Hanneford with a carload of horses and new tricks. It was a great introduction for Chaplin's picture, and everybody gave it a good hand.

* * *

Of course the big attraction of the evening was the crowd, as everybody turns out for a Grauman opening, and to top it all Chaplin made a little speech which was a masterpiece of brevity. However, his picture spoke for him. Everybody liked it.

* * *

Some Chain

These are days of big deals in the picture business. Did you see where William Fox stepped out last week and bought 250 theatres comprising several chains? He already owned a hundred houses, so he's pretty well fixed if he wants to go to a picture show of an evening.

* * *

Another Feed

Now Hollywood has its own Park Row, just like New York. It's over on the Fox lot and is lined with writers' and directors' bungalows, with fountains playing and all kinds of trees and shrubs to complete a perfect setting for the hard workers. Will Hays assisted June Collyer and other Fox stars to dedicate the new retreat, and courteous caterers served ice cream and cake to the thirsty and sweltering newspaper folk who came to hear the speeches.

* * *

Busy Girls

Those Wampas baby stars who were selected the other day are being showered with the first fruits of glory. They've received invitations to ride in airplanes, new automobiles, pose for portraits, advertise new shoes, frocks and hats. Of course the real estate men haven't overlooked a bet either, and the Wampas stars have been invited to buy lots and make personal appearances at the tracts.

* * *

Have You Written Rex?

Big news from Universal lot: Rex, King of Wild Horses, outshines many a screen star in the number of his fan letters. They are not all "mash" notes, however.

* * *

Famous Last Words

"My option has expired."

* * *

Meadows, does that thermometer say 110 degrees or does it just feel that way.

—R. M.

Bromberg Handles Films

(Special to Exhibitors Herald and Moving Picture World)

ATLANTA, Jan. 31.—Arthur C. Bromberg Attractions will take over the physical distribution of Enterprise Films for eight Southeastern states, distribution to be handled through the established exchanges of the Bromberg company in Atlanta, Charlotte and New Orleans.

Mrs. Kahn Denounces Censors

Seek to Form British Hollywood in New Spot, Welwyn Garden City

Trade Represented in Group to Aid In Administering Film Quota Law

(Special to Exhibitors Herald and
Moving Picture World)

LONDON, Jan. 24.—About the most likely scheme yet put forward for the creation of a film colony in England, is just announced. British Instructional has entered into an arrangement with the promoters of the Welwyn Garden City, a few miles north of London, under which it is proposed that large studios shall be built there, complete with artists' accommodations and all that goes to make a miniature Hollywood.

H. Bruce Woolfe of British Instructional, will be in charge of the new studios, which it is definitely stated will be ready for work in July, when the first film to be shot will in all probability be "Conquest," special story written by Lieut. Col. John Buchan.

* * *

Committee Named to Assist in Applying Films Act

Sir Philip Cunliffe-Lister, president of the Board of Trade, this week announced that he had appointed the following to sit on the advisory committee, which will assist his department in the administration of the British Films Act now in force:

Chairman, Sir Alexander F. Whyte, well known diplomat; Col. A. C. Bromhead of Gaumont-British; H. Bruce Woolfe, of British Instructional; Simon Rowson, of Ideal Films; T. C. Elder, a director of Stolls Production; W. N. Blake, E. Hewitson, T. Ormiston, Major Gala (the last four exhibitor members); Mrs. Philip Snowden, St. John Ervine, the well known critic; G. R. Hall Caine and Sir Robert Blair.

Plan \$159,000 Theatre In Outlying Minneapolis

(Special to Exhibitors Herald and
Moving Picture World)

MINNEAPOLIS, Jan. 31.—Minneapolis' "farthest out" motion picture theatre will be built this spring by the Lagoon Enterprises, Inc., of which Joseph W. Cohen is president. Plans have been completed by Perry E. Crosier, Minneapolis architect, for a building to cost \$159,000, of oriental design, and housing in addition to the theatre seating 1,500, space for several business houses and offices.

Until last year the theatre would have been located on the south city limits, although residences extended for several blocks into the country district. Annexation proceedings brought in territory for a mile south of the proposed theatre.

To Start Theatre Chain in Ten Cities, Report

(Special to Exhibitors Herald and
Moving Picture World)

ALBANY, Jan. 31.—A report to the effect that a syndicate in Boston, represented by John J. Curley of that city, is planning to erect a chain of motion picture theatres in Massachusetts and New York, became current last week. J. W. Goodman, of Watertown, N. Y., announced that the syndicate had secured an option on a site in that city. It may also operate houses in Worcester, Springfield, Albany, Schenectady, Utica, Syracuse, Watertown, Canton, and Potsdam.

Brands Bluenoses Worst Tormentors of Congress

Can't Legislate Taste, Board of Review Told—Chicago Bill Makes Theatres Political Football

Censorship of motion pictures was denounced as "unconstitutional, un-American and ineffective" by Mrs. Florence R. Kahn, congresswoman from California, in an address which climaxed the fourth annual conference of the National Board of Review, according to dispatches from New York. Mrs. Kahn spoke at the thirteenth annual luncheon Saturday at the Waldorf-Astoria, New York.

Chicago Mayor Would Rule Theatres

At the same time an ordinance was presented to the city council of Chicago which would give Mayor William Hale Thompson complete control over the Chicago censor board and indirectly a whiphand over all motion picture theatres in the city.

Mrs. Kahn told the National Board of Review that members of Congress find their worst tormentors in the way of propagandists are the "blue law advocates, those in favor of Sunday closings and the federal censorship of books and magazines."

"One cannot legislate morality into people," the congresswoman declared. "Education, boycotting of the bad, encouragement of the fine in all things of life, create a standard to which producers of all kinds must conform.

"In every effort to regulate pictures we are establishing a precedent that could eventually lead to muzzling a free press or even free speech."

Similar warning against censorship was sounded by Mrs. Ida Clyde Clarke, lecturer and author, who declared that "the only thing the matter with the movies is the audience."

"The American public is tabloid-minded and has the tabloid soul," Mrs. Clarke said. "It wants a stimulant for its atrophied or undeveloped emotions, and it prefers to take it undiluted or unrefined."

Public or private taste cannot be improved by agitation, education or legislation, she declared.

"Producers will continue to give—as a sound business policy—what the motion picture public wants, whether it be carrots or caviar.

"As for the minority who really would like to see the enormous facilities of the motion picture industry turned to a higher purpose than that of merely entertaining the crowd, we must center our hope on the little picture theatre movement."

Mrs. Kahn had declared that if there is to

be any censorship it should be under state regulation.

Health Commissioner Harris urged "more films with dramatic and human appeal," not catering to a "moron intelligence."

Dr. J. F. Montague, another speaker, said that vivisection no longer was necessary, due to medical motion pictures.

Mayor Appointee Would Head Board in Chicago

The ordinance introduced in Chicago would create a department of moving picture review as a separate branch of the municipal government. In charge would be a commissioner appointed by the mayor. The commissioner, in turn, would appoint a "reviewer in charge" and such other reviewers as the council would provide, their duties being designated by the commissioner.

Following vigorous protests against the plan by women's clubs a lively time is expected when hearings begin on the measure before the judiciary committee. The censor board under the present system is a part of the police department and all its personnel are civil service employes. Those protesting a change declare the theatres will become a political football.

Marion Davies' Mother Buried in Beverly Hills

(Special to Exhibitors Herald and
Moving Picture World)

LOS ANGELES, Jan. 31.—Mrs. Rose C. Douras, mother of Marion Davies, was buried in Beverly Hills last Friday. The esteem for Miss Davies and her mother were shown by the large attendance that filled the church.

Town Ain't Had No Shows for 233 Years And Seems Like It Don't Want None Now

(Special to Exhibitors Herald and Moving Picture World)

MILTON, MASS., Jan. 31.—This town—it's called a village, though there are 14,000 inhabitants—was founded in 1695. That's quite awhile back. And it never has had a theatre or place of public amusement in all its lengthy history. It isn't going to have any now—that is, if the town council (board of selectmen) has anything to say about it.

The Markel Amusement Company recently completed a \$75,000 motion picture theatre. It stands idle. The selectmen have decided that pictures may prove immoral and distracting to the citizens and have refused the theatre a license. Frederick A. Gaskins, deacon of the Congregational church, who is also treasurer of the Milton Savings bank, in support of the theatre has procured a rehearing. But at a public meeting called by the board, there were 26 votes in favor of allowing the theatre to open, and 30 votes to the contrary. So Gaskins' chances of success seem slim.

The clergy is opposed to the theatre, with one exception, Father Eugene B. Carney of the Catholic St. Agatha's church. He asserts neither he nor his parish has taken a stand on the issue.

Theatre Takes Over Radio Station; Broadcasts Bring in Patrons

Pastor Provides Equipment and Sunday Programs, Managing Director Does the Rest from Own Studio

(Special to Exhibitors Herald and Moving Picture World)

BUFFALO, Jan. 31.—Radio is bringing them into the Great Lakes theatre in Buffalo, according to Managing Director H. M. Addison, who has practically taken over a broadcasting station in his fight for recognition for the latest amusement place in that city.

THREE months ago, Addison and Rev. John Richelsen, minister of the Kenmore Presbyterian church in a suburb of Buffalo and president of the company operating Station WKEN, agreed that their needs were mutual and got together on a proposition whereby the minister provides the station and the Sunday program and the theatre man the most of the entertainment.

It is an ideal arrangement from present indications. Rev. Richelsen, at the formal opening of the studio in the Great Lakes Theatre building, made it plain that the sole object of the station was not to disseminate religious views, but to amuse and entertain.

Exhibitor Provides Studio

Addison furnished a studio in the theatre building, which is said to be one of the finest in the state. Land wires carry the

GREAT LAKES THEATRE STUDIO OF STATION WKEN, BUFFALO

The management of the Great Lakes Theatre hereby acknowledges the receipt of your comment on its program and sends you this card as a means of verification of reception. Thank you for your interest and appreciation. I hope that you will enjoy our programs broadcast every Monday and Thursday evenings from this studio and will be glad of your further comment or suggestions.

H. M. Addison
Managing Director.

entertainment from the studio to the station, which is in the outskirts of Kenmore, ten miles from the theatre.

Addison announces his own program broadcast each noon, Monday and Thursday evenings, and Monday and Thursday midnights. The programs are varied; the whole affair is made one of goodwill, and very little direct advertising enters into his announcements. Here is a typical program:

Monday evening the entertainment came mainly from the artists appearing on the week's vaudeville bill at the theatre—not from the stage, but from the studio, where each put on a specialty or two, different from that offered on the stage, as a sample of the entertainment in store when the listeners-in came to the theatre.

Vera Gordon, playing at the theatre,

clowned at bit before the microphone with the announcer. Fay Gordon was there with her accompanist, Phil Phillips. She sang blue songs, and telephone calls forced her to take an encho. The Royal Balalaika Orchestra, at the theatre with Mme. Lila's dancing act, played, and one sang. A string ensemble provided an hour's program. The overture was broadcast from the theatre—a story of the current film attraction was read, and the Fox News reel described.

It's Interesting Night

On Thursday night, the big broadcasting night, 6:45 P. M. until 8 o'clock was given over to the "Children's Hour," directed by Aunt Kitty (Mrs. H. M. Addison). Sixty children participated, one from practically every public school. Their names, addresses, age and school were announced. This is making a great hit, listeners-in of younger years report, and making for a world of goodwill from the theatre goes of a few years hence. "Aunt Kitty's Cutie Cut-Up Club" is made up of young listeners-in, each of whom is initiated with a special rite the Thursday evening following his or her letter request to join.

Between 8 and 9 comes local talent. From 9 until 9:30 was "Opportunity Night," from 9:30 until 10, members of "The Blue Masquers," University of Buffalo dramatic society, put on the first playlet ever broadcast from a Buffalo station. At 10 o'clock began an hour of vocal and instrumental music by pupils of a school. After 11 the entire theatre orchestra was brought to the studio for an hour, under the direction of Ralph Schwarz. At 12, Carl Coleman, theatre organist, began a half hour recital. Coleman is also on the air daily at noon. This recital is widely advertised.

Makes for Goodwill

The whole project, according to Addison, is one of making and keeping goodwill. There is no way of checking, of course, what listeners-in come down to the theatre, plank down their four bits at the box office and walk into the theatre to see the show; but from letters coming into the studio from listeners-in, the programs have been found enjoyable.

Principal Theatres Chain Seeks Great Small City Circuit in Expansion Plan

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 31.—A great circuit of theatres in small towns that will eventually cover the entire country, is the object of a new policy of expansion decided on at a three-day session of the directors of Principal Theatres Corporation of America at Atlantic City, according to announcement last week by Sol Lesser, president of the corporation. Joseph Skirboll, until recently European representative of First National, has been appointed general manager. Plans for the immediate acquisition of six theatres have been approved, Lesser said.

Skirboll has left for Los Angeles, where he will organize his staff before starting on a trip that will take him all over the United States to conduct negotiations for additional theatres.

The board of directors has approved the issuance of 75,000 shares of stock, in addition to the 250,000 shares now outstanding, all of which has already been subscribed for by the present owners of the corporation. Besides Mr. Lesser, the directors who attended a meeting at Atlantic City included Colonel Fred Levy of Louisville, vice-president and Eastern manager; Harry Schwalbe of Philadelphia, secretary; Samuel Scattergood of Philadelphia, treasurer; Mike Rosenberg of Los Angeles; Charles Seegal of Philadelphia; and Nathan Burkan, the company's counsel.

"The Circus" Opens at Grauman's Chinese with One Ring Circus

By RAY MURRAY

HOLLYWOOD, Jan. 31.—Friday evening marked another Grauman opening for which this showman has become justly famous. "The Circus" was the attraction and the Chinese theatre the show place. Sid Grauman had transferred the foyer of the theatre into a carnival grounds with striped awnings, booths and cages of "wild" animals and the curious crowd which always gather for these openings stood around from five o'clock in the afternoon until well past midnight. Megaphones announced each arrival and flashlights and motion picture cameras recorded their entrance.

As a prologue Grauman staged an elaborate one ring circus under a tent on the mammoth stage. Arthur Jay conducted the orchestra and opened with the overture "A trip to the side show." As acts for the old fashioned one ring circus Sid had the following: The Three Freehands; Samaroff and Sonia; Famous Cloudburst; Pepito the clown; Pallenger's bears; Ed and Jenny Rooney, and Poodles Hanneford. The prologue served to put the audience in the proper mood for Chaplin's picture. Fred Niblo acted as master of ceremonies and introduced Chaplin, Merna Kennedy, Harry Crocker, Allan Garcia and Henry Bergman, members of the cast of "The Circus."

That there are laughs aplenty in "The Circus" was demonstrated at Friday night's performance. The story of the little tramp who falls in love and wins success as a circus performer, and then leaves the circus when the little bareback rider marries the tightrope walker is humorous and pathetic.

Les Whelan Uses New Ideas in Press Book for Lloyds "Speedy"

Les Whelan, who supervises the production of press books, ad-sales, national and trade advertising and other sales promotion work for the Harold Lloyd Corporation, was in Chicago a short time last week on his way from Los Angeles to New York.

Whelan declares that the press book on "Speedy," Lloyd's latest picture, will be a brand new idea in press book compilation.

Flasher Exploitation Sign Introduced by C. C. James

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 31.—Charles C. Jones, originator of the Flasher-Shop-Window-Exploitation Sign, is starting a crew of salesmen out of New York with the invention which already has been introduced in Europe.

Erifima Adds Film Stories to Stage Play Business

(Special to Exhibitors Herald and Moving Picture World)

BERLIN, Jan. 31.—The house of Erifima, brokers in stage plays, of Berlin, has added film manuscripts to its trade. The company has existed for more than 25 years.

Sprague Scenario Head

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 31.—Chandler Sprague, has been signed by Winfield Sheehan, vice-president of Fox, as head of the scenario department of the West Coast studio.

Service Puts Film Theatre First

Producer Partner Of Exhibitor, Says U's Veteran Chief

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Jan. 31.—Carl Laemmle, veteran chief of Universal, who is soon to celebrate the 22nd anniversary of his entry into the motion picture business, believes that future progress and prosperity in the industry depends upon the extent to which producers and exhibitors can view their problems and conduct their affairs more as partners than as antagonists.

"Many people, producers, distributors and exhibitors alike, seem to lose sight of the fundamental idea upon which our industry is built," said the Universal president. "This idea is that those who make pictures, those who market them and those who exhibit them are fundamentally partners. The public, not the theatre, is the ultimate consumer, and the producer and the distributor are just as much concerned with the public as the theatre man. The view-point of all concerned should be focused on the screen, rather than on each other."

American Films Selling Our Products to World, Hawley Tells Radio Fans

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Jan. 31.—"American motion pictures are Americanizing the world—there is no doubt about that," declared Clifford B. Hawley, president of First National, in speaking over station WRNY last Wednesday night. And that formed the keynote of his speech, which was a part of the Home Science University series being conducted by this station.

"Foreign governments credit the motion picture for the remarkable increase in the sale of American goods abroad," he said. "And this is the reason for the frantic activity now being shown by foreign governments in an attempt to develop their own motion picture industry."

"In America the motion pictures are selling American goods, too. Several years ago you may have laughed at the way some producers in lavish scenes hid their telephones in fantastic covers. Now you can buy these in any department store."

Columbia Signs Capra to Direct 'Broadway Daddies'

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Jan. 31.—Columbia Pictures has selected Frank Capra to handle the direction and Joe Jackson to do the continuity on "Broadway Daddies," a comedy for 1928 release.

The company has also signed Belle Bennett for the starring role in "The Sporting Age," and Edmund Mortimer has been assigned to direct "A Woman's Way," which features Warner Baxter and Margaret Livingston.

Lupino on Honeymoon

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 31.—Wallace Lupino and his bride, who was Grace Shirley, are leaving soon on a honeymoon trip to England.

Stage 10 Years Behind In Salesmanship, Says Critic

Picture Houses Give "Huge, Organized and Perfectly Served Competition," Declares Ashton Stevens

The stage must outdo itself "in order to live at all in the face of the huge, organized and perfectly served competition" of the deluxe motion picture theatre, Ashton Stevens, dramatic critic of the Chicago Herald-Examiner, declared recently in an article explaining why the Loop stage theatres "were not enjoying that measure of popularity which it was supposed would fill them to the brim after the mid-Winter holidays."

Picture Theatres Lead in Service

One reason for the ascendancy of the motion picture theatres found by Stevens was that the stage is "some ten years behind them in salesmanship and service," though he held that "the stage is still some years ahead of the movies in average intelligence."

In seeking the solution of the problem the critic went to the new United Artists theatre and the Chicago. He said he found the United Artists theatre a "brand-new picture palace of the golden sunburst school whose decorators had scorned gilt paint wherever goldleaf would serve as well."

"I need hardly say," Stevens went on, "that every comfortable seat was filled—and they are all comfortable. But this did not astonish one who had just been informed that for the seven performances given on the previous Saturday the takings had been \$7,000."

"Fancy that for a house seating only 1,700 and whose prices are never higher than 75 cents, ranging down to 35 cents for the early morning show."

Going on to the Chicago theatre, the critic found that "there appeared to be at least 4,000 persons in the Chicago when I entered it about 10 p. m., and the theatre had been comfortably crowded since an hour before noon."

"I dare say," he added, "that in this one day the Chicago had housed sufficient people to pack the Selwyn or the Harris ('legit' theatres) for a week of nights and the Wednesday and Saturday matinees."

"I saw with my own eyes at the Chicago and at the United Artists enough people to have decently filled any half-dozen playhouses in the Loop."

"And with my own eyes I saw what prodigious value they receive for the small and untaxed price they pay."

Stevens went on to emphasize that these were only two of the deluxe theatres and then declared:

"They taught me as well as a dozen could have done why the stage has to be better than its photographs."

I. A. Local Elects

(Special to Exhibitors Herald and
Moving Picture World)

GREENVILLE, TEX., Jan. 31.—Officers of the Greenville local of the International

Alliance of Theatrical Stage Employes and Moving Picture Machine Operators, elected for the coming year, are R. T. Jones, president; Arnold Ullery, vice-president; C. K. Peters, secretary-treasurer; Clark De Busk, business agent, Paris; and W. J. Beverly, Texas business agent.

General Electric Starts Volume Output Schedule Of Synchronizing Device

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Jan. 31.—General Electric has started volume production of sound reproducing equipment at Schenectady and Westinghouse is manufacturing equipment at Pittsburgh, following announcement that these two concerns and R. C. A. had acquired an interest in F B O.

Joseph P. Kennedy, president of F B O, and Colvin W. Brown, vice-president, recently were guests of David Sarnoff, vice-president of R. C. A., and C. W. Stone of General Electric on a visit to Schenectady, and were advised that the plant at Pittsburgh had a large factory in operation. Three laboratories already have been equipped.

Prominent Exhibitor Dies

(Special to Exhibitors Herald and
Moving Picture World)

MEXICO CITY, Jan. 31.—Bernard Granat, one of the most prominent exhibitors in Mexico City, died at his home here on January 9. Granat was a brother-in-law of A. L. Kalb, Metro-Goldwyn-Mayer representative in Mexico City.

Youths Rob Theatre

(Special to Exhibitors Herald and
Moving Picture World)

PITTSBURGH, Jan. 31.—Several boys caused \$200 damage by smashing the ticket booth of the State theatre.

"Joan of Arc" French Film, to Be Shown in Notre Dame Cathedral, Church in Uproar

(Special to Exhibitors Herald and Moving Picture World)

PARIS, Jan. 31.—A week of motion pictures will be shown soon in the famous cathedral of Notre Dame, and as a result ecclesiastical circles in France are in an uproar over the innovation. The famed Gothic monument, whose vaultings have known no light but that which streams through the stained glass windows or from the many candles on the altar, will for the first time know the flickerings of films when the elaborate French production, "Joan of Arc," is shown early in February before a picked audience of church and civil dignitaries.

H. E. Jameyson Wins First Prize In Lloyd's "Speedy" Contest

Second Place Goes to C. Harrison of Palace, Cincinnati, and Third to Clark Munson, Virginia Theatre, Champaign, Ill.

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 31.—H. E. Jameyson, publicity representative of the Miller theatre at Wichita, is the winner of the first prize in the Harold Lloyd \$1,000 contest to determine the best advertising and exploitation campaign for "Speedy." The year's contest opened December 1, 1927. The best features of the suggested campaigns will be incorporated in the pressbook.

NINETY per cent of the suggested campaigns showed considerable time and thought spent on the subject, according to the Harold Lloyd Corporation. One circuit owner is reported as having complained because the publicity representative lost interest in promoting the business of the theatres while concentrating on the contest.

The practical and inexpensive ideas were many and these of course figured most heavily in the awards.

The \$1,000 in total awards was split up in 14 cash awards as follows: \$200, first prize; \$150, second; \$100, third; \$50 to each of the next best eleven campaigns. After the campaigns had been examined an extra award of \$10 each was given the originators of the 20 campaigns adjudged rating honorable mention. The complete list of the winners and their awards follows:

First prize, \$200—H. E. Jameyson, Miller theatre, Wichita, Kan.

Second, \$150—C. Harrison, Palace theatre, Cincinnati.

Third, \$100—Clark Munson, Virginia theatre, Champaign, Ill.

The next eleven, awarded \$50 each, were:

Joe Mayer, Palace theatre, Hamilton, Ohio; Oscar Doob, Kunsy Theatres Corp., Detroit; H. F. Storin, Leroy theatre, Pawtucket, R. I.; M. A. Malaney, Loew's Theatres, Cleveland; Russell Moon, Paramount theatre, New York City; G. J. Meredith, Saenger Theatres, New Orleans; Harry E. Browne, New Stanford theatre, Palo Alto, Cal.; H. E. Schlichter, Liggett, Madison, Kan.; E. F. Nutter, American, Rowlesburg, W. Va.; Roy L. Smart, Rivoli, Greenville, S. C.; Verson Gray, Metropolitan, Boston.

Those winning honorable mention and \$10 each were:

Henri Tussenbreek, Majestic, Hartford, Conn.; J. W. Creamer, Orpheum, Atchison, Kan.; Harold D. Barnes, Rialto, Burlington, Iowa; George F. Teckemeyer, State, E. Lansing, Mich.; Mariline K. Moore, Capitol, Oklahoma City; Bob Kelley, Texas, San Antonio; J. R. Mendenhall, Pinney, Boise; Geo. E. Planck, Public Theatres Corp., New York City; David F. Perkins, Merrimack Sq. Theatre, Lowell, Mass.; A. Swanke, Majestic and Riceland theatres, Stuttgart, Ark.; G. W. Carlson, Peoples-Savoy theatres, Superior, Wis.; C. T. Perrin, Sterling, Greeley, Col.; Joel A. Levy, Wilmer & Vincent theatres, Richmond, Va.; Alvin Hostler, Strand, Altoona, Pa.; Ernie Smithies, Capitol, Kingston, Ont.; W. F. Howell, Al-Dun, West Point, Ga.; E. M. Rulon, Rialto, Mechanicsville, Ia.; Wallace R. Allen, Penn Pittsburgh; S. L. Stokes, R. & R. Theatres Kingsville, Tex.; James Frothingham, Wellmont, Montclair, N. J.

Warner Studio Busy in Preparation for Start of Large Productions

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 31.—All the heads of production at the Warner studio are busy in preparing for the starting of production that will begin sometime in the spring. Sets to be used by several units are now under construction and story conferences are being held on more than a dozen productions to be started by spring. One corps is occupied exclusively with the planning of Al Jolson's second starring film as yet untitled.

New York executives are said to be highly pleased with "Glorious Betsy," Dolores Costello's latest starring picture, prints of which have just reached New York. Arline De Haas has novelized

"Glorious Betsy" and "Tenderloin" and the novels will be published by Grosset and Dunlap.

Jury Acquits Kelly of Violating Kansas Labor Law with Sunday Show

(Special to Exhibitors Herald and Moving Picture World)

WAKEENEY, Kan., Jan. 31.—C. B. Kelly, manager of the Garden theatre, was acquitted by a jury of the charge of violating the state law against Sunday labor when he operated his theatre on Sunday. Wakeeney has no ordinance against Sunday shows, so the State started the prosecution.

Law Ends Sunday Shows And Liken's Long Fight

(Special to Exhibitors Herald and Moving Picture World)

VILLISCA, IA., Jan. 31.—A new ordinance, passed by the city council of Villisca, has ended, at least temporarily, the Sunday show war waged between the town fathers and Dr. F. J. Liken, owner of the motion picture theatre, for the past three months. The ordinance provides that Sunday shows are absolutely prohibited in Villisca.

After a campaign instituted by Dr. Liken, in retaliation for the attempted closing of his theatre, in which he arrested numerous prominent merchants for operating their businesses on Sunday, the council finally took action. This was not done, however, until Liken had obtained from Judge Earl Peters a permanent injunction against the city of Villisca and its officials, restraining them from interfering with the running of the house.

First of 4 Hercules Productions Finished

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 31.—Four specials are announced by Hercules Film Productions, Inc., according to Peter Kanellos, president of the company. The first, which has been completed, is "The Little Wild Girl," with Lila Lee and Cullen Landis. The others will be "Shadows of the Night," "Sally o' the South Seas," and "Broken Hearts."

Building Strike Holds

(Special to Exhibitors Herald and Moving Picture World)

ST. LOUIS, Jan. 31.—The Fox interests have failed to effect a settlement of the strike that has retarded the construction of their big picture palace here. The labor controversy has its origin in San Francisco.

Publix Runs "Motherhood"

(Special to Exhibitors Herald and Moving Picture World)

SAN ANTONIO, Jan. 31.—Publix "B" houses are playing a production called "Motherhood," dealing with maternity among poor and rich.

Believe It Or Not

Dispatches from Los Angeles say that Gloria Swanson has left Los Angeles on a trip to New York and without telling a soul of her trip. The reason for this hurried trip is said to be a business conference with Joseph Kennedy.

Joseph Schenck has arranged to release her pictures through United Artists, but there the responsibility ceases, which means there will be no financial backing from United Artists. It is said Joseph Kennedy and a group of New York bankers are furnishing the money to make the next Swanson production.

Billie Rhodes Will Head New Comedy Concern

(Special to Exhibitors Herald and Moving Picture World)

MILWAUKEE, Wis., Jan. 31.—A new producing company to star Billie Rhodes, one-time actress in short comedy pictures

under the Christie banner, has been formed here by local capital. Backers of the corporation are not known. The corporation, tentatively called Billie Rhodes Productions, is soon to incorporate with 1,000 shares of capital stock, of no par value. Miss Rhodes will be president of the company.

Production plans call for the making of a two-reel comedy travelogue, in which Miss Rhodes will star. This will be shown almost in its entirety for local purposes in the city in which it is made, then be cut rigidly to make a two-reel subject for national distribution.

H. J. "Josh" Binney is director for the Rhodes organization.



Billie Rhodes

Old Thrills Now Comic, Says Stern Supervisor

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 31.—The public no longer is satisfied with straight comedy and ordinary humorous situations, but demands comedies packed with thrills and danger sequences, asserted Sigmund Newfield, general manager of the Stern Brothers studio, on the eve of his departure for Hollywood to supervise next season's production of Stern Brothers' comedies.

Harris, Brandt Confer

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 31.—Elmer Harris, recently appointed scenario editor for Columbia Pictures, has arrived in New York to confer with Joe Brandt and Jack Cohn regarding next season's product. While in New York, Harris will arrange for the Broadway presentation of his play, "The Great Necker."

Amkino Film Leads

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 31.—Amkino Corporation has been informed that Sovkino's latest European success, "Ivan the Terrible" (Wings of a Serf) has been unanimously selected by the Exceptional Photo-Play Committee as the outstanding picture of the past year.

A CONDITION THAT
SHOULD BE CORRECTED

WORNOUT PROJECTORS
AND
DEFECTIVE PARTS

ARE COSTING EXHIBITORS
MILLIONS OF DOLLARS
EVERY YEAR
IN LOSS OF PATRONAGE
AND INJURY TO PRINTS

F. H. RICHARDSON

BETTER PROJECTION PAYS

DEPEND UPON SIMPLEX
AND POWER'S PROJECTORS



International Projector Corporation
90 Gold Street

New York, N. Y.





THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

6 Go into Production; U Completes Paul Leni Film

First National Finishes Work on Billie Dove Picture; Fred Thomson Starts Shooting on "Sunset Legion" for Paramount; Nine Productions End Set Work

By DOUGLAS HODGES

LOS ANGELES, Jan. 31.—First National completed shooting on "The Heart of a Follies Girl" last week and Universal completed "The Man Who Laughs." Both are presumably big pictures and head a list of nine that were turned out during the past seven days in local studios.

Begins "Body Punch" and "Give and Take"

Universal replaced its completed opus by launching two other pictures into work, "Give and Take" and "The Body Punch." Other studios' new ones last week were few, the whole colony netting only four.

Paul Leni directed "The Man Who Laughs" with Mary Philbin in the leading feminine role. Of course Conrad Veidt is the actor in the title role. Miss Philbin is said to have done remarkable work under Leni's direction. More can be written next week on the subject subsequent to a preview showing for the press day after tomorrow.

George Sidney is one of the co-stars in "Give and Take" and the other is Jean Hersholt. Tall Bill Beaudine directing. I know little about the story but it is a comedy about a Jewish fellow, at least.

The other film begun by Universal is "The Body Punch" which stars Jack Dougherty and Virginia Browne Faire (no relation to Elinor).

To get back to the First National film just completed—Billie Dove did the star role. It's a story about New York, a beautiful girl and the Follies. They completed it in four weeks, a precedent for a Billie Dove picture.

F B O Finishes "Crooks"

Other productions soon on their way to you include "Crooks Can't Win," which was referred to in this column last week. Ralph Ince directed it but receives no screen credit. Screen credit for the picture goes to Charles Gillett who, incidentally, took no active part in the making of the picture. It is Ince's last picture for F B O.

Margaret Livingston is in the big role of a Columbia production just completed, "A Woman's Way." She is one of the few free lance featured players who are in constant demand and at the same time gets A-1 roles.

Belle Bennett in "Devil's Skipper"

Tiffany-Stahl completed two that have strong casts and more or less attractive titles. They are "Their Hour" in which John Harron

and Dorothy Sebastian are featured; and "The Devil's Skipper" in which Montagu Love and Belle Bennett are the chief players.

Other of the nine aforementioned include "Golden Shackles," a state right film made by Dallas Fitzgerald and "The Black Butterfly" made by James W. Horne with Mae Busch. Duke Worne has finished "Out of the Night" with Corliss Palmer.

De Mille got one under way last week, "Walking Back," with Rupert Julian directing. Sue Carroll, the year's biggest discovery, is in the leading feminine role.

Fred Thomson went to work on "Sunset Legion," his next big Paramount release. Al Werker is listed with Lloyd Ingraham as director on the picture.

Belle Bennett also stars in "The Sporting Age," which Erle Kenton is directing for Columbia.

Le Baron Home, Orders Television Laboratories Erected at F B O Lot

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 31.—William Le Baron arrived here two days ago with plans for the immediate establishment of a laboratory for television apparatus at the local studios. Two other laboratories are being fitted up, he said. One is at the studios of the Radio Corporation of America, New York, and one at the laboratories of the General Electric Company at Schenectady, N. Y.

F-N Will Make Sequel To "The Lost World"

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 31.—A sequel to Sir Arthur Conan Doyle's "The Lost World" will be made by First National, is the announcement made by Watterson Rothacker.

The "Herald's" "Box Office Ticker" rated "Lost World" as second to "Ben Hur." "The Lost World" is also one of the films that have for three years in succession been among "the biggest money makers."

Mulhall Plays Vaudeville Magician

HOLLYWOOD—Jack Mulhall is playing a vaudeville magician, and Dorothy Mackaill his assistant in "Lady Be Good," which depicts the life of the two-a-day artists.

Selznick Becomes Schulberg Aid with Shift of Fineman

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 31.—Jesse L. Lasky's announcements at the Paramount lot last week brought Hollywood to attention and, incidentally, threw some of the studio employes into confusion. A long expected shakeup got under way.

B. P. Fineman, for the past eighteen months an executive assistant to B. P. Schulberg, leaves that position for another on the same lot February 1. He will assume supervision of a unit and "his former position will be abolished."

David O. Selznick has been signed to supervise and also to assist Schulberg. Albert Shelby Le Vino has been engaged in an executive capacity also and will write as well as supervise pictures.

E. Lloyd Sheldon, one of the editors-in-chief, will leave May 1 for Europe with a new contract calling for his services at the studio five months each year and allowing him the remainder of the year for "rest" and free lance writing.

Louis D. Lighton, B. F. Ziedman and J. G. Bachmann will continue their present duties as editors-in-chief on Schulberg's executive staff.

Wampas Start Plans for Annual Frolic; Feature Achievement Trophy Race

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 31.—Elaborate plans are being made for the annual Wampas Frolic to be held February 25. One of the features will be the 1928 Achievement Trophy donated by Don Lee. Thirteen contestants chosen from the Wampas Baby Star groups of 1925 and 1926 are entered in this unique race. They are: Mary Astor, Olive Borden, Mary Brian, Dolores Costello, Joan Crawford, Marceline Day, Dolores Del Rio, Janet Gaynor, Madeline Hurlock, Edna Marian, Sally O'Neil, Vera Reynolds, and Fay Wray. The winner of the 1928 Achievement Trophy will be determined by popular vote. This voting is being stimulated by daily radio broadcasting over KHJ in Los Angeles, and KFRC in San Francisco.

The present trophy is the fourth awarded to former Wampas starlets. Colleen Moore, Eleanor Boardman and Clara Bow are the winners of the previous cups.

In addition to announcing the winner of the trophy, the Wampas will present at their frolic the following 13 1928 candidates for future achievement trophies: Gwen Lee, Ruth Taylor, June Collyer, Dorothy Gullier, Molly O'Day, Sue Carol, Audrey Ferris, Sally Eilers, Flora Bramley, Alice Day, Lina Basquette, Ann Christy and Lupe Velez.

Fire Causes \$40,000 Loss Before Firemen Save Warner Studio

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 31.—Fire starting from an unknown origin threatened the entire Warner Brothers Studio Wednesday night, January 25. Prompt and efficient action by the combined Los Angeles and Hollywood fire departments kept the blaze under control.

Within 50 feet of the flames stood the laboratory and cutting rooms housing the entire film of all the Warner productions. While hundreds looked on firemen battled valiantly in an effort to save this valuable property.

After a two hour fight the fire was curtailed after totally destroying a Chinese street set and the scene docks, used to store parts of sets. The total loss was estimated at approximately \$40,000. Jack Warner is in Europe.

Paramount Files Suits Totaling Millions Against Bennett Laboratories, Inc.

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 31.—Several millions of dollars in royalties are involved in a suit filed by Paramount-Famous-Lasky Corporation against Chester Bennett Laboratories, Inc., for alleged infringement of the patent rights on what is known as the Gaumont process for developing, toning and treating films and prints. This patent was transferred, it is said, by Gaumont to the Societe des Etablissements Gaumont in 1926 and later was transferred to the Paramount Corporation. Others are to be sued also, it is stated by Herbert A. Huebner, attorney for Paramount, for asserted violations of the patent rights involved in the present suit.

Finis Fox on New Script

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Jan. 31.—Finis Fox returned last week from Lake Arrowhead and began work on his next story for United Artists. It is "The Bear Tamer's Daughter" in which Dolores Del Rio will star. The original tale was written by Conrad Bercivici with a setting in the Carpathian mountains of Europe.

Lazarus Titles "Burning Daylight"

HOLLYWOOD—Sidney Lazarus has been assigned to write titles for "Burning Daylight," the Milton Sills' starring feature just completed for First National.

I N C O N F E R E N C E

By BOB EARLY

THESE are rumorous days in Cinemaland. One day it is reliably rumored that Louie Mayer is going to quit the concern adorned partially by his name to head Tiffany. The next day it is just as reliably reported that he is to head Columbia. Some days Irving Thalberg accompanies him; other days Harry Rapf. But generally he is alone. Then there is the perennial rumor that Sol Wurtzel has come to the end of his lengthy Fox employment. Every year Sol goes away for a vacation; and Dame Rumor springs the same old story. This time Sol is going to Europe. And when he comes back he'll most likely resume his job of telling the boys at Sunset and Western how rotten they are.

Universal rumors are so frequent nowadays that no one pays much attention to them. Uncle Carl has been "home" two months and thus far there hasn't been a change at Universal City except a rather important switch in night watchmen. No one doubts that a change was contemplated by President Laemmle because Uncle Carl came back feeling fine and normal; and all of the junkers had been very busy sowing the seeds of distrust and discord. How they keep on making good pictures at Universal City is one of the striking mysteries of a mysterious industry. Maybe it's just Laemmle luck. And then again, maybe it's because Universal's supervisors aren't taken seriously.

First National and Paramount also had their rumors. Ben Schulberg was to quit the helm of the latter's production plant and Watty Rothacker had his fill of First National after a six months' reign. But they're still on the job in their respective plants, as are General Manager Henigson at Universal and the chief executives of the various other plants.

Shut Down Not Likely

Universal keeps talking about a two months shut down owing to over-production, but those familiar with conditions at that studio seem to think that there will be no complete cessation of production activities there. The U would perhaps like to shut down for a while. Money isn't so easy as heretofore. Something like \$2,000,000 is tied up in "Uncle Tom's Cabin" with little prospect of getting half that amount back and another million piasters will have been sunk in "The Man Who Laughs" before it gets to market. Nightly prayers are being said and candles burned for that one. It is now in 14 reels

without an ending and Uncle Carl has to make up his mind within a week whether he wants a happy ending or an "artistic"—which means a tragic fadeout. Anyhow, those involved have their alibis prepared and the cyclone cellars built—prepared for any eventualities.

NEW "WONDER" DIRECTOR

Universal is giving another discovery a chance. His name is Paul Fejos, who sports a doctor's degree, boasts Hungarian birth and has an intriguing accent. The doctor recently made a picture on a shoe string, called "The Last Moment," which purports to show the thoughts of a drowning man. He was acclaimed by the local *Fillum Menckens* as a wonder. But so far his picture hasn't been disposed of.

Cleaning Up "Blondes"

The salvage corps at Paramount studio is trying to fix up "Gentlemen Prefer Blondes" for foreign consumption. It is understood that our British cousins object strenuously to the sort of English nobleman portrayed by Mack Swain. He'll probably be a Swede in England, where all the English wise cracks by Dorothy will be withheld. Then our French allies wouldn't stand for "Robaire," so the comedy Frenchman will be a Yugoslav in France, or some other nationality that hasn't taken to squawking about how we belittle its citizenry on the screen.

"Pigs" Is Now "Pigs"

When the Fox company got ready to release its screen version of that charming Golden stage play "Pigs" last year, it was decided that no one would possibly be attracted into any theatre advertising it under its right name despite successful runs in

(Continued on page 43)

ELIZABETH PICKETT

Fox Varieties

Originals

"WOLF FANGS"

"FLEET WINGS"

CHARLES LAMONT

DIRECTOR OF

"Big Boy" Comedies Lupino Lane Comedies

Dorothy Devore Comedies Tuxedo Comedies

Mermaid Comedies

FOR EDUCATIONAL

Gotham Pictures of 1928 to Cost Half Million Dollars Says Sax

Wampas Stars Guests at Annual Dinner—Six Hollywoodings Wed—Seymour, Harvard Man, Heads F B O Publicity Department

By RAY MURRAY

HOLLYWOOD, Jan. 31.—Sam Sax, president Gotham Productions, returned to Hollywood last week from New York with plans for a \$500,000 production program. Several days were spent in conference with Carrol Sax, production manager, and Harold Shumate, production supervisor at Universal City where the Gotham Pictures are produced.

SEVEN features already are scheduled and work was commenced on the 1928 productions with the launching of "Turn Back the Hours," adapted from the stage melodrama by Edward J. Rose. Howard Bretherton, loaned from Warner Brothers, will direct, while Myrna Loy, also Warner Brothers star, will play the leading role opposite Walter Pidgeon. Sam Hardy, Ann Brody and Georgie Stone are also in the cast. Jack Jungmeyer wrote the scenario.

Mr. Sax announced that other productions on the 1928 schedule are: "The Chorus Kid" by Howard Rocky; "The Head of the Family" by George Randolph Chester; "The Man Higher Up" by Regi-

nald Wright Kauffman; "United States Smith" by Gerald Beaumont; "Through the Breakers" by Owen Davis, and "Hell Ship Bronson" by Norton Parker, the latter to feature Mrs. Wallace Reid.

From his observations in the East Mr. Sax forecasts an unusually prosperous year for the independent producers, and states that he believes that clever stories with casts of high class players made at moderate cost, will take the place of elaborate productions costing in the hundreds of thousands.

* * *

Wampas Stars Guests of Wampas

The 1928 Wampas Baby Stars were the

guests of the Wampas boys at their regular meeting Jan. 23. John Leroy Johnston, in charge of the entertainment program of the Frolic and Ball, and Sam W. B. Cohn, director of publicity for the event, were joint chairmen and requested the cooperation of the 13 baby stars to assist in selling boxes for the big event to be held at the Ambassador Auditorium, Feb. 25. Those who attended and danced with the members were: June Collyer, Sally Eilers, Ann Christy, Gwen Lee, Dorothy Gulliver, Sue Carol, Flora Bramley, Alice Day, Audrey Ferris and Lupe Velez. Music was furnished by the Hal Roach studios orchestra.

* * *

Tia Juana, Mexico, was chosen as the setting for two weddings of screen actresses last week. Madge Bellamy, Fox star, married Logan S. Metcalf, young Los Angeles broker. Ruth Stonehouse and Felix Hughes, a brother of Rupert Hughes, have returned to Hollywood after being wed in the Mexican city a week ago yesterday. Another former screen favorite to wed last week was Grace Darmond, whose new husband is R. P. Jennings, theatre magnate.

* * *

Seymour Heads F B O Publicity

James Seymour has been made head of F B O's publicity department, vice Earl Wingart, resigned. Mr. Seymour spent some time in the New York office of F B O learning the sales angles and has been studying all phases of production at the studios for the past five months.

* * *

Wedding bells will ring out Feb. 23 for Mary Astor, screen actress, and Kenneth Hawks, production supervisor on the Fox lot, according to formal announcements this week.

He Whose Laughs Last -

Writing "The Boss of Little Arcady" (in collaboration) for Charlie Murray

- - - Howard J. Green at First National



CHAS. G. CLARKE—A. S. C. PHOTOGRAPHER

"RED" GRANGE'S "ONE MINUTE TO PLAY"
"THE RACING ROMEO"—F B O
"GOING CROOKED"—FOX—"UPSTREAM"
"FOUR SONS"—Fox

Nick Musuraca A. S. C.

Cinematographer
"Desert Pilot"
"Red Riders of Canada"
"Phantom of Range"
"When the Law Rides"
"Valley of Superstition"
"Terror Mountain"

F B O Studios



LOU SEILER

Director of TOM MIX

in

"Outlaws of Red River"
"Great K&A Train Robbery"
"No Man's Gold"
"Tumbling River"
"Wolf Fangs" Starring "Thunder"

"White Silence"

Just Finished

"Square Crooks"

Fox Release

Dorothy Yost

F. B. O.

Now adapting

"Euphorbia," Gene Stratton Porter's blank verse poem to be released as "The Homesteader."

Big Hearted Director Gives Valet All Credit

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 31.—F B O's picture "Crooks Can't Win," said to be an ace high picture with dramatic force and thread, went into the can today with screen credit to "Director Charles Gillett." Ralph Ince, who directed the picture, said he preferred, for reasons irrelevant to the picture itself, not to receive screen credit.

The name of Ince's very amiable and efficient valet and secretary is "Charles Gillett."

Bandits Rob California Theatre; Flee with \$1300

(Special to Exhibitors Herald and Moving Picture World)

POMONA, CAL., Jan. 31.—Three bandits held up the cashier and assistant manager of the California theatre and obtained \$1,300 last Sunday night.

Ford "Find" Poses

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 31.—June Collyer, 1928 Baby Wampas Star, whom John Ford discovered is sitting for Theodore Lukits, celebrated portrait artist. The portrait will be hung in the lobby of the Carhay Circle theatre during the run of the "Four Sons."

In Conference

(Continued from page 41)

New York, Chicago, and all intermediate points. So they called it "The Midnight Kiss." The stage play has been running successfully of late in Hollywood, San Francisco and other Coast cities, and the picture has been reissued as "Pigs." Some day somebody will raise a monument to the guys who change the names of pictures with some of their reasons handed down to posterity in imperishable marble; this latter comment being inspired by the report that First National had changed the name of the Charley Murray comedy "It's All Greek to Me," because of the fear that this title might prove offensive to some prominent exhibitors who were born in Greece!

Charlot's Napoleon

He's got it all figured out, has Charlie Chaplin. He knows just how he'll play "Napoleon." He'll probably make a couple more money pictures first just to be sure that he'll have an umbrella for a rainy day. Then he'll make his version of Nap's life—if he doesn't lose his nerve meantime. Charlie has confided to friends that his choice for Josephine would be Florence Vidor, a selection that has the hearty endorsement of all Hollywood.

THE STUDIO PREVIEW

MARION DAVIES has obviously decided to go after this histrionic thing hard. She does work in "The Patsy" that proves all her previous roles worth the effort.

Peculiar too, but no one thought "The Patsy" would be worth a whoop as a motion picture production. The stage play was full of wise cracks and its business was unimportant.

YOU can thank King Vidor for his direction, and you can thank Marion Davies for trouping like nobody's business all through the picture. It was no trouble to lift enough of the lines from the play to provide titles. So although I have no idea who wrote the rest it doesn't matter.

The show is good. Funny because of acting and the timing.

When everybody in a cast performs so perfectly as they do in this one about the only conclusion is that the picture was made under the hand of a skilled director. Vidor has heretofore made it unmistakably certain that he can direct and with this one to his credit we'll swear by him. Heaven help a man though that has such a pace to keep.

Marie Dressler fitted the part so exactly that she had people clenching their fists. Jane Winton had little or no work to do and did it first rate. Orville Caldwell is a stage star who can smile all over the place and who is under suspicion in Hollywood as having a keen piece of mental apparatus.

The most impressive action in the show is that wherein Miss Davies impersonates film stars in an effort to invent within herself an attractive personality. With the discovery that her young man has a flare for stars she disguises her face and figure as Mae Murray. It is exact. She changes to the cape and hood of Lillian Gish. She goes into a Pola Negri, knife between her teeth and mouth distorted.

It is one of the best of the M-G-M's I've seen and I've seen many good ones recently. —HODGES.

Lou Seiler Completes "Square Crooks" for Fox

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 31.—Lou Seiler, Fox director, completed his current production, "Square Crooks," January 27.

Broadway Calls Boylan

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 31.—Malcolm Stuart Boylan will journey to New York to see the current Broadway hits immediately upon his completion of the titles of "The Red Dancer of Moscow," a Raoul Walsh production for Fox.

Fire Threatens Theatre

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Jan. 31.—A small blaze in the projection room of the Rex theatre, 827 West Third street, called out the first department last Sunday. The theatre suffered but slight damage.



DANIEL B. CLARK
A. S. C.
Cinematographer

Tom Mix
Productions



LEONARD SMITH CINEMATOGRAPHER
On DOROTHY DEVORE'S AND JOHNNIE ARTUR'S
LATEST COMEDIES
Directed by Norman Taurog
EDUCATIONAL RELEASE



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Exhibitors Herald and Moving Picture World Production Directory

[Number immediately following title denotes production number]

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE	STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
California Studio					Metropolitan Studio				
NO PRODUCTION THIS WEEK					"The Yellow Cameo"	Spencer Bennett	Allene Ray	Pathe Serial	Dec. 6
Chadwick Studio					"Speedy"	Ted Wilde	Harold Lloyd	Paramount	July 30
"The Simple Sap"	Hampton Del Ruth	Larry Semon	Chadwick	Jan. 9	"Hell's Angels"	Luther Reed	Ben Lyon Greta Nissen James Hall	Caddo Prod.	Nov. 7
Columbia Studio					Metro-Goldwyn-Mayer Studio				
"The Sporting Age"	Erle Kenton	Belle Bennett Holmes Herbert	Columbia	Jan. 24	"China Bound" (354)	Wm. Nigh	Ramon Novarro		Dec. 27
DeMille Studio					"The Actress" (336)	Sidney Franklin	Norma Shearer		Dec. 24
"Hold 'Em Yale" (11)	E. H. Griffith	Rod La Rocque		Dec. 27	"Laugh, Clown, Laugh"	Herbert Brenon	Lon Chaney		Dec. 29
"The Godless Girl" (30)	C. B. DeMille	Lina Basquette		Jan 3	Paramount-Famous-Lasky Corporation				
"Walking Back"	Ruper Julian	Ivan Lebedeff Sue Carroll Richard Walling		Jan. 26	"Sunset Legion"	Lloyd Ingraham A. W. Werker	Fred Thomson	Paramount	Jan. 23
F B O Studio					"Partners in Crime" (689)	Frank Strayer	Wallace Beery Raymond Hatton		Dec. 19
"Hearts and Hoofs"	Wallace Fox	Tom Tyler		Jan. 23	"The Patriot" (690)	Ernst Lubitsch	Emil Jannings Florence Vidor Lewis Stone		Jan. 3
"Sally of the Scandals"	Lynn Shores	Bessie Love Alan Forrest J. Phillips Jerry Miley	Master Showman Special	Jan. 17	Untitled (692)	Lothar Mendez	Adolphe Menjou Evelyn Brent		Jan. 5
"Stocks and Blondes"	Dudley Murphy	Jacqueline Logan Gertrude Astor Skeets Gallagher Albert Conti	Gold Bond	Jan. 17	"Something Always Happens"	Frank Tuttle	Esther Ralston		Jan. 9
First National Studio					Tec-Art Studio				
"Lilac Time"	Geo. Fitzmaurice	Colleen Moore Gary Cooper		Dec. 19	"Chinatown Charley"	Chas. Hines	Johnny Hines Louise Lorraine Edna May	First National Prod.	Dec. 27
"The Little Shepherd of Kingdom Come"	Al Santell	Richard Barthelmess Molly O'Day		Dec. 14	Tiffany-Stahl Studio				
"Lady Be Good"	Richard Wallace	Dorothy Mackaill Jack Mulhall		Dec. 5	"Saturday Night"	Geo. Archainbaud	Sally O'Neill Ralph Graves	Tiffany-Stahl	Jan. 17
Untitled	Eddie Cline	Chas. Murray Louise Fazenda		Dec. 27	United Artists Studio				
"Palomino"	Al Rogell	Ken Maynard Marion Douglas	Chas. Rogers Prod.	Jan. 13	"Tempest"	Sam Taylor	John Barrymore Camilla Horn Louis Wolhelm	United Artists	Oct. 15
Fox Studio					Universal Studio				
"The Four Devils" (2)	F. W. Murnau	Janet Gaynor Chas. Morton Nancy Drexel Barry Norton Mary Duncan Farrel MacDonald		Jan. 3	"Fallen Angels" (4337)	Ed Laemmle	Pauline Starke Norman Kerry	Jewel	Dec. 7
"Honor Bound" (6)	Al. E. Green	Geo. O'Brien Leila Hyams Estelle Taylor		Jan. 6	"Be Yourself" (4722)	Wm. Seiter	Reginald Denny Mary Nolan	Jewel	Jan. 3
"Square Crooks" (28)	Lou Seiler	Robt. Armstrong Dorothy Dwan Johnny Mack Brown		Dec. 27	"We Americans" (4681)	Edward Sloman	All Star	Jewel	Dec. 19
"The Escape" (2)	Richard Rosson	Wm. Russell Virginia Valli Nancy Drexel		Dec. 22	"Man Who Laughs" (4535)	Paul Leni	Mary Philbin Conrad Veldt	Jewel	Oct. 1
"Dressed to Kill" (6)	Irving Cummings	Edmund Lowe Mary Astor		Dec. 22	"Phyllis of the Follies"	Ernst Laemmle	Charles Rogers Marion Nixon	Jewel	Jan. 12
"Red Dancer of Moscow" (21)	Raoul Walsh	Dolores Del Rio Chas. Farrell		Dec. 21	"Cream of the Earth"	Melville Brown	Hugh Trevor	Jewel	Jan. 14
"The Painted Post"	Gene Ford	Tom Mix Natalie Klingston		Jan. 16	"The Michigan Kid"	Irvin Willat	Conrad Nagel Renee Adoree	Jewel	Jan. 18
"Hangman's House"	John Ford	June Collyer Larry Kent Earle Foxe Wm. Farnum		Jan. 13	"Give and Take"	Wm. Beaudine	Geo. Sidney Jean Hersholt Sharon Lynn Geo. Lewis	Jewel	Jan. 22
Warner Brothers					"The Body Punch"	Leigh Jason	Wm. Orlamond Jack Dougherty Virginia Browne Fairle		Jan. 20
NO PRODUCTION THIS WEEK									



THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

What the Short Feature Did for Me

EDUCATIONAL

DEAD EASY: A fair comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

MEET THE FOLKS: A good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

MOVE ALONG: Lloyd Hamilton—This seemed to please as well as most of the comedies from this star. However, I cannot see that he is worth any more than the rest, however, they tack on an extra charge for his stuff. Two reels.—A. E. Andrews, Opera House theatre, Emporium, Pa.—General patronage.

F B O

BILL GRIMM'S PROGRESS: Cooke-Guard—All these Bill Grimm comedies have pleased. Sorry I am almost through with them.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

CHARLIE BOWERS COMEDIES: Rotten, rotten, all of them that I have played.—A. C. January, Sunset theatre, Dallas, Tex.—General patronage.

FIGHTING HEARTS: Alberta Vaughn—Very good series. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

METRO-GOLDWYN-MAYER

THE BATTLE OF THE CENTURY: Laurel-Hardy—Plenty good. This pair are making some real laugh getters. "Putting Pants on Philip" was another dandy by the same two comedians. Two reels.—J. C. Kennedy, Empress theatre, Akron, Ia.—General patronage.

PARAMOUNT

SHORT TAIL: Rotten. People walked out and hollered for a comedy.—A. C. January, Sunset theatre, Dallas, Tex.—General patronage.

PATHE

ALL NIGHT LONG: Harry Langdon—Good. Caused lots of mirth.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

ALONG CAME AUNTIE: Glen Tyron—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

TIFFANY

FISHERMAN'S LUCK: This one just an ordinary scenic in Technicolor. Not up to the standard of these serials. One reel.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

MEMORIES: This beautiful little subject properly cued with music to fit the picture will cause more comment and please more people than any short subject you can buy. One reel.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

UNIVERSAL

BUSTER BROWN COMEDIES: These are pretty good, but the dog does all the heavy work. Two reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Market in Texas Called Erratic; Long Feature Declared Too Long

All Program Pictures Will Fall Back Within Six Reels in Year, Says Booker—Novelties With Special Music Popular

[What the exhibitors are doing for short features in the South, particularly in Texas, is reviewed in the following article.]

(Special to Exhibitors Herald and Moving Picture World)

SAN ANTONIO, Jan. 31.—Short features, excluding the newsreel and cartoon, are in an enigmatic state in Texas at the present time. There is no stabilized field, and the condition of the market for this type of film product is extremely erratic, a survey of the trade, including managers and exchange men, shows.

Calls Long Features Too Long

J. W. McClintock, booker for the Southern Texas Paramount Exchange, located at San Antonio, says that his quota on the newsreel, cartoon and two reel comedy is always well over, but that novelties and scenics are not getting the play that they should. McClintock believes that the long footage on present day long features causes hesitation in booking short product, and thinks that within the next year all program pictures will fall back to six reels, with specials rarely going over eight, hence opening wider the field for short features to every exhibitor.

As the situation now stands, the manager of the deluxe house is confronted with the problem of a long feature, a 45-minute stage show or prologue, an organ number, an overture—which sometimes is played in conjunction with a scenic—a news reel, and sometimes a cartoon.

His show is considered short if he gets out under two hours and ten minutes, and any extra film which he runs on the deluxe program naturally runs up his operating costs, and lengthens the show to such an extent that it becomes monotonous to the audiences. He usually books four or five reels of short product for the off hours, at noon and dinner shows, and limits the showing of these reels to the two shows. In advertising them, he must be careful to specify the hours of exhibition, or he will lose the confidence of his deluxe show patrons.

A week's bookings of short product for Texas houses almost invariably include a two-reel comedy, a two-reel episode of a serial, a couple of novelties—and a travelogue or educational subject. Scenics are saved for overture presentations, many houses in Texas using the unusually beautiful ones without titles or subtitles, and building wonderful musical scores around them.

Scenics too often are not appreciated in the South, as the majority of an audience is too nonchalant as to the real art in direction and photography, and wants a specified form of entertainment in the short feature field. Pictures most beautifully acted and causing worlds of comment where played, fail to "hit the spot" with the masses in Texas, it seems.

E. J. Bresendine, manager of the Empire,

San Antonio, is of the opinion that short product, other than comedies, news and cartoons, will always remain in the "unessential" field until the price is lowered. He says that the average independent theatre manager cannot afford to pay the price in addition to the rental of long feature, news and cartoon.

Advertising of the short product in the South is not all that it should be, and that is an outcome of the fact that it is not yet classed by managers—generally—as box office attraction. It is true that the newsreel has jumped to the fore in the last year as a box office medium, and that lobbies, ads, mats and trailers are used in exploiting them, together with certain popular comedies, but there is no recognized space in ads for other short subjects.

Scenics with Music Popular

One manager in Texas, Bob Blair of the Texas theatre at San Antonio, believes firmly in the advertising of scenics and novelties when run in conjunction with special musical scores. This form of entertainment has proved to be very popular at the Texas, and was inaugurated at the instigation of John Friedl, district manager, as a trial. Other Publix theatres in the state are starting advertising the combined short and overture, and papers in the various towns are complimentary on the results obtained.

But, as McClintock believes, until the length of long features and stage shows is cut, the short feature will remain in an uncertain position, and will not gain the recognition among theatre patrons that it should. Here's to shorter features and more featuring of shorts!

Short Features Must Have Box Office Pull, Says Doane in Talk

Says Presentation Policy Offers Serious Problem to Short Feature Producers, But Exhibitors Will Show Comedies If They Possess Box Office Value

(Special to Exhibitors Herald and Moving Picture World)

CULVER CITY, Jan. 31.—Warren Doane, general manager and vice-president of the Hal Roach studios, at a luncheon given at the studio last week, asked the cooperation of the trade papers to promote short features and bring them more prominently to the attention of the general public. He praised the astute exhibitors who advertise their two reel subjects and suggested a campaign to get all theatremen to give them due consideration and wherever possible give them equal billing with the feature picture of five or six reels.

In his speech Doane said: "It has by now been thoroughly demonstrated that no operator of theatres can be influenced by the general argument that he ought to have a two-reel comedy in his show. That argument has been used by the comedy producers, by the trade papers editorially, and by the distributors with practically negligible results, and in my opinion, properly so, because as an argument it is no argument.

Theatres Similar to All Business

"We must realize that the theatre is being operated for the same reason that any other business is operated, which is to make money for its owner rather than to make money for the producers of two-reel comedies. I am firmly of the opinion that a motion picture, no matter how short nor how long, which cannot convince exhibitors that it has ability to bring people to the box office, has no place in the first-run theatre, and its importance in subsequent runs must be very slight, indeed.

Industry Must Make Good Product

"Therefore, in my opinion, the solution of the problem is for comedy producers to furnish the industry with product that has box office drawing power. Through a number of circumstances the attention of the industry has been directed to subjects of feature length and very little attention given to short subjects, so that in the recent past the majority of short subjects produced have merited no greater prominence than they have received."

Short Feature Releases

WEEK OF JANUARY 29

"Dog Days—The Sun and the Rain," Outdoor Sketches, Educational, one; "High Strung," Mermald, Educational, two; "All Set," Cameo, Educational, one; "The Man Without a Face," No. 3, Pathe, two; "The Wandering Minstrel," Fables, Pathe, two-thirds; "Love at First Flight," Sennett, Pathe, two; "Pathe Review," No. 5, Pathe, one; "Topics of the Day," No. 5, Timely, Pathe, one-third.

WEEK OF FEBRUARY 5

"The Man Without a Face," No. 4, Pathe, two; "The Good Ship Nellie," Fables, Pathe, two-thirds; "Smiths Army Life," Sennett, Pathe, two; "Versatility," Rice, Pathe, one; "Pathe Review," No. 6, Pathe, one; "Topics of the Day," No. 6, Timely, Pathe, one-third; "Mickey in School," No. 6, Me-Guire, FBO, two; "Children of the Sun," Metro-Goldwyn-Mayer, one.

WEEK OF FEBRUARY 12

"Mistakes Will Happen," Snappy, Universal, one; "The Vanishing Rider," No. 5, Adventure, Universal, two; "The Prince and the Papa," Special, Universal, two; "Man of Letters," Stern Bros., Universal, two; "Baskin Days," Western, Universal, two; "The Man Without a Face," No. 5, Pathe, two; "Everybody's Flying," Fables, Pathe, two-thirds; "Flying Elephants," Roach, Pathe, two-thirds; "Life Savers," Record, Pathe, two-thirds; "Over the Bounding Blue With Will Rogers," C. S. Clancy, Pathe, one; "Pathe Review," No. 7, Pathe, one; "Topics of the Day," No. 7, Timely, Pathe, one-third; "Ont, Out,

Heidelberg," No. 6, Standard, FBO, two; "Secrets of the Sea," Metro-Goldwyn-Mayer, one.

WEEK OF FEBRUARY 19

"Africa Before Dark," Snappy, Universal, one; "The Vanishing Rider," No. 6, Adventure, Universal, two; "Ont in the Rain," Gumps No. 12, Special, Universal, two; "What a Party," Stern Bros., Universal, two; "An Unexpected Hero," Western, Universal, two; "The Man Without a Face," No. 6, Pathe, two; "The Spider's Lair," Fables, Pathe, two-thirds; "The Best Man," Sennett, Pathe, two; "Crowned Heads," Rice, Pathe, one; "Pathe Review," No. 8, Pathe, one; "Topics of the Day," No. 8, Timely, Pathe, one-third.

WEEK OF FEBRUARY 26

"The Man Without a Face," No. 7, Pathe, two; "A Blaze of Glory," Fables, Pathe, two-thirds; "The Smile Wins," Roach, Pathe, two; "The Swim Princess," Sennett, Pathe, two; "Pathe Review," No. 9, Pathe, one; "Topics of the Day," No. 9, Timely, Pathe, one-third; "Back to Nature," Snappy, Universal, one; "The Vanishing Rider," No. 7, Adventure, Universal, two; "All Balled Up," Special, Universal, two; "George's False Alarm," Stern Bros., Universal, two; "The Looters," Western, Universal, two.

WEEK OF MARCH 4

"Rival Romeos," Snappy, Universal, one; "The Vanishing Rider," No. 8, Adventure, Universal, two; "Newlyweds' Success," Junior Jewel, Universal, two; "Indoor Golf," Stern Bros., Universal, two; "Madden of the Mounted," Western, Universal, two; "Amazing Lovers," Metro-Goldwyn-Mayer, one.

Not Worth Tinker's Dam Without Short 'Shorts', Says Pete

"A program without a good assortment of shorts isn't worth a tinker's dam, regardless of how good the feature happens to be," says Elmer F. Holmberg of the Pioneer theatre at Amasa, Mich.

Holmberg is known to everyone within spare-tire distance of Amasa as Pioneer Pete. You've heard of him before in this department as an exponent of short features. And Pioneer Pete radiates so much optimism that we can always tell when a letter from him has arrived by the fact that even the envelope is warm.

He goes on: "Any number of times I have asked our patrons the day after we showed a particularly good feature how they liked the show and invariably the compliments were flattering about the SHORT FEATURES (the capital letters are Pioneer's own). All of which goes to prove that the average fan has a gluttonous appetite for education when said education is offered to him in an interesting, easy-to-understand manner.

"I would hate to tell you what 'shorts' would do to me if I didn't use them. The only trouble now is that there are so many short features on the market that there isn't enough playdates to go around and absorb them."

Holmberg's note shows two things; unbounded faith in the value of short features to the program, and keen judgment in selection of them.

12 Christie Films Headline Contest in Publix Houses

Twelve Christie comedies are playing—or will play—in Publix theatres during the Paramount-Christie contest period, which opened January 16 and will close March 17, assuming that first-run playdates in the larger cities are made a month ahead of exhibition. And this product, Paramount says, is the cream of the Christie output for the season.

First of this product was Bobby Vernon's "Splash Yourself," released December 3. Next was a Billy Dooley burlesque on flagpole sitting, and next a horserear story of Jack Duffy, released December 24. A week later came Jimmy Adams' "Swiss Movements," then "Save the Pieces," followed by Dooley's "Water Bugs," Adams' "Holy Mackerel," "Just the Type," Vernon's "Sweeties" and Duffy's "Long Hose."

Coolidge Appears In Fox Movietone Reel of Cuba Trip

A sight and sound reproduction of the visit of President Coolidge to Havana was given New York audiences when the Fox Movietone Newsreel was included in the Weekly Magazine at the Roxy theatre.

Fox Movietone recorded the President's arrival in Cuba, the navy salutes in the harbor and the addresses at the Pan-American Conference.

Columbia Selling New Shorts in Middle West

Columbia is distributing in the Minneapolis, Omaha and Des Moines territories a program of short subjects, 48 two-reel comedies, a ten-chapter serial, and a number of single-reel novelties. These short subjects are supplementary to Screen Snapshots, which has been in existence for over eight years and is distributed nationally.

The list includes 12 two-reel Charlie Chaplin special revivals; six Winnie Winkle two-reel comedies; six Hairbreath Harry, Izzy and Lizzie, and Snub Pollard comedies; three series of eight two-reelers in Barnyard Animals, Lucky Strike, Novelty Brand, and Aubrey Group. The one-reelers are slapstick comedies bearing the brand name of Cracker-jacks.

Newspictures

PARAMOUNT NO. 50—Charles Lindbergh arrives in Panama, and is given a warm welcome—Children under five years swim at Balboa even though they are handcuffed—Coolidge arrives at Havana, Cuba, to open Pan-American Conference.

INTERNATIONAL NEWS NO. 7—World's smallest horse in Baltimore, tips scale at 79 pounds—Inspect submarine of some type as the S-4, sunk in Collision—Kids go in for boxing at naval academy in Annapolis, Md.

PARAMOUNT NEWS NO. 51—Robert Peary, son of discoverer, starts trip around world—White River at Thomas, Washington, overflows, homes marooned—New portable bridge tables capable of holding 20 men at Halifax.

KINOGRAMS NO. 5364—Ireland's president arrives at New York, is received by Mayor Walker—Children of admirals of Navy learn to box at early age at Annapolis, Md.—Tornado in Cincinnati injures 50 people.

FOX NEWS NO. 35—William Cosgrove, Iris free state head, arrives in New York—Girls dazzle broadwalk at Atlantic City with latest shoe fashions—Lindbergh at Penname, is entertained on City Hall Balcony.



PRESENTATION ACTS

Incorporated in this department of Exhibitors Herald is the Moving Picture World Department, "Stage and Pit."

Al Short Creates New Stage Policy

Music Men Seek Fair Treatment

More Co-operation Should Be Given
to Music Publishers by
Returning Free Slides

After receiving numerous complaints from music publishers and organists relative to songs slides we took it upon ourselves to conduct an investigation and after many weeks of careful work and surveying we find that the lack of co-operation by both parties is entirely responsible for the present situation on the slide question.

It is customary for a music publisher to circularize organists and musical directors immediately after the release of a new song. In this announcement they often mention that orchestrations and illustrated slides are also ready and upon request will be mailed to those intending to use that particular song.

As a rule publishers can easily furnish theatres in a key city with this accommodation free of any cost, especially if the organist or the orchestra in that particular town can popularize the song, for after all a demand must be created for any publisher's song before sales can be made in the music stores.

Publishers Undergo Big Expense

However, very few organists as well as other musicians in theatres of towns with a population under twenty-five thousand realize that it is a total loss, letting alone the expensive part that the music publisher goes through, when they furnish free sets of slides and orchestrations to them.

The sad part of this whole story is that regardless how punctual a publisher may be in supplying slides and musical scores, they are sometimes put on the shelf and never even played. It has been experienced by the various publishers that regardless of how prompt they are in handling requests for slide sets, whenever they are furnished free that that is usually the end of the set.

Probably five out of ten organists co-operate with the publishers and return each set received, after they have used it for a solo. The other five either forget to send them back or loose and even brake one or two slides which makes the set incomplete for the next one to use.

Club Idea Works Better

It has also been experienced that whenever a price was charged for the renting for these slides, that as a rule organists were more careful in the handling of slides and usually returned each set complete as they were originally supplied to them.

One of the chief reasons why music publishers now conduct orchestra clubs and also charge for the renting of slides is this very fact that experience

(Continued on page 48)

'Way Back When—



'Way Back When, may be the name of a new song, but it also reminds one of the days when SAM HERMAN (now well known in Chicago as a novelty contest man) was an "actor"—yep! By golly he were at that—Take a good slant at this tin-type taken about 15 years ago—To be exact it was taken on February 10, 1913, in Atlanta, Ga.—The two end-men in the picture are Mr. Warner and Mr. Morrow, managers of the theatre—Sam can be seen in the center—Time has changed a lot since then—but Sam is still "that refined character entertainer" in his new field.

Al Belasco Celebrates 500th Performance

Al Belasco, featured band leader for Lubliner and Trinz now rotating with their bandshows at the Senate and Harding theatres, Chicago, will celebrate his 500th performance at the Senate theatre next week. The production staff have surrounded Belasco with an unusual stageshow and cast of presentation artists to commemorate this occasion.

Ruth Taylor Tries Presentation

Ruth Taylor, the Wampas-Star, who was selected to play the role of "Loreli Lee" in "Gentlemen Prefer Blondes," made personal appearances at the Oriental theatre, Chicago, on January 30. This young star appeared on the same program with Paul Ash, who is featuring this week a local atmosphere stageshow with a cast headed by Ginger Rogers, the Darling Twins and many others.

New Type of Shows Staged at Capitol

The Entire Presentation Runs in
Musical Comedy Form with Pit
Orchestra and No Announcing

By A. RAYMOND GALLO

Although the show business has coined the old saying that there is nothing new under the sun it has taken Al Short to change this saying when he presented to Chicago a new wrinkle in the way of stage presentation at the Capitol theatre. Only a few weeks ago we mentioned in this department that the long looked for plots, in stage bandshows are to be given by Paul Ash at Oriental theatre, Chicago. No sooner was this statement printed when we learned by a visit to the Capitol theatre that the new creation staged by Short for his return opening at the above house was something entirely different than any other deluxe picture house ever offered here or elsewhere. When we say different we mean that the stage entertainment is presented in a different manner than the deluxe picture house offered it heretofore.

As stated in these columns before, stage bandshows are due for a great many changes. If they are to last on the present basis the only redeeming point is the injection of plots into the show, otherwise variety is necessary in order to keep the policy popular into the deluxe picture houses. By stating that stage bandshows are to undergo severe changes we do not necessarily mean that they will pass out of the picture entirely.

This is not to be expected for a number of years, if it is ever to happen, and that is a problem we are not enough versed on at this time to discuss. However, the important feature of the matter is that since this policy became a popular fad, nearly every picture house in the community has been offering a similar type of entertainment, thereby establishing a one-type attraction in that locality which after several months of sameness has lost all its flavor as a novelty.

In order for the policy to be a permanent institu-

APPRECIATION!

I want to take this means of thanking my ORGANIST FRIENDS for the kind assistance they are giving me on our present and new catalog.

Thanks, HENRY MURTAGH, for saying "I TOLD THEM ALL ABOUT YOU" is a great song and "Good Luck" Henry in the new position. I think it's just "Capitol."

Thanks, JIM THOMAS for putting on "The Dog" and featuring "KEEP SWEEPING THE COBWEBS OFF THE MOON."

Thanks, JOE JORDAN for your nice work, "AUF WIEDERSEHN" (We'll meet again).

Thanks, FRED KINSLEY for promising to feature "SING SONG SYCAMORE TREE."

Thanks, MARSH McCURDY for coming to "Broadway" where you are now "one of us."

Thanks, BERNARD COWHAM for saying you will make "YOU'VE GOTTA BE GOOD TO ME" a HIT in Milwaukee.

AND

Thanks MR. & MRS. JESSE CRAWFORD for the "Romance" you put in "BLUE RIVER." It is a "masterpiece."

Thanks to all of my other ORGANIST FRIENDS — In time you'll hear from me personally through this column.

Jerome H. Remick & Co.
219 W. 46th St., New York City

Cliff Hess, Mgr.
Special Service Dept.

Chicago Oriental Seeks New Talent

Balaban and Katz have inaugurated a professional try-out night which takes place at their Oriental theatre, Chicago, every Tuesday after the last performance, in which the sole purpose is for the discovery of talent. The try-out is in no form for amateurs, nor is it conducted with any embarrassing tricks.

The entire affair is under the personal supervision of Paul Ash, with Sam Herman acting as the official scout, who discovers artists during the week and arranges the hearings before the production and booking executives of Balaban and Katz. The affair is conducted like any regular performance, with all the facilities, stage lighting and equipment and the audience consists only of those concerned in the booking problems of the firm.

The first series of these auditions took place last week in which Paul Ash stated he discovered some very good talent and Max Turner in charge of the William Morris office, in Chicago, claimed that new faces will now be able to be shown in all Balaban and Katz houses.

tion that shall always hold interest as a novelty, it must be separated and classed into a section of its own and the only way that it can retain this standing is for the theatres close by any other house doing a similar policy should give their audience something entirely different than the sort of entertainment offered by their competitors.

Too Many Bandshows

In Chicago the bandshow situation has reached the point where no matter which way you turn you are bound to see a similar class of entertainment and unless something unusual, or someone of reknown is appearing at these neighborhood houses no particular choice can be exercised in the selection of an evening's pleasure.

This of course has endangered a number of the deluxe picture houses because too much of this same type of entertainment is driving people away from their theatres into some other sort of recreation that may not be as expensive and yet as interesting.

Ascher Brothers had a similar idea about a year ago when they opened their new Sheridan theatre in Chicago with condensed versions of musical successes and a symphony orchestra in the pit.

Short Adds New Wrinkle

However, Al Short has gone them one better by surrounding himself with a bunch of clever musicians in the pit that cannot only play symphony music but also the popular trend and the entire musical accompaniment for the stage presentation is played from the pit.

The stage portion takes place in the form of a musical show, beautiful in costumes and lavish in drapery, with no particular announcing as to "who's who and what's what." No one in particular is featured or starred in the presentation, but the show as a whole runs off in great style, smooth and perfect and just as entertaining as any other form ever attempted. On another page of this department

Music Men—Seek Fair Treatment

(Continued from preceding page)

has proven that a free service does not always receive the best co-operation.

If the theatres as well as these individuals who wire for sets and slides or anything in the music line from publishers would only take a more reasonable attitude towards the situation there would be less trouble in securing the proper material at the proper time and a better feeling would exist between organists and publishers.

Just take in consideration that there are thousands of dollars spent each year by the publishers in printing orchestrations, score sheets and other special material such as slides which in addition to popularizing the song really helps put the individual player over professionally whether it be on his own merits or the song. A helpful hint to bear in mind is the simple thought that to co-operate with the music publishers means they will co-operate with you.

we publish in detail a report of the stage presentation.

Whether or not this form will continue to be offered by the operators of this theatre is not known at this time. However, it is our belief that if they do so, it will be a great thing for picture houses, for after all this sort of entertainment is the only real genuine deluxe picture house presentation that allows the photoplay to have a prominent spot on the bill and after all motion picture theatres should never lose sight of the fact that their film plays as big a part in their theatre as the stage portion and orchestra does.

May Replace Old Form

Al Short just returned from Atlanta, Ga., where he spent more than 6 months creating shows for Publix as well as directing their orchestra and in addition to being one of the most popular musical directors in the country is noted as a musician and production adviser that is very capable in handling the future destinies of this theatre as he did originally two years ago when he opened the theatre for Cooney Brothers.

Now that Paul Ash is going to start bandshows with a story and inasmuch as Fanchon and Marco have always staged their units with an idea, it is reasonable to assume that the new and novel way that Al Short has introduced the present form of presentation to Chicago, that it will be only a matter of a short time when this sort of entertainment will replace the old form of cut and dried bandshows.

Write for a copy of
Monthly SLIDE news
for and about the ORGANIST
No charge of course
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AL KVALE AT Balaban and Katz NORSHORE THEATRE CHICAGO

With HARRY GOURFAIN and
CHARLEY NIGGEMEYER and
A Great Happy Family

What More Could an Ex-Saxophonist Ask For?

ARTHUR RICHTER
SOLO ORGANIST
WISCONSIN theatre, MILWAUKEE



Hello folks! Lend me your ears for I have plenty of news for you. . . . First of all don't forget that February 12 is Lincoln's birthday. . . . on the 14th everybody's birthday. . . . and you can get bye easy with just a Valentine. . . . And last, but not the least Washington's birthday on the 22nd. . . . Let's all pay honor to the daddy of our country by paying up our old bills. . . . Don't get hurt in the rush, fellows! . . . Well, here goes the big news—Jesse Crawford is back at the Paramount, Milton Charles is now at the Chicago, and Henri A. Keates is back at the Oriental theatre, also of Chicago. . . . While we are on the subject of organists, let us say a word about Henry B. Murtagh, he's now soloing at the Capitol theatre, New York. . . . I'll bet Broadway is glad to have him back. . . . It should. . . . While speaking of New York I just received word from Lew White, chief organist at the Roxy, that he has opened a school for organists. . . . Word also comes from Fritz and Jean Hubert that they will appear at the Paramount in two weeks. . . . I understand that Stuart Barrie, organist at the Ambassador theatre, St. Louis, has had his hands and feet insured for \$150,000. . . . that is a matter of "ten little fingers and ten little toes". . . . By the way, more scandal seems to be flowing in from organists, so while our pencil still has a point and the writer has the mood still, let us go on with the news. . . . Tom Terry has perfected a miniature organ console that can be attached to any size organ. . . . The Orpheum Circuit is putting in new organs into their theatre. . . . Recently they gave Hazel Hirsch of the State-Lake, Chicago, and Wolfram Schaeffer, of the Grand Opera House, St. Louis, new concert organs. . . . Holy Smokes! looks like I should have given this column the title of "Organists." . . . Leo Terry of the Rialto, Joliet, called in to say hello—and so have Dr. G. W. Ronfort, Ted Campbell, Cornelius Maffie and other pedal pushers. . . . Those who visited our beautiful city last week were Bernard Cowham, Arthur Richter, Jack Martin and F. Donald Miller. . . . This week two popular band leaders in Chicago are celebrating their 500th performance at their respective theatres—they are Al Belasco and Charles Kaley. . . . While talking about band leaders let's give Joie Lichter a break Joie is now doing stage bandshows at the Central Park theatre, Chicago. . . . Ray Teal has taken Al Short's place at the Howard theatre in Atlanta. . . . Al is now back at the Capitol, Chicago. . . . Word comes from New York that Joseph Whalen, general manager for Al Piantadosi, the song-writer, general fisher, will pay Chicago and towns west a visit shortly. . . . Lou Kosloff is featuring Ruth Etting's new song called "When You're With Somebody Else"—Tom Wilson sang it last week at the Paramount, New York. . . . The North Center theatre, formerly a Chicago Lubliner and Trinz house, reopened this week under new management. . . . Dorothy Aldrich and girls are furnishing the band music. . . . While speaking of theatres, the Regal, a new L. & T. house opens next Saturday in Chicago—it's a deluxe house for colored folks. Fess Williams will lead the band. . . . L. A. Major is the featured organist at the new Chelton theatre, that recently opened in Chicago. . . . Martin Pffuge has been made chief organist of the new National theatre in Milwaukee. . . . Alvin Evans, formerly of Texas, is presiding at the organ in the new Gensia theatre of Waukegan. . . . Florence Bergfors is the capable assistant of Bill Bennett, featured organist at the Belpark theatre, Chicago. . . . If you want to meet anyone from the organ field when in Chicago, drop in to see Ransley, the slide man—there I met more organists than I thought were working. Harry Linder of Leo Feist was there last week ordering new slides for one of his new solos. . . . Billy Mills, formerly with Mark Fisher as band arranger, is now in a similar capacity with Al Short. . . . K. K. Hanson is the new secretary at the Oriental theatre, Chicago—he's the guy the publishers have to see first before they can see Paul Ash. . . . Arthur Nealey, for several months with Brook Johns in St. Louis, has been made master of ceremonies.

A. Raymond Gallo

STAGE SHOWS

San Francisco Warfield Week Ending January 27

The Warfield stage show this week was without name, with one of the principal features the dancing numbers of Gae Foster's Sweet Sixteen Girls. Gae Foster is the new stage directress at the Warfield and aide to Fanchon and Marco.

The act opened with a street scene depicting the block in which the theatre is located, with ten girls and leader offering a novelty song and dance in fancy colored costumes. Then the curtain went up disclosing the orchestra dressed in black and white striped coats, black trousers and black caps.

Rube Wolf, leader and master of ceremonies, said he wished to display the versatility of his boys and offered Tobani's "Echoes of the Metropolitan," an operatic phantasy in which he played a trumpet solo.

Mickey, the singing newsboy, now a caddie at Lincoln Park, sang "Did You Really Mean It Dear?" and made good. He was followed by Maxine Doyle, singing "Let's Kiss and Make Up," and who had some pleasing comedy business with a member of the orchestra and with Rube.

Two Fashion Plate Entertainers, McCreedy and Jeffries, a small man and a large woman, added more comedy, with music and patter.

Twelve girls offered an interesting study in black and white, one side of their costumes being black and the other white. Novel effects were produced when they turned in dance and drill. The Cheer Leaders, a college quartette, offered Irving Berlin's "The Song Is Ended," which was well received.

The shimmering red back curtain went up on an Egyptian Temple scene and the collegiate youths and girls dressed as Greek youths went through pretty steps and poses, while a young lady sang "Just a Song at Twilight," with harp accompaniment. The act came to an end with the orchestra and Rube Wolf playing "The Song Is Ended."

Des Moines Capitol

Week Ending January 27

Elaborate stage settings, snappy music and plenty of pep in the way of the cast, made "Moonlit Waters," a Publix offering, more than welcome at the Capitol during the week. Venice, with its romantic charm, was enlisted when the scenery was produced and the atmosphere of southern Italy gave a distinct glamour to the show.

Paul Spor, master of ceremonies, with the orchestra, presented popular numbers as tasty bait for what came after. The dancers were arrayed in colorful costumes and did fancy stepping to fascinating melodies.

Rosa Murphy, fast stepping little toe dancer, deserved the big hand she drew at every performance. Mario and Lazarin, strolling troubadors, added much with their songs. They presented a popular comedy potpourri of grand opera numbers that brought them back repeatedly for more.

The Janson Sisters, novelty dancers and the Dean Brothers, with their clever acrobatic dancing and the tap stepping, made splendid entertainment. Plenty of fun of a different type was presented by the two rural Reubens, Fauntleroy and Van, who made music of a sort on broom sticks, saws and sundry other tools and implements. They produced rare enjoyment and were recalled frequently.

Herbert Koch played a medley of well-known songs on the organ and gave the audiences all the chances they wanted to sing. And how that boy can make them warble!

"The Divine Woman" was the feature and there was the usual Paramount News reel.

Chicago Norshore

Week Ending January 28

This weeks stage show led by Al Kvale and his Collegians was called "Varieties of 1928" and had a versatile cast of players.

The show opened in a simple but neat scene with a large golden sunset over the bridge set.

Al and his boys play "Yankee Doodle Dandy" to which the Gould Dancers in cute red white and blue costumes sang and danced to the tunc of "Over There," ala George M. Cohan.

Walter Donaldson's latest "My Ohio Home" was next played by the band, with second chorus played by Al on his clarinet while Andy Goes, the new banjoist sang it.

Broughton and Bensingor of the Gould Ballet next offered a smart specialty that won a good hand.

Al then starts to make an announcement when a man enters and interrupts with a comedy speech. Paul Small then enters to a fine reception and sings "Rain" and Al Jolson's "Back in Your Own Backyard," which earned two encores and also sang "Kiss and Make Up."

John and Mabley followed in "Dances of Thirty Years Ago." The bridge curtain rose to a little country depot with two old timers looking at the time table—then they enter the stage and sing and dance old tunes and dances.

The orchestra next played a fine arrangement of "Among My Souvenirs" which Al Kvale, Paul Small and Andy Goes do a trio in novel style. The band syncopated the second chorus and was compelled to repeat from the trio.

Prosper and Maret from "Artists and Models" offer some of the best acrobatic work ever offered in a picture house.

Andy Goes then sang "Blame It On the Waltz" as the boys do their stuff. They played so well that they won an encore and a big hand.

Bill Adams next offers comedy singing and dancing later introducing his cousin Milly a novice on the stage. They get many laughs and a fine reception.

Three Gould Girls were next doing the "Charleston." Three more followed and did the "Black Bottom" and then two more gave the latest "Sugarfoot Stomp." The entire eight do a jazz routine as large whirling jeweled ball is lowered as Haines at organ and band play a hot tune for the finale.

Chicago Metropolitan

Week Ending January 29

Jimmy Bell, leader and master of ceremonies for Jones Metropolitan Orchestra here opened the stage portion of the show with an overture, in the pit, of "Diane" played by request with Billy Franklyn offering a vocal chorus. Howard Elmore and his Shadow next offered a buck and wing routine in which both he and the little fellow offered some specialty steps that were highly received.

The Finale was joined in by the two dancers with Billy Franklyn, George Thigpen and Billy Page forming a trio, sang a harmony arrangement of "Is She My Girl Friend" to the band's offering of same.

Kenneth Anderson the featured organist here in addition to his photonlay accompaniment, joined in at the finish with strains on the organ of the same tune.

Indianapolis Indiana

Week Ending January 27

Mae Murray this week is drawing huge crowds and has demonstrated that she is virtually the entire show, else why the unusual demand for ducats? This appearance is not of the "personal appearance" variety of the average film star. She is cast in the stellar role of the Publix "Merry Widow Revue," and justifies her presence by the fine execution of two dance numbers.

With her partner, Harry Losee, she dances first the Merry Widow waltz, a dance which had an important place in one of her most successful pictures. Following this, at the finale of the revue, is another dance, a swift, spirited number performed to music with a halting jerky rhythm. The time spent in pictures seems to have caused the star to lose none of her dancing technique.

The Merry Widow Revue is the most beautifully mounted Publix show yet seen here. The scenic effects and lighting are gorgeous. The costuming is elegant.

Joseph Griffin, tenor and Virginia Johnson, soprano, are heard in a number of enjoyable selections, and Born and Lawrence contribute the comedy element with grotesque dances and characterizations.

Atlanta Howard

Week Ending January 27

Ray Teal brought the West to the Howard this week in an enjoyable Publix unit, "Way Out West," which drew good hands. Western settings, including the cowboy suits, a drop curtain suggesting Indian activities and a general cowboy land atmosphere put over the motif in fine order.

Jack Powell, trap drummer, was well liked and received two encores.

Holly Hall, an attractive young blues singer, proved to be the hit of the show. She had previously appeared at the Howard a few months ago and was loudly acclaimed.

Lang and Voelk, harmonizers, went over with flying colors, as did also Mooney and Churchill, dancers, Hilda Ramon gave several Indian selections, being especially favored in the finale entitled "Moon Deer."

A chorus of eight girls, The Howard Girls, put on some good numbers, first as cowboys and later in the Indian outfit. They were well trained.

(Continued on page 52)

UNIFORMS FOR HOUSE ATTACHES

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NOTE: A. RAYMOND GALLO, Presentation Editor of EXHIBITORS HERALD AND MOVING PICTURE WORLD says: "That Al Short's return has given Chicago a new presentation wrinkle, and to the Capitol theatre, the biggest crowd that that house ever held."

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: Just finished a tour of Loew picture houses, please call attention of Gallo to this. Regards.—Billy Randall, New York City.

PRESENTATION ACTS—To the Editor: Please send some one to see us when we play the Paramount theatre here in N. Y. C., which will be in three weeks. We were booked in there last week with the "Havana" Unit, but I broke my ankle in New Haven opening day in second show and am on the sick list, so when we reach the Paramount theatre we will be very glad to straighten this matter.

Will you send us a copy of your magazine with our ad in it. Kindest regards.—Fritz & Jean Hubert, Touring Publix Circuit.

PRESENTATION ACTS—To the Editor: I have just been talking with Mr. Beescroft, your New York business manager, and he is sending you a story I gave him on the White Institute of Organ. Thinking you may be interested I am also sending you a catalogue which will provide you with additional information. Lew White has a great school here and has spared neither expense nor pains to make it so, and nearly as I can see it is going to be a great boon to organists and exhibitors alike. Any comment which you may be able to make regarding it, both Mr. White and myself will greatly appreciate. Very truly yours.—Hubbell Robinson, Jr., White Institute of Organ, New York City.

PRESENTATION ACTS—To the Editor: Wish to report the following for your Organ Solos column:

I used as an organ specialty preceding the film "Two Arabian Knights" the special version called "The Tale of One Arabian Night," which introduces the new song hit, "The Beggar" and also weaves in Friml's "Allah's Holiday" and "That Night in Araby." The solo was a straight one and the atmosphere of the music fitted in nicely with the film showing. Yours sincerely—Clark Feirs, West Side theatre, Scranton, Pa.

Lew White Opens Organ School

Word was received this week that Lew White, chief organist of the Roxy theatre, New York, has organized and founded the White Institute of Organ. This new development is a solution to the problem that has long confronted exhibitors and organists all over the country. By the establishing of this institute, exhibitors will now be able to secure organists who specialize in keeping up the high standard of motion picture music.

The new project is surrounded by a staff of instructors who are experts of the highest caliber, and will carry on the important work with Lew White personally supervising the activities.

One of the main reasons for the establishing of this enterprise is to show students of the organ the value and the form to properly manipulate the organ in dramatizing motion picture music of any type. In addition to serving the field as a school of training in the proper method of organ playing, the institute will also serve as a placement and service bureau for the motion picture theatre manager seeking organists.

The new studio is located at 1680 Broadway, New York, and is equipped with an up-to-date music library and three Kimball orchestral unit organs, with one of them being an exact duplicate of the one in the Roxy theatre broadcasting studio, which by means of a direct hook-up on the national broadcasting wire, Mr. White will be able to broadcast his regular program direct from his own studio.

Kaley Stages Billy Goats Show

Charles Kaley, popular band leader rotating at Marks Brothers Granada and Marbro theatres, Chicago, is featuring a stagershow this week called "Topsy Turvy," in which he gives a special presentation called "Horsefeathers" in honor of Barney Google's Billy Goats and Nanny Goats Chapter. Since this comic strip has been appearing in the Herald and Examiner, Chicago, there has been considerable theatrical exploitation given this cartoon and the two important slogans, "Horsefeathers" and "Okmnx" have become household words.

Dr. Ronfort, Organist, Is Real M. D.

Dr. G. W. Ronfort, formerly solo organist at the North Center theatre, Chicago, is now the featured

organist at the Oak Park, a Lubliner and Trinz theatre, also of Chicago.

Dr. Ronfort, who previous to becoming an organist, was one of the most noted surgeons in this country, is a graduate from Heidelberg. He has been in this country for more than 25 years and has practiced surgery for 20 years in both New York and Chicago.

In an interview, recently held with Dr. Ronfort, it was learned that it was his parents' wish that he become a physician, but that his main desire was always to study music. He has studied under such masters as Carl Muck, Richard Straus, Saint Saens, and many other famous teachers.

At one time Dr. Ronfort was the Imperial Conductor at the Court of Russia, in which he directed the Kiam Kiam Symphony in Munich, and was also the official organist at St. Peters in Rome.

To our knowledge Dr. Ronfort is about the only famous physician to hold such a position in a deluxe picture theatre in America, which is a very rare occurrence.

Ray Teal Replaces Al Short in Atlanta

ATLANTA, GA.—Unheralded and unsung Ray Teal stepped into the limelight at the Howard theatre last week as the new band master and won an ovation challenging that accorded his popular predecessor, Al Short.

Besides being a graceful master of ceremonies, Mr. Teal is an entertainer of individual style and a skilled exponent of the saxophone and clarinet.

Mr. Teal was graduated from the University of California with the class of 1924. He hails from San Francisco, where he was associated with Fanchon and Marco. Immediately prior to coming to Atlanta he inaugurated the new band show idea at the Mosque theatre in Richmond, Va., and owing to the brilliant success of that achievement he won a large and enthusiastic following.

Kvale Also Celebrates 500th Performance

Heller and Riley, one of the most successful presentation acts who have toured Publix and Balaban and Katz theatres several times, again make their appearance in Chicago this week as the featured artists in Al Kvale's 500th performance celebration at the Northshore theatre, Chicago. This stagershow is in honor of Kvale as permanent band leader at this house.

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STAGE SHOWS

(Continued from page 49)

Chicago Capitol

Week Ending January 29

This week the Cooney Brothers celebrate the return of Al Short with a stage presentation called "Hello AL." The entire stage offering is conducted in a new way entirely different than the usual run of stage shows. In addition to the overture the entire musical accompaniment is offered from the pit. A brief outline of what took place follows below:

Opening with house lights full on as Al Short steps on the stage to make a short announcement conveying the idea to the audience that he is very glad to be back and that they can expect a new form of entertainment.

After a tremendous reception Al stepped down into the pit and led his symphony orchestra into a medley arrangement which included a delightful piece from Tachowski intermingled with a popular song called "I Love You" and closing with "Tannhauser." During the rendering of "I Love You" Al did one of his nifty cornet solos which is one of the outstanding features of this director's ability.

It is needless to say that the audience were given a rare treat when the orchestra struck up strains of an overture played by capable musicians and preceded by one of the best musical conductor's of the twentieth century.

A novel feature of this overture was the support given by two men playing trumpets stationed on the stage one on each end during the finale in which Anita de Mars presided at the organ also joining in for the final cord.

The next novelty on this program was a newsreel flash showing Al Short coming into town and the

reception accorded by the various community leaders and so forth.

The stage portion opened with a house ballet consisting of twelve girls who danced and sang to the tune of "That's Why I am Happy" done in typical musical comedy style.

The first specialty act to start off the show were Pepino and Cartha a boy and girl who offered eccentric steps. Grayce Mitchell next followed with a vocal selection from light opera dressed in spanish costume. As an encore she also sang "Bluebird Land" one of the most popular songs ever written of which Al Short is the author. A second chorus of this had to be repeated from the balcony which gave the offering a novel effect as the house ballet again appeared in blue gowns as they danced a toe routine.

During this number a beautiful tabloid scene was exposed in the background in which several girls were posed in a woodland fantasy. Another clever idea of which no doubt Al Short is the creator.

Pepino and Cartha again appeared this time doing a ballroom exhibition dance which went over very nicely and also allowed enough time for changing of set.

Dolly Kissner a cute young blonde girl next stepped up to Al Short in the pit to do one of those personality tricks in which as a rule the leader is the foil. The idea was a very good one but sad to relate the young lady has neither the talent nor the voice to hold a single spot and due to Short's clever showmanship the routine received it's fair amount of applause.

Later on she stepped back on the stage to do a specialty strut in front of a huge living scene composed of twenty girls each setting on a row of stairs in pyramid form with the entire background being black which set off the novel hand and feet routine the girls did.

All of the above scenes smacked of originality and beauty which only musical comedy and Ziegfeld has attempted to stage.

The next fellow to show his wares was Chaz Chase.

This clever chap has been reported many times before in these columns and again was a laughing hit on this bill. One point of suggestion is that Chase spends a lot of time to prepare his punch finish and this could be shortened without much loss of effort.

The final scene was an elaborate and huge setting that carried a stair case idea with a large harp like lyre on the top platform in the center of setting from which the girls took their place down each step to decorate the scene as Al Short made his appearance from the same spot and gradually came down to the level stage while the orchestra in the pit played "Bluebird Land" as he offered a solo of same on his cornet.

This was participated by voices and the entire orchestra in full force as the organ also joined in with the two end trumpeters during the last curtain.

San Francisco Granada

Week Ending January 27

"Crinoline Days" was the stage offering at the Granada to formally introduce Owen Sweeten as leader of the Synco-Symphonists. The new leader was introduced in front of the curtain by a member of his orchestra and made a short talk, declaring he was in a difficult position in following the popular Frank Jenks.

The curtain arose showing a lone figure of a girl in a huge crinoline dress which almost filled the stage and which reached into the flies. Seven Crinoline Beauties came out from the sides singing "Crinoline Days" to music from a concealed orchestra. At the close of the song the huge crinoline dress raised out of sight, bringing into view the orchestra and rounded bridge at the rear on which seven girls were posed.

Six girls offered a fancy dance and Duffin and Draper, adagio dancers, offered a novel number, partly to the music of "The Song Is Ended."

Jan Rubini, violinist, came in slowly from the side, playing "The Song Is Ended," and followed this by a classical solo. The orchestra then offered selections from "Il Trovatore," featuring the Anvil Chorus with sparks flying from the anvils.

Owen Sweeten played a cornet solo as a part of this offering and received a big hand.

Miss Maxine presented an acrobatic dance and the orchestra then offered a jazz number, "Miss Annabell Lee," in which about half its members came out in front to play. A quartette of four members of the orchestra, including Sweeten, sang "Highways Are Happy Ways." H. Waner was announced and sang off-stage in a deep voice, proving to be a Miss Waner when she appeared. She sang "Let's Kiss and Make Up" and had a lot of fun with a member of the orchestra.

Shirley and Laywon danced the "Varsity Drag" with six girls as an animated background and Jimmy Ray, soft shoe dancer, offered his conception of the dance, bringing down the house and necessitating two encores.

The act came to an end with posing on the bridge, dancing before the footlights and alternate playing of "Crinoline Days" and the "Varsity Drag," the audience showing by its applause which types of music and show it prefers.

St. Louis Ambassador

Week Ending January 27

Ed Lowry and his organization put on "Rainbows" in which he introduced the new song hits, "Waiting for the Rainbow" and "Cobblestones."

Those who had prominent parts in the revue included Myrtle Gordon, Freddie and Eddy, Affie Martin; Paul Mall, Lyndon and Farnum and Gene Geddes.



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Chicago Chicago

Week Ending January 29

The Publix stage show at the Chicago this week was called "Marchin' On," and there is fun, sparkle and beauty marching right through the whole affair. The show opens with a full stage view of the band. Buffano enters and leads his band through a rhythmic arrangement of "Rhapsody in Blue," and although it was played in an altogether different way from Whiteman's way, it easily scored.

The next was a new idea in presentation, at least to this reporter. It was a musical comedy sketch wherein Walter Craig and Lila Mann do the dancing, singing and comedy with the chorus girls doing a short routine between the act of the pair. It was a clever idea and well put over by the two, and the little skit went over big with the audience. Presentations can use more of similar ideas to advantage.

Then comes the Lomas Troupe with their funny horse, which is none other than two of the troupe totally surrounded by a costume that more nearly resembles a horse than anything else. This act is a riot. The audience laughed to tears at the capers of the horse. The act has been seen by this reporter many, many times and it grows funnier each time.

Chief Eagle Feather, a real American Indian, and the only tap dancer on the stage today, comes out next in a beautiful white buckskin costume and feather war bonnet and does as nifty a tap dance as one can see any place. He is the student of George Primrose, and from the way he dances, Primrose taught him everything in the business. He makes three bows and then is forced to make a curtain talk.

Rudy Weidoeft, the saxophonist, follows and plays only two numbers on his sax. He can make his instrument do everything but talk. Yes, sir, Rudy knows his notes and valves. He could have gone on a lot longer but there just wasn't any more.

Craig and Mann do a short dance before the curtain while scenes are shifted.

Then comes the big Spec finale, and it's all that. The band enters marching down a huge stairway with the chorus girls, also in military uniform on the stair also. The band plays "Marching On."

Chief Eagle Feather comes on to do another wonderful tap dance; the chorus does a good tap routine, and then the Lomas Troupe enter on stilts. This is the big climax. The first of the troupe of life size. The next a little larger, and the last to come out towers almost to the flies. Their costumes and masks are strikingly impressive. It's a great finale for the good show.

Cincinnati Albee

Week Ending January 28

Harry Wilsey and his band of musicians, which have been featured at this house since it opened, the day before Christmas, continue to attract the crowds. The musicians have been very thoroughly trained, and continue to receive their instructions under personal direction of Wilsey, and the act will in all probability be continued indefinitely. Sam and Myron Hearst proved themselves to be unusually clever singers of the younger set, and pleased the audiences mightily.

Carrie and Eddy did some dance novelties interspersed with some catchy song numbers, all of which was quite above the ordinary, in an act labeled "A Petit Revue."

George and Dick Rath did an acrobatic turn which included some new tricks and many of the old ones.

Emil Jannings in "The Last Command" was the film feature.

Milwaukee Wisconsin

Week Ending January 27

"Around the Clock" is this week's presentation on the Wisconsin stage featuring the orchestra directed by Nat Nazarro, Jr. Above the orchestra is a large clock arranged to give the appearance of an antique China timepiece. The Abbot Dancers in French costumes surmount the clock and remain motionless as Billy Meyers sings, "In Spring a Young Man's Fancy Turns to Love." At the conclusion of the song the dancers step down from the upper stage and dance the minuet.

The George Sisters, accompanying themselves on the uke, sing "Gee but I'm Glad I'm Home Again," and follow with another popular number as well as

a bit of dancing. The girls are fairly good and are well received.

A juggling act, unlike anything yet seen on the Wisconsin stage, is presented by Joe Cody and Brothers. The two boys juggle anything from tennis balls to clubs and include some nonsense with their offering. They receive a fair amount of applause for their offering.

"I Can't Believe That You're in Love With Me," Glenn Welty's arrangement of this popular number, is next played by the band with Billy Meyers singing the chorus. This is followed by "Diane" with Nat playing the number on the cello and Meyers singing the song.

The Abbott Dancers next oblige with a novelty dance which goes over big. The girls are dressed in striped trunks with blue caps and each carries a rope. Near the end of the number the lights are flashed out and the rolled socks and gloves which the girls wear are prominently displayed in the dark as are the ropes which show up as red in the darkened theatre. This number received good applause and was well done.

Tommy Wonder showed the audience a bit of "hot" dancing to the tune of "St. Louis Blues." Tommy is only a little fellow but he received big applause for his offering. He encoored with a fast bit of dancing with a dummy to the song, "Ain't She Sweet" and followed this with a waltz with the same blond dummy. The little fellow has plenty of pep and was well received.

Frohman and Gary, two singers, offer for their number "I Told Them All About You," "You Can Tell Her Anything Under the Sun, When You Get Her Under the Moon," and "Just Let a Smile Be Your Umbrella." The boys had plenty of pep, and received much applause, coming back to engage in a bit of nonsense with the orchestra leader.

When Nat made his appearance he brought an alarm clock with him and told the audience that E. J. Weisfeldt had set the alarm for when the presentation was to end, and that when the alarm rang

that marked the end of the presentation. So Nat did a bit of dancing, and before he had finished, the alarm rang, marking the end of the presentation. This type of ending was novel and well received.

The picture is Jack Mulhall and Dorothy Mackaill in "Man Crazy."

Salt Lake City Capitol

Week Ending January 21

The liveliest and fastest presentation yet offered here by Fanchon and Marco is their "Collegiate Idea," in which Armand and Perez are featured, with John and Harriet Griffith, Dorothy Lec, the Three Girl Friends, and a large number of others.

The act opens with the playing of "Collegiate" with four college boys and Dorothy Lee singing the number, joined later by four coeds, and another campus sheik (in the person of Alberti). Following their routine of singing, these campus cutups present some of the latest dance steps to be seen at leading colleges throughout the country.

Then the Three Girl Friends, who come direct from the University of Southern California, present some harmony singing, and John and Harriet Griffith offer something entirely new in the way of an adagio.

Alberti, director of the orchestra, presents a solo number arranged very beautifully, after which comes the smash of the bill, Armand and Perez. These two artists perform some amazing feats, all with a nonchalance that will set any audience gasping.

Dorothy Lee does a song and dance turn while an innovation is presented in the adagio ensemble, consisting of Hoff and Hunt, Bob and Helen Deforest, and John and Harriet Griffith.

A song was also rendered very artistically during this presentation by Mr. Cope, of this city, who has recently returned here from California.

Alberti and his band presented a group of popular numbers with one exceptionally noteworthy number arranged with the aid of Alexander Schreiner at the organ.

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P. S.—MARKELL and FAUN are now playing return dates for PUBLIX.

Chicago Avalon

Week Ending January 29

This week Roy Dietrich and his band offered a show called "On the Bowery." The stage setting and costumes were in keeping with the presentation. It ran as follows:

Opening in a street set to represent an alley on the bowery, with the band playing an arrangement of "East Side West Side," as Roy Dietrich made his entrance from the right wing in white sweater and slouched hat and started to sing "Don't Wake Me Up Let Me Dream" as he sat on a small stool.

The band struck up a hot arrangement as the street setting parted exposing the band behind wall as Rubber Legs Hewlitt, stepped out to do an eccentric routine. This chap did everything but sweep the floor with his legs.

Another band arrangement followed this time a special one of "Among My Souvenirs" intermingled with many brass specialties and novelties by the boys. Roy's conduction during this number proved that the new leader has some fine qualities as a director and his particular style of weaving the baton managed to derive all the music that these boys were able to secure out of their instruments.

Cogart and Motto, two men appeared next in a conglomeration of what they thought was singing and dancing. To step the routine they even tried to pull some smart chatter, which took away all the real appreciation that this audience might have shown them had they been contented with their share of applause.

After several minutes of this sort of thing the band finally struck up an arrangement of "Down By the Winegar Works" in which the house ballet offered a comedy take off. The idea was clever but somehow the girls did not put themselves into the character.

The Texas Readheads, consisting of boy and girl who by the way did a short eccentric routine at the opening of the show came on again this time in a specialty which showed much improvement in their steps and one that won them a fine reception.

This was followed by another band arrangement called "Is She My Girl Friend" with a comedy version by the band boys in which three of them offered a comedy take off. The idea was novel but somehow the boys got cold feet at the last minute and did not put themselves into the part.

Maurice and Vincent two men in a hokum acrobatic routine followed next. Although the audience screamed at their antics, the offering is an infringe-

ment on many others offered by standard teams. It seems more than fifteen minutes of valuable time is wasted during the run of their act by a lot of foolish pranks.

The finale was very effective when a scrim drop came down to allow for the change of back drop which represented a golden ship with the house ballet poised in tabloid form as Roy Dietrich in a similar position as the opening sang "I Am Waiting for Ships that Never Come In." Gradually going into a soft harmony as the strains of the same song came forth from the band.

Omaha Riviera

Week Ending January 26

"Best show they have had so far" was the verdict of one group of theatregoers after seeing the stage-show, "Shadowland," at the Riviera. For striking effect in black and white, darkness and light, the show undoubtedly was the best presented since the opening of the house.

The 16 Foster Dancing Girls was the feature of the presentation. The aerial dance, with the 16 girls in rings and trapezes was particularly effective. Equally startling was the "flying piano" floating through the air above the orchestra with Pauline Alpert at the keys. Jimmy Ellard, stage master, offered the attractions in a pleasing manner.

Other acts on the program were Stella Powers in a semi-classical number; Roy Rogers playing drunk in dancing and tumbling; and Collins and Hart in a comedy number.

Frederick Schmitt and an augmented pit orchestra played the first of a series of classical overtures, the "1812 Overture." The feature film was Gloria Swanson in "Sadie Thompson."

New York Paramount

Week Ending January 27

After the prelude by the Paramount Orchestra the Paramount theatre presented Sigmund Krumgold at the organ, who played "The Song Is Ended," "I Fell Head Over Heels in Love," and "It's Bologney."

The presentation was "Milady's Fans." The curtain rises on a background of fans of various kinds in front of which is the Paramount Stage Orchestra, with Lou Kosloff directing.

The Ada Kaufman Girls as lace fans rendered a ballet followed by Bernice and Emily as feather fans. These two girls presented dancing and acrobatics of the most difficult and unbelievable nature. They

seemed to be made without joints. Their success was assured by the hearty applause.

Rae Eleanor Ball the well-known violinist, then played "Serenade" assisted by the orchestra. After this number Miss Ball directed the orchestra in a catching little number.

Dorothy Neville sang "The Last Rose of Summer" which was very much liked, followed by Ojeda and Imbert as Spanish fans. They rendered two Spanish folk dances.

The Ada Kaufman Girls then perform a dance as Italian fans followed by Harry Burns a rather funny comedian assisted by Tony De Luca. These characters represent foreigners in a series of amusing scenes.

Bernice and Emily appear again as jazz fans with the same success as marked their earlier performance.

The Finale "Milady's Fan" was sung by Dorothy Neville assisted by the entire ensemble as a large fan in the background dropped, displaying an inner fan with one of the Ada Kaufman Girls in each of its radials.

Chicago Central Park

Week Ending January 28

This theatre recently renewed its presentation policy with Joie Lichter and his gang on the stage. Joie as the leader and master of ceremonies started the show with a band arrangement of "March Slav" gradually going into the "Bugle Call Rag." This was a very hot arrangement with the boys dressed in Russian Castumes that gave the offering the necessary atmosphere.

The first artist on the bill was Little Miss Irene who did some difficult Russian steps to the band's tune of "March of the Mannequin."

This was followed by another band arrangement of "When Day Is Done" with the three violins playing a soft solo. The next one was Joe Goldstein who offered a neat buck dance.

Tom Faxon followed with a vocal rendering of "Shady Tree" and "My Blue Heaven." This chap is a local favorite on the radio and was very well received.

Joe Lichter next offered a specialty in the way of a violin solo playing the "Russian Lullay" with a black-out effect showing all the boys in the band wearing bolshevik beards. When it comes to playing the fiddle Joie knows his strings and the reception offered him also proved that he is very popular at this house.

The next band arrangement was intermingled with novelties in a medley of "Katinka," "Alley-Op" and "Sonia" in which Frank Petre and Joie Lichter did a Russian comedy step which secured many laughs.

For the finale, the band struck up a hot arrangement of "St. Louis Blues" by request in which Little Irene offered an acrobatic routine in which the entire cast joined in at the last curtain.


Kansas City Mainstreet

Week Ending January 27

Freddie Stritt was seen in a return engagement as master of ceremonies at the Mainstreet this week. Stritt was a popular favorite in a long run at the Mainstreet last fall.

Walter Davison and His Louisville Loons played their thirty-first week as the stage orchestral attraction, rendering popular selections as the overture, then being featured in a musical novelty, titled "Barnyard Frolics."

George Shreck and Company offered a novelty act, titled, "The Bum Brummel," while "Red" Norvo and his "Flaming Youths" were seen in dance and vocal numbers. The Haines Sisters had a varied selection of songs to offer, their number being titled, "Songs."



AL BELASCO
"The Dynamic Director"
 and His Novelty Syncopators

FEATURED IN
LUBLINER & TRINZ STAGE PRESENTATIONS, Alternating at HARDING and SENATE THEATRES, CHICAGO


(PUBLIX CIRCUIT)

"He's the Last Word"

RAMON BERRY
 Solo Organist
 Second Successful Season
ALAMO THEATRE, CHICAGO
 P. S. How do you like it in Alabama, JOE?

"The Flying Organist"
DON ISHAM
 FEATURED AT
MARKS BROS. EMBASSY THEATRE, CHICAGO
 Formerly with JENSEN Von HERBERG, JOHN HAMRICK and Other West Coast Circuits

Bennie Krueger
 Feature Attraction
 — at —
 Balaban and Katz
UPTOWN and TIVOLI Theatres, Chicago



Chicago Oriental

Week Ending January 29

Paul Ash and his Merry Mad Gang in "Midnite Rambles" took one into the liveliest Parisian cafes and showed its audience entertainment deluxe. About eight couples were doing ballroom dancing when the curtain arose on a very colorful scene with balloons for the outstanding decoration and shortly after this Paul came forward and the fun began.

The orchestra then played the song "There's One Little Girl Who Loves Me, and One Little Girl Who Don't," and this catchy number was certainly well played.

Pauline Gaskins, a most petite brunette, and a repeat performer on the Oriental bill, sang this song "What'll You Say." When she started in to sing, one wondered what she was about to do. But when she started in to dance the problem was solved, for she is an extraordinary dancer with a dancing personality. Her applause was tremendous.

Boyce Coombs, a performer whom this reporter saw perform only once about ten years ago has stood out in recollection all these years as a most rare artist. He is still doing about the same things and doing them well. His lack of memory song, titled I believe, "That's Right" is one of those numbers that it takes real ability to get across the footlights. He always has a clever and new joke, which I am sure no one can tell just like Boyce Coombs, and his sneezing stunt is up to perfection.

"My Ohio Town" was then played by the orchestra and a young man whose name is unknown to this reporter joined in vocal accompaniment.

Sammy Lewis and Patty Moore, who were held over from last week, surprised all the folk by being even better entertainment than they were the week previous. This seems almost impossible but it is true. Their dancing number on the stairs, in the old stage vernacular, held up the show. Sammy and Patty helped put over the Abbott Dancers' Police Dance number when they came running on the stage, yelling police, police, and saying they wanted to get a seat this time, for the last time they had to stand.

Lime Brothers with their Golliwog immediately upon coming on the stage awakened the interest of the audience and left it breathless upon the completion of this act. I do not believe the Oriental audience had ever seen anything quite like it.

Julia Garrity, also a stayover from last week, was suffering from a cold which affected her singing quite a bit. She entertained with "Why Should I Cry About You," "You Never Meant What You Said, You Were Telling Lies to Me" and "Gee, but I'm Lonesome Tonight" and as Paul said what she lacked in voice at the moment, she put over with peppy Julia Garrity dance steps.

The finale was just like any other cafe scene—goodbye—with each and every artist participating, and music, music, music.

Boston Metropolitan

Week Ending January 27

A Jack Parkington production, "Havana," was staged this week with Gene Rodemich and the Band Boys assisting. The setting was that of a Spanish courtyard, and the costumes were all on the Spanish type.

The Boris Petroff Girls and the Stage Band, assisted by Hadji and his guitar opened the program with "Down in Old Havana Town" accompanied by dancing and vocal chorus. Then the band played "Oh Ya Ya" with specialty jazz features.

A bit of old Havana was shown next in the Flamingo dance, with the girls in yellow and black Spanish costumes and carrying castanets. The Petroff Girls have been here before, and we sure do welcome their fine teamwork and steps.

Wally Jackson, a la the young college student

spending the winter in Havana, breezed in next doing some comedy dance numbers for a couple of encores.

Next was a take-off on Paul Whiteman in the person of "Paul Whiteman of Havana," only he not only conducted the Band Boys, but danced some tap steps at the same time.

George Dewey Washington, colored baritone, sang "On the Road to Mandalay" and "Let a Smile Be Your Umbrella," and gave as one of his three encores "My Blue Heaven." The audience sure did appreciate his fine baritone.

The Petroff Girls again here as the "Serenaders," and Dorothy Berke and Mario Naldi dancing an original Cuban tango entitled "Lolita." A snappy and graceful number.

Finale—"Under Your Skies of Blue" sung by a girl lowered on a platform from above stage, and accompanied by the dancing girls in beautiful Spanish shawls. Lights out for a time to show how the shawls looked with radium effect. A huge shawl was opened up in back for the back drop that made an effective closing setting.

New York Capitol

Week Ending January 27

The Capitol performance opened with "La Gioconda" played by the Capitol Grand Orchestra. This was sung in the rich, beautiful voice of Caesar Nesi. This was followed by a scene in a dell of imps and then an inner scene of fairies portrayed by the Capitol Ballet Corps.

"Dream Garden" was the presentation this week. The curtain rises on a garden of wistaria and other purple flowers in front of which is the orchestra in old-fashioned dress and powdered wigs. The Chester Hale Girls are doing a minuet in back of a thin curtain as well as in front of the orchestra.

Lloyd and Brice, two acrobats, then tumbled around the stage to the vast amusement of their audience. Billy Taylor assisted by Walt Roesner, the leader of The Capitoliens, then sang a high-hat song and did a very clever clog. Fain and Dunn sang "The Sweet Bye and Bye" and "Let a Smile Be Your Umbrella."

John Maxwell, announced as the prima donna of Europe, appeared singing soprano, dressed in a dress reaching "her" slippers. She was facing the side of the stage, and suddenly she turned around to the other side displaying the costume of a man singing tenor. This dual person was very cleverly done with only the aid of makeup. Maxwell's own voice is very rich and beautiful.

The Ballet Corps then appeared in a dance assisted by the entire ensemble as the Chester Hale Girls were lowered from the top of the stage in circles of light. This concluded the stage show.

Chicago Sheridan

Week Ending January 29

"Jazzy Steps and Jazzy Tunes," was verne Buck's stagershow this week and it surely lived up to its title.

The show opened with the curtain rising about two feet displaying twelve shapely limbs doing a leg routine to the tune of "Is She My Girl Friend."

Curtain later rises disclosing the six Abbott Dancers with Verne Buck and his orchestra in a beautiful garden scene. Buck is in neat full evening dress.

An arrangement by Luck Hiatt, the band trombonist, of "Sweeping Cobwebs Off The Moon" was next offered. This was a clever arrangement and well played by the boys.

The Hanley Sisters, two young ladies with a selection of blues offered "Whose that Knocking at My Door" and the "Varsity Drag" which won them an encore.

Verne Buck and Frank Wilson next stopped the show when they sang "Dream Kisses." The duo has become a regular fad here now.

"Ted" Gordon a tricky violinist next plays "Mighty Lak A Rose," "Among My Souvenirs," etc. His comedy stopped the show.

Another clever arrangement by Luck Hiatt of "My Ohio Home" was next played by the boys with Buck playing a solo on his violin. This was very well received.

Two girls from the Abbott school, the Stanley Twins next received a good hand for their singing and acrobatic dancing to the tune of "Blue Heaven."

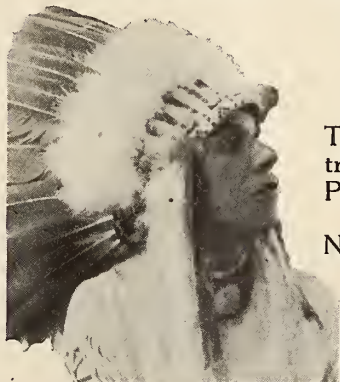
Myron Pearl and his Company again appeared this time doing an eccentric routine that received a fine reception.

Ned Norworth the nut comedian was next. He offered the same routine that was reported here before.

The Abbott Dancers then enter carrying chairs and offer a prologue to the film "Silk Legs" depicting a scene of the picture by sitting and offering a leg routine with just their limbs showing. This fades and the title of the picture is flashed on the screen for the finale. A novel closing in keeping with the motion picture.

CHIEF EAGLE FEATHER

World's Only American-Indian TAP DANCER



Touring PUBLIX THEATRES as a featured attraction in Jack Partington's "MARCHIN' ON," PUBLIX UNIT.

Now Playing Three Weeks for Balaban & Katz

Direction—Max Turner—William Morris Agency

NOTE Have played in several Motion Pictures—including "The Covered Wagon," "The Vanishing American," etc., also with Fanchon & Marco.

L. CARLOS MEIER

Featured Organist

Ascher's TERMINAL Theatre CHICAGO

Past Nine Months



BENNY and WESTERN

And Their

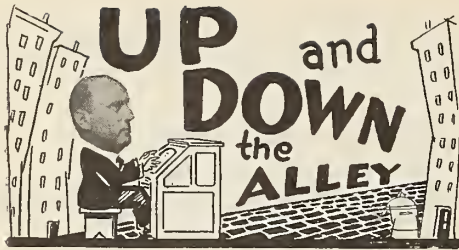
WHISK-BROOM DANCE



Have Made Good in All PUBLIX THEATRES

Direction Wm. Morris Agency

ED. FITCH
Featured Organist
Chicago
Sheridan Theatre



TORONTO: The very first thing that I discovered up here in Canada, is that "taxicab drivers are the same the world over." Rushing through traffic looking neither to the left or right, and caring little for the poor pedestrian, or the other fellow's car, he certainly is a brother to the ones we have in the United States. . . . Even up here I bear rumors of goings on in New York that are even a surprise to me. One in particular about a certain member of a very large publishing house, that intends very shortly to take over the entire firm by himself. . . . As soon as I am sure about this you can rest assured I'll spill you the whole story. . . . When I was in Buffalo, I met a young chap who, in my estimation, is a creative genius. His showmanship is supreme, his ability as a musician is superb, his friends are many, his boss loves him, as do all the employees at this theatre, he is an inspiration to all that surround him, his Napoleonic methods at rehearsals are respected, for his fellow workers are aware that he knows and, last but not least, he is only twenty-six years old. For your information—I allude to Alex Hyde playing at Shea's Buffalo theatre, in his 48th consecutive week. . . . For some reason or other I somehow kinda felt, that when I crossed the American border, I would find things different 'cause I would be in a foreign land but, to my surprise, the soil was the same, the trees, the houses, stores, people, etc. Outside of the Canadian money (which I hate to take in change for one of my good American ten-dollar bills) I would never know the difference. . . . There is one thing, however, which struck me as rather odd, and different, and that is before the show starts in any theatre, the orchestra plays "God Save the King," while the audience pay their respects. . . . A little of that in the good old U. S. A. wouldn't do any harm. . . . A lot of people could stand being reminded every now and then of their country. . . . Everybody wears spats here in Canada, so I went and did likewise, as they really are very warm and comfortable. I hope they won't think I'm putting on the "ritz" when I get back to the States. . . . The big mogul for dance orchestras is Luigi Romanelli, who plays at the King Edward Hotel, the Tivoli theatre, and a score of other jobs that he handles. . . . His library of music is the most complete of any dance orchestra leader I have ever seen. . . . For theatre presentation work, Jack Arthur at the Upton theatre walks away with the pudding. . . . He controls the presentations of at least 25 theatres throughout Canada, besides conducting his own shows at the Upton theatre here in Toronto. . . . I haven't given up hope, I'm still trying to "finagle" those two bottles of Johnny Walker back home with me. . . . If I succeed I'll certainly be sure to pass my method on to those of you who desire to know. . . . There's a music store up here, the likes of which I have never seen before. It's large and spacious, has fourteen employees, and sells thousands of copies of only mediocre songs. Imagine what they have sold of "Blue Heaven." . . . Just for fun I'm going to find out, hold the wire a minute. . . . Close to fourteen thousand copies. . . . The Song Shop is located at 127 Yonge Street, Toronto, and owned by one of the nicest fellows I've ever met, Harry Golby. . . . The most popular dish that Canadians eat is called "Fish and Chips." . . . Like our hot-dogs. This delicacy is the all around Dominion palate warmer. . . . Any kind of fish, with—what we call potato chips—slopped around in vinegar constitutes this dish. . . . Well, next week you'll find me back along the "alley" among the elite of tin pan alley and there should be a lot of good and interesting news for me to tell you all about,—until then, "Cheerio and top 'ole."

* * *

If some of you fellows who haven't been to New York in a long time, could come back and see the "alley" today, you'd never recognize it. . . . With Shootin' Galleries, "Git Your Photos Taken," Automatic soft drink places, side shows, Ballyhooing in front of theatres, and what-nots, you'd think you were in the heart of Coney Island. . . . For the sake of the country, I only hope they spare Fifth Avenue from the likes.

Larry Spier

ORGAN SOLOS

Mrs. Jesse Crawford (New York Paramount) used the following songs for her solo replacing her famous husband for a few weeks. "What are You Waiting for, Mary," "I Told Them All About You," "The Song's Ended," and "I Fell Head Over Heels In Love." The last number was a tremendous hit as Tom Wilson sang one chorus at the end. It is needless to say that this young lady is very popular at this house, as the reception accorded her at each performance easily proves that.

Arthur Richter (Wisconsin, Milwaukee) offers for his number at the organ, "Berlinania" consisting of "Four Walls," "The Song Is Ended" and "Together We Two," by Irving Berlin with the words flashed upon the screen.

Hazel Hirsch (Chicago State-Lake) dedicated her new Wurlitzer with a medley arrangement of "The Ballet Sylva" which introduced a portion of "Rhapsody in Blue" and "Dancing Tamborines." The solo was a straight classic played from the level pit with no spot on organ and displayed the beautiful smooth tunes of the new instrument. Miss Hirsch was also responsible for the arrangement of the medley.

Cornelius Maffie (Chicago Piccadilly) offered a straight solo this week using "A Shady Tree" to introduce "Under the Shade of the Old Apple Tree" and finished with "The Russet of Spring." The stunt was done with illustrated slides and a man singing from the organ chamber which gave the human voice effect. This organist who is playing an engagement as a guest organist is one of the youngest and most popular recording artists in town.

Howard L. Peterson (Missouri St. Joseph) offered a presentation called "Our Memories" featuring the songs "Just A Memory" with lyrics slides later going into "Just A Cottage Small." After a verse and chorus of this the music continued in the form of an electric phonograph playing Peterson's own recording of the number in which he blends by harmonizing on the organ. This effect is very unique and seemed to make quite a hit.

Milton Charles (Chicago Oriental) "New Words, Old Songs" was an exceptionally well planned organ program, for it gave the audience a chance to hear the songs they like with fresh words. "Broken Hearted" made up its boarder and boardbill story, "Everywhere You Go" took the auto for its up-to-date story, especially referring to parking. And the old and well liked Mother song had H-E-N-R-Y substituted and called our new Ford the Sea Gull of the U. S. A. Talking of Henrys, a happy announcement was made in a musical way that Henri A. Keates would be back at the Oriental the following week and that Milton Charles was stepping over to the Chicago. This was without a doubt the most complete and entertaining organ number and to try to tell you all about it would just about take the rest of this reporter's lifetime.

Don Isham (Chicago Embassy) The flying organist offered an original organ solo this week in which he used "Beautiful," "Among My Souvenirs," "Everywhere You Go" and "Kiss and Makeup." Isham used comedy slides and offered this in the form of community singing. His selections are always received well and this was no exception as he was forced to play a popular number for his audience to sing during the comedy film.

Ramon Berry (Chicago Alamo) used a slide presentation called "Ernest R. Ball—In Appreciation" in which he presented to his audience many of the familiar compositions of this late writer. Among the selections were "Boy of Mine," "When Irish Eyes are Smiling," "Mother Machree" and ended up with the last composition that Ball wrote before he passed away called "Watching the World Go By." "Charmaine" the theme song of the picture "What Price Glory" was used throughout the photoplay by Berry assisted in the presentation by a singer and two violinists.

Jesse Crawford (Chicago Chicago) gives his farewell to the Chicago this week, playing "Among My Souvenirs," "Blue Chimes," "Just a Memory" (as a waltz and as Paul Whiteman would play it), "Whisper Sweet and Low," and last Crawford bids his audience goodbye with slides and music. When Crawford plays, the audience is still as a mouse. He can hold them breathless, as long as he plays, but when he stops they thunder their applause. It's just too bad that Chicago can't keep him.



THE BIG HIT!

"Among My Souvenirs" (DeSylva-Brown & Henderson).

FIVE BEST SELLERS

"My Blue Heaven" (Leo Feist).
 "The Song Is Ended" (Irving Berlin).
 "Diane" (Sherman Clay).
 "Charmaine" (Sherman Clay).
 "Just a Memory" (Harms).

LITTLE LOG CABIN OF DREAMS—(Harms, Inc.)—By James F. Hanley and Eddie Dowling. This firm concentrates on one song every six months and so far they have never been wrong. This one should develop into a lasting hit.

POOR LIZZIE (What'll Become Of You Now?)—(Irving Berlin, Inc.)—Mr. Ford has been trying to get away from his Tin Lizzie and is now manufacturing an up-to-date car, but the writers won't let him be and keep digging up his past. Poor Henry.

TODAY IS TODAY (Tomorrow's Tomorrow)—(E. B. Marks Music Co.)—A natural saying—why borrow trouble. After all most of our troubles never happen. An optimistic song well written and one of the writers, Paul Ash, should have no trouble starting same. The others are Bernie Grossman and Sam Kaufman.

AND THEN YOU CAME ALONG—(Waterson-Berlin & Snyder)—This is about a sweetheart who found his blue bird. Everything was all wrong until she came along. He might repent at leisure but now everything is jake. Well written as a fox trot. Words by Ev. E. Lyn and Hazel Mooney, music by Sammy Fain.

LA ROSITA—(Sam Fox Pub. Co.)—The theme song of Douglas Fairbanks' latest picture "The Gaucho," which has settled down for a run at the United Artists theatre. We enjoyed this melody almost as much as the picture which is saying plenty. Written by Allan Stuart and Paul Dupont.

KIKI—(Harold Rossiter Music Co.)—No relation to the play of the same name. A story of a little French girl and the waltz melody is very pretty. Words and music by George A. Little, Paul Hosang and Art Sizemore.

MOMENTS WITH YOU—(Ager, Yellen & Bornstein)—Nat Shilkret, the well known Victor Record leader, should have no trouble starting this song on the radio as he is one of the biggest attractions on the chain stations. The lyrics by Jack Yellen are up to his usual standard.

WHEN YOU'RE WITH SOMEBODY ELSE—(Leo Feist, Inc.)—Ruth Etting, a local favorite who has climbed to the top and is now one of Flo Ziegfeld's stars, is one of the writers of this song. Should be able to give it a great send off as she has done with many songs in the past.

WHO'S BLUE NOW—(J. H. Remick & Co.)—This song tells of a fickle sweetheart. Instead of hurting the one who loved her it reverted on her and it's his turn to laugh now. These writers have mainly devoted their time to production numbers but we are glad they wrote this popular song, Irving Caesar and Joseph Meyer.

THE HEART OF KENTUCKY—(Shapiro-Bornstein & Co.)—Everything has been written about Kentucky and now that we have touched the heart maybe the writer will go to another state. Never-the-less a very good Dixie song. The melody writer will be remembered as having written one of the world's biggest hits, "Beautiful Ohio." Words by Howard Johnson, music by Robert A. King.

FLAPPERETTE—(Jack Mills, Inc.)—A piano solo that is quite popular and now has a lyric for those who want to sing same.

See you all next week.

Sid Bernman.



THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the Picture to the Public," which was established September 23, 1911, by Epes Winthrop Sargent, and "Better Business Builders."

Nationality Drives Pay Big Dividends

The Texas theatre, San Antonio, Texas, recently began a drive to increase patronage that "The Theatre" regards as an exceptionally fine example of theatre showmanship. Great skill was needed to put the campaign over and that skill was abundantly applied. No gain in patronage was made at a sacrifice of patronage in another quarter, and receipts have already jumped enormously. "The Theatre" believes the story, printed here, on the patronage drive of the Texas to be one pertinent to every theatremans.

Receipts Rise \$1500 When "Texas" Caters to Racial Elements

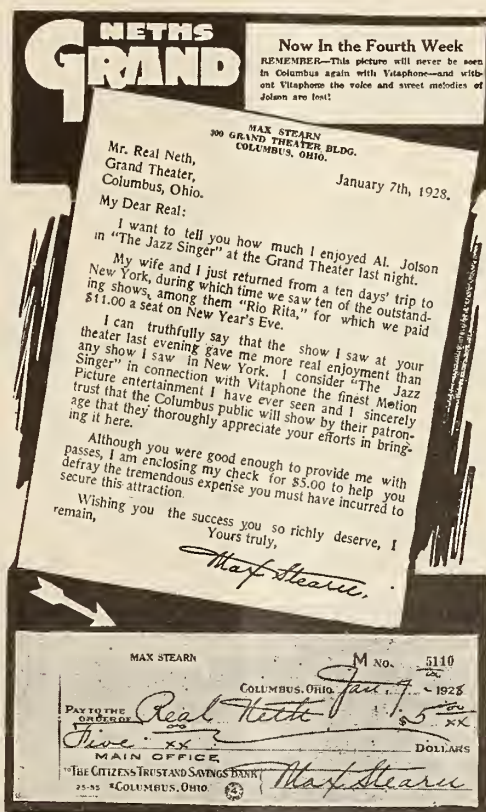
NOT being afflicted with that unusual disease known as "box office satiety," the Texas theatre in San Antonio is at the present time engaged in gathering all the loose shekels in the surrounding country. A systematic campaign is being carried on by the theatre to establish the patronage of all the different nationalities, and also that of various sections of the city that have heretofore been lacking in patronage.

A campaign has just been completed in the Spanish district of San Antonio. There are 110,000 Spanish speaking people in San Antonio, and about 60,000 of these are of a class that are theatre goers. The management of the Texas decided that the pesos and centavos were as good money as quarters and halves, and started a systematic campaign in the Little Mexico district. Window cards, tack cards, circulars, a truck with gigantic A board, ads in the Spanish paper, and other mediums were used to interest this element in the various Spanish angles of the Texas program, which included spot acts, overtures, organ solos, and the new band leader, who is Spanish by birth.

The campaign was so well handled that the results parallel anything similar ever done in this section of the country in box office results. The receipts of the Texas have leaped up \$1,500 per week over the old average, and the Spanish speakers are regular attendants.

The wind-up of the campaign was a Spanish midnight matinee, with the entire proceeds going to a Christmas tree fund through La Prensa, the Spanish paper. The house was packed—and the goodwill of San Antonio's Spanish people is a certified thing at the Texas now.

The next element which the Texas will go after is the German portion of the population. When Texas—the state—was settled in the early nineteenth century, a large portion of the pioneers were Germans, who settled in the South and now, San Antonio has a large percentage of the descendants of these people. There are something like 20,000 of them, and the Texas is planning a campaign on the order of the Spanish one—except that it will be less



Jean La Roe, publicity director of J. Real Neth Theatres in Columbus, O., used this ad when Neth's Grand theatre was playing "The Jazz Singer," the Warner Bros. special. Since the letter was bona fide and unsolicited and the writer a prominent man in the city, the ad proved very effective. This sort of advertising is good, if used sparingly.

"circusy," and will carry a greater personal appeal.

Music will be the nucleus of the drawing appeal, and special overture productions will be staged, using a Tyrolian Band composed of members of a prominent German lodge. These men play the old German zithers, and appear in the picturesque costumes of the Swiss Tyrolians. When the German campaign is completed, the Italians, French, and

Passes to Tall Men to "Valley of Giants"

Anybody in Des Moines six and a half feet tall had a chance to see First National's Milton Sills picture "The Valley of the Giants" free. It was an exploitation feature which Jess Day, manager of the Des Moines theatre in the Iowa town of that name put into effect.

He had cards printed with the following wording: "How tall are you? If you are six feet six inches tall there is a free ticket for you at the Des Moines theatre to see Milton Sills in 'The Valley of the Giants,' starting Saturday." The cards were passed out on the streets.

Day reports that the stunt cost but a few passes as there were few men in Des Moines six and a half feet tall, but it attracted much attention to the picture which is what was intended.

every representative nationality in San Antonio will be campaigned.

At the time of these campaigns of nationalities, the Texas is not forgetting the bone of the operation—the English speakers. A special exploitation campaign is now being carried on to establish every Monday night at the Texas as "Society Night," with special added attractions, such as organ recitals, concerts, etc., for the society people of San Antonio. The Junior League, San Antonio debutantes, and various women's clubs are working with the Texas on this stunt.

It will be put over in grand style, movies of the social dogs being taken as they get out of their cars and enter the theatre, and snaps of them appearing in the Public Review, the house organ of the Texas. The governor of the state will be present at the first of these nights. Exhibitions of famous paintings will be shown on the mezzanine, and complete follow-up campaigns will be used until the event has become as thoroughly established as the weekly "Hi School Nites" are now at the Texas." On Friday, designated as "Hi School Nite," the various high schools turn out almost in a body. Each different week, some act from one of the schools is featured on the "Hi School Nite" program, together with school songs, yells, etc.



These two marquee displays were used by the Liggett theatre, Madison, Kan., during showings of "What Price Glory," the Fox war special, and "Don Juan," the Warner picture starring John Barrymore. Such decorations mean a great deal to the small-town theatre, where every person in town sees them. Your lobby and theatre front are powerful advertising mediums. Are you using them.

Four Good Exploitations Make Harry F. Storin, M. B. I. No. 4

Harry F. Storin of the Leroy theatre, Pawtucket, Rhode Island, this week becomes M. B. I. Number 4. Storin is bubbling over with "My Best Idea" and sends in four because he doesn't know which one is best. They are all so good, we couldn't choose either, so we leave that up to you. Read Storin's "My Best Ideas" and take your choice.

"My Best Idea" No. 3

By Harry F. Storin

I WISH someone else would select one of my various stunts or ideas as a basis for membership in the "M. B. I. Club." In trying to select the best, I found it practically impossible to get one out of what I thought were four good ones and label it best.

There was STUNT Number One—"Masters of Men," which was the occasion for a most unique one. I rigged up a small raft, erected a sail thereon, painted in the names of the attraction and theatre, let it sail down the river until it was about at the edge of the main falls, located below the bridge in the center of the city, then tied it off. There it was anchored for some time and was the attraction for hundreds.

There was STUNT Number Two. I established a radio unit known as "The Leroy Links." This was as much a hobby as a business builder. We went on the air twice weekly, a dinner concert at six on Wednesday, and a late unit program at 10:40 Friday nights. Ten minutes on the latter program and five on the other were devoted to "movie gossip" talks.

There was STUNT Number Three. In the window of the Public Utilities Corporation, ideally located, the company devoted the whole window to various forms of window lighting, changing the merchandise every week and incorporating some firm's name across the face of a large shadow box. In as much as we were pioneers in the use of light for effective display, I submitted the idea to one of the executives and he had one of his subordinates go over the matter with me. I got the window.

The next thing was to do something with it. I had a sign painted making a reproduction of the Leroy from the front row of seats to the screen. There was the orchestra rail, organist at console, proscenium arch, exact miniature of our stage set and sheet. The screen was black and lettered in white, "Presenting the Leroy" a Perfect Production. The backs of the front row of seats were shown in silhouette, with occupants, and on the back was painted "2700 seats." On the right of the shadow box was a list of coming attractions and on the left

the architect's detailed drawing of the theatre dome, a wonder plan, giving an idea of what was necessary in planning the theatre.

In front of the seats and on the floor of the window were white doilies, on each of which rested a prism from a chandelier, a brick, a piece of rolled steel, a miniature switchboard, a small lamp, etc., with an appropriate card back of each such as "Two Million Brick," "700 tons of steel," "25,000 lamps," etc.

A True Educational Exhibit

Various other little details made this a most attractive window. It created great comment and always had a large group studying it. I think this should be classified as an "Industrial or Educational Exhibit."

There was STUNT Number Four. This one I got a tremendous thrill from and think it deserves "the cake." On August 8, 1925, the steamer "Mackinac" blew up in Newport harbor. Nearly all the excursionists were from this city. Approximately 60 people were killed. Emergency relief was given by many local men and a campaign for the raising of funds was started. A day or two after the explosion I suggested to the committee in charge that I would stage a benefit on Sunday night.

The other managers co-operated and we called it "The Theatre Managers' Monster Benefit Show." I placed tickets in all their box offices, sold them on the streets, had ushers, artists, policemen, firemen, in fact everybody selling. I named the various boxes after clubs, political leaders, etc., and auctioned them off during the brief period of campaign. For one we received as high as \$500. We had two broadcasting stations continually announcing it. Two days before the show every ticket was sold. I succeeded in getting two Broadway stars to come over, a tremendous array of local and regular vaudeville talent. Everything from advertising to artists I got gratis.

Stations Broadcast Show

We broadcast the entire show through Providence and Boston stations, asked for donations from the radio audience, sold flowers I had promoted from the local florists to the audience, asked people to give more than the dollar admission if they could afford it, and grossed for the one night's entertainment over

(Continued on page 60)

"The Theatre" Offers New Service to Exhibitors

Are you getting the right sort of ads for the money you are paying out each week for newspaper advertising? Perhaps your local papers are hampered with too few type faces so that you cannot get the effects in your ads you would like.

This is often the case in small towns where the newspaper type supply is limited. However, if the available type is used properly an attractive ad can be created with most any kind of type. This is evident from the many excellent ads that come to this desk which are created only with one or two type faces. Often one runs across ads produced in small town shops that are far the superior in attractiveness, beauty and readability to the ads run in metropolitan papers where every type face is available.

In order to be of further help to exhibitors, and especially the small town exhibitor this time, "The Theatre" offers a new service. If you will tell us your advertising problems we will offer suggestions of ways in which you can improve your ads.

"The Theatre" would also be pleased to receive samples of your ads.

Good "Gay Defender" Bally hoo Costs But \$2

Harry W. Crull, managing director of the Branford theatre, Newark, N. J., put over a publicity stunt on Richard Dix's picture "The Gay Defender" which attracted considerable attention at little expense.

Through the co-operation of a local Nash automobile agency a beautiful new Nash car was placed at the disposal of the Branford theatre with a driver. The car was rigged up in a colorful manner, with signs and pennants. Thousands admired the display throughout the city. The house artist painted the signs. The only expense attached to the whole stunt was \$2.00 for hire of a costume for the driver such as Dix wears in the picture.

Los Angeles Ads Are Good Puzzles

Plan Your Campaign; Choose the Feature; Feature It In All Ads

(This is the third of a series of articles on advertising. They originally appeared in "Showmanship News," the Finkelstein and Ruben house organ.)

Number Three

WITH three major ways of getting public attention at hand, and many minor ones, the laying out of advertising campaigns is a simple matter. The type of picture you are to sell and the advertising material prepared on it will decide the general tone of your campaign.

An exceptionally good 24-sheet may make a better appeal to the people of your city than newspaper copy. Perhaps the nature of the picture determines that pictorial copy will pull better than type.

On the other hand posters may fail entirely to convey the advertising message you wish to launch so you place the bulk of your campaign in the newspapers. Certain types of productions recommend themselves from the start for advertising development in newspaper display space.

When it comes to the screen there never has been a picture made that could not be advertised advantageously with trailers. There you have action and movement, a form of appeal that is wholly lacking in poster and newspaper copy.

ONCE YOU HAVE DECIDED ON THE GENERAL OUTLINES OF YOUR ADVERTISING CAMPAIGN STICK TO ITS ESSENTIAL FEATURE IN ALL OF YOUR COPY. If you play up the star's name on the billboards, do the same in the newspapers, on your screen and in your lobby.

Having considered fully the possibilities of newspapers, bill boards and trailers in getting your message to the public, turn your thoughts to the supplementary advertising features at your command. These are programs, heralds, window cards, novelties, cards, street ballyhoos, contests and special showings.

Don't ever underestimate the value of your lobby. It is your show window. The inside of your theatre will be judged by the appearance of your lobby.

Remember that a few outstanding pieces of copy, whether pictorial or type, are more easily scanned than many. On the other hand you may have pictures at times which can only be sold by multiplicity of copy in your lobby.

Determination of the amount of lobby copy, as well as all other copy, and its styles, is based on showmanship. If you have showmanship your money is well spent. If you haven't got that phantom ability then your employer is losing money on you.

Be careful in selecting posters. Be doubly careful in wording your newspaper ad. And be three times as careful in writing your trailer copy. Once you put a trailer on your screen it is a part of your theatre.

If you tire your patrons with meaningless words the fault is yours. If you make a misstatement you are guilty. There is no falling back on "the paper had already gone to press" or "the poster man didn't follow directions." You put that trailer on the screen yourself. It is up to you to make sure it is perfect before you run it.

Trailer copy should be even more snappy and short than the newspaper message. Patrons will see a lot of things on your screen during a show. Don't try to crowd their memories. The safe rule is to always give the patron the best of it. Good showmanship requires that you do.

Lots of Ink and Plenty of Angles Feature Film Capital's Advertising

The reproduction above is a good example of Los Angeles moving picture advertising and is taken from the Sunday, January 22 issue of the Los Angeles Examiner. What is your general impression of the page? "The Theatre's" thought is that if Los Angeles people really read such ads, they must have a strong liking for puzzles.

The group of ads as a whole repel rather than attract the eye, and it is doubtful if any ad on the page seen by itself would cause any casual reader to read it. This means that no one except one actually looking for theatrical information is likely to read the ads. Such advertising is highly inefficient, for good ads should catch the attention of not only the interested reader but also the casual and disinterested reader.

Look at the ad of West Coast Theatres. Would any one torture his eyes by reading through this maze of type and criss-cross lines unless he was actually looking for information? And to find information it is necessary to search for it. Any good printer could have set up a more attractive, attention-getting ad than this one.

One chief difficulty with the ads on this page is to tell where one begins and the other leaves off. For instance the casual reader will probably be fooled into believing that the West Coast Theatres ad and the West Coast District Theatres ad are one and the same. The same holds true with those of the Carthay Circle and Pantages theatres.

Look at the ad of the Orpheum. Would anyone actually want to read this one? And it is practically impossible to read the two vertical lines of type on either side at a glance, and if you do happen to make them out, what of it? The phrases, "a multi-feature bill," and "super vaudeville," mean nothing in this day and age of superlatives.

(Continued on next page)

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

One hour and 52 minutes was the running time of the show which had Mackaill-Mulhall in "Man Crazy" as the flicker attraction. Being some eight minutes shorter than the average program here, the turn-over was ideal, especially with four presentations being offered with the feature picture. "Man Crazy" itself was just one minute short of an hour in length, leaving 53 minutes for a novelty overture, a novelty ballet, the Topical Review and a knock-out stageband presentation.



Edward L. Hyman

Art Kahn's reserve store gags showed no signs of running short, though this was his fourth week as master of ceremonies, pianist and stageband leader. The presentation devised for him, the band and the featured artists this week was "Jazzing the Blues Away," and took up 31 minutes just preceding the showing of the feature picture. It was in full-stage, with a new band seating arrangement and with silver cloth borders faced with red backed up by blue plush cyc used as drop.

At opening the band struck into "Head Over Heels," the special arrangement giving a chance to the slip-horn for a chorus and also to vocal tenor who doubled on saxophone. Kahn then introduced Billie Tichenor, a young specialty dancer of engaging personality, feminine persuasion, who caught on quite handily and warmed up the house for Theo Alban, a dinner-

suited tenor who sang "Song of the Wanderer," with strong finish accompanied by the band. The feminine touch was again introduced by the Serova Dancers, eight in number, who did a line number a la Tiller while the band played "Up in the Clouds" and "Dream Kisses."

Two comics, Johnson and Hewett, eccentric dancers with acrobatic inclinations, kept up the good work and got a big reception, after which the band went into a special arrangement of "The Best Things in Life," with trombone chorus and a vocal chorus by Theo Alban. Art Kahn then had the piano rolled out and proved that he knew what "Rhapsody in Blues" was all about. He encored with "Diane" and left everybody happy. The big finale was "Are You Happy" with an effect close, in which the dancing girls pushed out bowers of roses which spelled out the name of the song when all the lights were turned off.

The novelty overture was "The Drum," being a fantasy which introduced that instrument in music of the American Indian, African, funeral, birth, Spirit of 1776, Chinese, Jazz and Sousa March coincidental with moving pictures on the screen fitting the music. Willy Stahl, conductor, aided in the construction of this overture, which ran seven minutes.

The novelty ballet, three minutes long, was "In Holland," with eight Dutch girls and boys doing their wooden shoe stepping in front of a set-piece representing cottages in the land of the windmills. This cutout was backed up by a neutral back drop which was lighted by box lamps of blue, giving a nice contrast to the white and amber lights of the houses. The Topical Review ran twelve minutes.

Publix School for Managers to Open For Class of 25

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 31.—Publix theatres announces that it will start this spring another session of its managers training school. This school, which was organized in August, 1925, has since graduated three classes whose members are now engaged in theatre operation in practically every section of the country.

The fourth class which will assemble this spring will be limited to 25 men. The majority of these will be men now in the employ of Publix, whose record and whose ability merit for them the opportunity of this special training at the expense of the corporation. A special attempt will be made to select for this coming session members of Publix orchestras. It is felt that such men, with musical training and background, and a sense of showmanship developed by contact with theatres, can be effectively trained for managerial work in the Publix type of operation. Harry Marx, director of theatre management, announces that John F. Barry, who organized and directed the managers school since its inception, will again be its director.

Gotham Signs Sam Hardy

HOLLYWOOD.—Sam Hardy, First National player, has signed with Gotham to play the part of a tough in a forthcoming production.

Harry F. Storin Submits Four "My Best Ideas"

(Continued from page 58)

\$5500, a tremendous figure for a small city like this. It was a real thrill to take the mayor out by the hand at the end of the performance and say to him in front of the audience that we had ready to turn over to the Red Cross committee that sum, raised without the expenditure of a single red cent.

I forgot to include the item of ticket number one. I had it glued on a large white card, had all the artists autograph the card, framed it and auctioned it off in the audience. It brought \$50.

The whole campaign was crowded into the brief space of a few days. It was a great achievement. Everything broke in my favor and the co-operation of everyone I asked was greatly responsible for the marvelous success. There you are, now "roll your own."

F. N. Elects 5 New Member to K. O. Club

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 31.—First National's K. O. club has five new members as a result of their sales achievements during the fourth quarter of 1927. They are Gerald Hardy, San Francisco; R. J. Heft, Kansas City; Newton, Levi, San Francisco; Albert Shmitken, Cincinnati and Vete Stewart, San Francisco.

Good Exploitations at Aztec Put Over "Patent Leather Kid"

William Epstein, manager of the Aztec theatre, San Antonio, where the First National war special, "The Patent Leather Kid," is having an extended run, aroused an unusual amount of advance interest in the film through some clever exploitation stunts.

For one thing a little brown envelope, printed front and back in red and carrying a line drawing of Richard Barthelmess as a pugilist, was distributed throughout the town. The title of the picture was given in English, with the rest of the wording in Spanish. The envelope contained a white powder (probably flour) and recipients were advised to take the powder before going to the Aztec to see "The Patent Leather Kid" to avoid becoming hysterical from laughter at the comedy in the film.

A special card was printed for distribution among guests at the various San Antonio hotels introducing them to the city, to the Aztec theatre and to "The Patent Leather Kid." A half-tone of Molly O'Day's head, and another of Richard Barthelmess were printed in an upper and a lower corner of the card.

A herald was used for store, office, theatre and house to house distribution. In addition to a picture of Barthelmess in his fighting togs, the herald reprinted Jack Dempsey's telegram to the film star praising the realism in the ring battle in the picture.

A tank was obtained from the army authorities and was bannered and used on the streets and in front of the theatre. It proved an effective ballyhoo.

The front of the theatre was decorated with cutouts from the posters. Some of these were mounted in the panels on either side of the entrance while others showing various scenes in the film were placed above the entrance doors. Under the latter the title was carried in large white letters on a dark colored cloth banner.

Los Angeles Newspaper Ads Are Good Puzzles

(Continued from preceding page)

More thought should be given in preparing the ads to how they will look on the page. In a page of theatre advertising such as this not one ad stands out as a unit. They all merge into one disconcerting mass. A better effect would be gained if more white space was allowed on the four sides of the ads. Also a great deal more white space could be effectively used within the ads. The ads of the Orange Grove, Carthay Circle and the United Artists theatres attract more attention than any of the others, due somewhat to position, but more to some degree of white space.

Too many ad writers are engaged in "following the leader." When one man uses gobs of black ink and crazy makeups, the rest, too often, try to go him one better. This tendency can be seen in the theatre advertising pages of scores of city newspapers. There are other means of putting out the fire than by fighting fire with fire. Try using white space and simple makeup now and then instead of attempting to outdo the other fellow at using black ink and weird makeup.

Fire Destroys Theatre

(Special to Exhibitors Herald and Moving Picture World)

HULL, QUEBEC, Jan. 31.—Fire completely destroyed the Parc Royal here with a loss of \$30,000. Charles Brodeur, president, declared the building could not be replaced for \$75,000.



SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

"THE LAST COMMAND"

By T. O. SERVICE

THE second American-made Jannings picture is almost as good as the first. Perhaps, to many, it will seem better. It is, at any rate, as good as a motion picture needs to be. I liked it well enough and the people who saw it with me liked it better. I have a hunch that my aversion to inverted narration stood between me and the story.

The story is of a Russian general, supreme in command, who went down before the revolution and came in time to a Hollywood set whereon, according to script, he was given command of a cinema army in a cinema trench. This, of course, in bearing out the title, which applies quite definitely to the picture. In the telling, however, the Hollywood end of the thing is partially unfolded at the beginning of the picture, the continuity then dipping back ten years and finally jumping down to the present for the finish. It is the ten-years-ago part of the story that stands up as genuine Jannings stuff. Recited in its proper order, it might have been strong enough to carry a phoney Hollywood finish. Cut in as it is, the force of the thing is badly scattered. It is, nevertheless, a powerful sequence and a splendid piece of work in every way. I should like to see the picture re-cut and projected in chronological sequence.

I should like to know, incidentally, why the extremely direct and simple logic applying against these distorted narrative forms is so frequently disregarded by picture makers. I understand, of course, that production facilities sometimes are served, that economies are affected and that, in isolated cases, a story which isn't much may be made to seem more by trick treatment. The story of "The Last Command," however, was not one of these, and certainly no attempt was made to economize. Perhaps the same human fallacy that impels writers to write stories about writers and artists to paint pictures of artists is to blame. More probably the distortion arises from lack of confidence in the story to be told, in which case, obviously, the thing to do is to scrap the story and get one worth telling.

I doubt that there is a more colorful and dramatic field for cultivation than the Russian aspect of the war. I recall no picture more interesting than the ten-years-ago portion of

"The Last Command." It is plainly authentic, it bristles with contrast and suspense. It is perfect Jannings stuff and that is perfect entertainment. The Hollywood tag, fore and aft, is cheap, shopworn trickery of no genuine interest to anyone save, perhaps, people to whom Hollywood is real. The day Hollywood learns its proper relationship to the cinema, which is that of factory to store and nothing more, much terrible production will cease.

But I do "The Last Command" injustice by dwelling overlong on its single flaw. Perhaps I dwell thus long because the picture is so good that it could have been immeasurably better save for the cockeyed continuity. As it stands, twisted construction and all, it is a knockout of a picture and another triumph for the able Mr. Jannings.

"THE GATEWAY TO THE MOON"

MR. R. S. WENGER, Union City, Ind., writes (in "Letters from Readers") the suggestion that I look again at "The Gateway to the Moon." He makes a good case for the picture and I am happy to learn that his audience liked it, in paying numbers. I hope that all other exhibitors have a similarly profitable experience with the thing and if box office returns indicate that they have done so I shall be pleased to admit I don't know anything about pictures. In fact, to expedite matters, I'll make that admission in advance. "I don't know anything about pictures." To-wit:—

I thought "Mickey," "The Miracle Man" and "Robin Hood" were doomed failures, financially, and of course you know the success of each. Conversely, I thought "Beggars on Horseback," "Intolerance" and "Bits of Life" were sure to make barrels of money. You can see, with half an eye, that I am convinced I know nothing at all about pictures. That is, I must add in justice to myself, I know nothing at all about the money-making power of pictures. And that is why I never make predictions or guesses about the box office value of pictures I see. And that, in further justice to myself, is why I believe that my observations about pictures are of more value to the exhibitor (since

they are, obviously, less dangerous) than the observations of people who think they do know box office values. I need not add, I hope, that nobody knows, in advance, whether a picture will make or lose money for its exhibitors.

To complete my reply to Mr. Wenger, whose interest I deeply appreciate, I must set down the facts that (1) a reader of this magazine has no need of box office predictions and (2) gets the only predictions that are worth a whoop in the pages of this magazine. The exhibitor reading this magazine finds, in "New Pictures," all the facts about the pictures as they are made. In "What the Picture Did for Me" he gets the first box office returns on actual box office exhibitions. With these departments to serve him in the conduct of his business he needs the booking counsel of nothing in the world save his own good common sense.

"SHARP SHOOTERS"

LOIS MORAN and George O'Brien make a great deal of entertainment out of "Sharp Shooters." They are aided by a considerable and capable cast, a good continuityist and a pretty interesting little yarn about a sailor who fell in love but didn't know it. The thing hops off in Algiers (or maybe it's Cairo, or Alexandria, or—keeping recent corrections in mind—Buenos Aires) and winds up in a place that seems to be New York. The girl is a cooch dancer in the beginning, a nickel-hopper later on and finally a "good old-fashioned wife" in the boy friend.

The sailor comedy in the picture would have served adequately for another of those war-comics, but the powers that be seem to have wisely decided that there have been enough of these. Accordingly, this thing is advanced as a drama, which of course it is, and the thrown-in comedy is the better by that arrangement.

I saw the picture at the Monroe, a theatre I have taken to visiting regularly of late and one of the best places to see pictures in downtown Chicago. There is a Movietone news reel, always good, and there are other short features. There is organ music when Movietone is not being used and there are no punk vaudeville acts to interrupt the screening. The shows run exactly two hours and one knows when to go

to the theatre to be in at the start. I should like to see a dozen more such theatres start up in the city, for then I would have more pictures to write about for you each week.

"THE DIVINE WOMAN"

I'VE lived to learn the amazing fact that Greta Garbo can act! Anything is possible after this. I may live to learn that Hollywood really knows what it's about, that a Broadway run means anything to an exhibitor in South Bend, or even that the number of electric lights outside a theatre indicates the interior importance of the same. But one revelation at a time: This time, Greta Garbo.

Miss Garbo really acts in "The Divine Woman." Perhaps because she had to act if it were to amount to anything. Whatever the cause, she acts, and for that reason the picture is well worth sitting through. It is even possible, while watching the actress, to forget that she's going again through the familiar course of the second or third oldest story in the vault. And, even as the age of the yarn is noted, the actress' direct, on-the-set and nothing-up-the-sleeve performance stands up on its own feet and demands attention. I am heartily in favor of more things like this for her to do. I advise taking the classics off the shelves again and giving her Mr. Hansen to act them with and Mr. Seastrom to act them for. For these Swedish people (aren't they all?) certainly do a great job of picture making when they get going.

The story of this thing is the one about the stagestruck gal whose really truly boy friend goes to jail while she goes to stellar heights under guidance of such a managerial eye as that habitually cast by Lowell Sherman. It is the story of the boy friend who comes back from penal confinement to create a not too spectacular scene, and thereafter it gets a little close to "Camille" but veers off finally to nice, happy domesticity with everything except the knitted shoes for a finish. Yes, that's the yarn, older than the chase in slapstick, but it's dolled up with Seastrom's direction and Garbo's acting until age doesn't matter.

I believe this is the sort of thing for Miss Garbo. I have never been able to steam up about her vampires. I have always felt, in viewing her Gilbertian vehicles, that it just wouldn't happen. Now I'm quite sure of it, for the actress is built for solo numbers. She gives a knockout characterization in "The Divine Woman" and I herewith make request that she be kept in this medium, preferably with Mr. Seastrom alongside.

"HELEN OF TROY"

WELL, girls and boys, it all goes to show that a butcher shouldn't attempt to sell Rembrants and a Hollywood sense of humor is all right in its own backyard. John Erskine's "Private Life of Helen of Troy" has practically

nothing at all to do with the picture of like title but the picture is better than it would be if the link were a perfect one. What I mean to say is that Mr. Erskine's satire just couldn't have been conveyed by celluloid but the underlying idea was a great gag for the Hollywoodsmen and how they went for it. The picture is no less than a whale and it may be more.

The myth about this Helen person, as you known, was a bit of choice reading when man remembereth not to the contrary. It seems there were reasons why Helen permitted herself to be draggd off to Troy, but nobody knew just what they were. The battle news covering the ten-year conflict came through pretty straight, but some of the causes of the war were a bit muggy. Perhaps all wars are like that. Anyway, Erskine recently brought forth a set of pretty good reasons, which made interesting reading, and now Hollywood has brought out several that Erskine overlooked. And if these don't make an interesting picture there simply ain't no sich animule.

The people employed to give kick to the film version are real folks. There's Lewis Stone, again the complacent husband and this time in a kimona, and there's George Fawcett, humorously busy this time and let's keep him that way. And there's Maria Corda, whose business it is to look like a gal who could keep armies busy and who, as you can see with less than half an eye, knows her business. And there's such a bunch of sets as I haven't laid eye upon since "Intolerance" and such a row of gags as I haven't lamped since the Chicago theatres replaced Sennett comedies with jazz bands.

Give these Hollywoodsmen a job like this to do, a nice venerable old myth to kid, and the assignment can be foregotten about. The boys and girls get their heads together and out-wise-crack each other until the net result of their industry goes upon the screen a perfect scream. Sometimes I think production of nothing but

slapstick should be permitted West of the Hudson. At other times I know it.

Anyway, the gags in this are good, the basic idea is better, the performance is splendid and the picture is a hawl. If Erskine doesn't like it, what matter? Who's Erskine anyway? Sure—a teacher that writes books. What picture did he ever make? But this is a picture—and *what* a picture. In its behalf I break out my plush-bound suggestion (applied to exactly six pictures every year) that every exhibitor in the business, whether or not he figures on buying the picture, look at the thing in order to keep himself informed about pictures. It's the last and best word in the sorely neglected department of high-hat slapstick. I should like to see (and I believe the traffic would stand) at least one of these each week.

ROGERS ON THE RHINE

I WISH to suggest that anyone who hasn't seen the Rhine River reel of the Will Rogers series do so at the first opportunity. Some of the reels in the Will Rogers series have limped pretty badly, but this one simply refused to be ruined by cutting. I doubt if there's a more interesting scenic on the market.

TO MARSHALL NEILAN

I SHOULD like to suggest to Marshall Neilan, if I may use this space to save myself the trouble of looking up his address, that the pictures have come a long way (or is it the people?) since "Bits of Life" hit the dust and perhaps these young folks one stumbles over in our better and better theatres nowadays are bright enough to get the idea. I fell victim to this hunch the other night while watching "Her Wild Oat," in which the Neilanisms were not lost upon my neighbors to the right nor those to the left. Fundamentally, of course, the "Bits of Life" idea was always perfect.

I have the further idea, now that I'm on the subject, that a good many of the slightly lopsided pictures we're getting are nothing more nor less than the "bits of life" needed for the short-story-magazine production. The guts (pardon, ladies) of "The Last Command" would be an excellent three reels, "French Dressing" would have made a good two reels, "The Valley of the Giants" could have been cut to provide a short sixth reel and "Two Flaming Youths" had about enough stuff in it to make a fairly funny finish. Variety, tone, class, clash and comedy, all in one good picture worth more than the four constituent members, in slightly more than an hour.

I don't want to go more deeply into the matter, but we're making so many long pictures out of short ones that it does seem a good idea to make a few short ones into long ones (which is quite different, if you get the inflection) and I'll lead the cheering for any effort in that direction.

Will Compile News Reel History of Minneapolis

(Special to Exhibitors Herald and Moving Picture World)

MINNEAPOLIS, Jan. 31.—Robert LaPiner, assistant to Theodore Hays, public relations director with Finkelstein & Ruben, has been appointed film publicity commissioner of Minneapolis by Mayor George E. Leach, to compile a complete pictorial history of the city. All news reels taken of events in Minneapolis will be placed in sealed containers and made a part of the historical records of the city. LaPiner also will attempt to assemble as many films as are extant of previous news events since the advent of motion pictures, in order that the history may be complete. LaPiner served with Mayor Leach overseas and is a prominent member of the Disabled American Veterans organization, as well of the American Legion.



LIVE NEWS FROM COAST TO COAST

San Francisco

SAN FRANCISCO.—*Charles Muehlman*, manager of First National, has been visiting the trade with Salesman Newton Levi. . . . *Kenneth Hodkinson* is at the local branch of United Artists, pending the selection of a permanent manager. *Dave Bershon*, western district manager, has departed for Los Angeles. . . . *William Heineman*, manager for Universal, is taking an enforced vacation in the French hospital. . . . The San Francisco Film Board of Trade, of which *Miss Claire Foley* was recently made secretary, has moved into new offices in the Golden Gate Theatre Building. One of the innovations inaugurated by *Miss Foley* is meetings for bookers to be held monthly. . . . The annual meeting of stockholders of the National Theatres Syndicate of California, was held last week. Officers chosen were, president, *James Beatty*; first vice-president, *Louis Sloss*; second vice-president, *Walter D. Bliss*; secretary-treasurer, *Edwin C. Sears*. The directors are the officers and *Frank S. Oliver*, *L. R. Crook*, *Edward Barron* and *Nat Schmulowitz*. . . . *W. J. Lee*, manager of the Supreme exchange, is back from a trip through the Sacramento Valley.

Cincinnati

CINCINNATI.—Gifts theatre, one of the oldest houses in the business section of Cincinnati, has been purchased by *E. F. Albee*, in connection with *Isaac Libson* and *Ben F. Heidingsfeld*, of Cincinnati. The house is closed for remodeling and redecorating and will reopen with pictures. . . . Contracts for a new house in Dayton, O., to be erected by Fox interests, have been awarded. The seating capacity is 3,000. . . . *Harry Turberg*, manager of the Palace, Hamilton, O., is enjoying a well-earned vacation at Martinsville, Ind. . . . *Harry Binder* has reopened his Orpheum theatre, Xenia, O., which was recently damaged by fire. . . . Paramount offices in the Film building are to be vacated. New quarters will be established in the company's own building on Central Parkway. . . . The Mirror theatre, Dayton, O., has been leased by *Harry Friend*. The house was recently acquired by *George Rembold*. . . . *Ed Keen*, manager of the Oxford, Oxford, O., has reduced the admission scale for Monday and Tuesday nights of each week in order to create word-of-mouth advertising. . . . The Lyric Amusement Company is erecting a new house at Point Pleasant, O., with 608 seats.

Oklahoma City

OKLAHOMA CITY.—The Enid, Enid, Okla., was re-opened, after remodeling and refurbishing, as the Ritz, and will be managed by *Art Lewis*. . . . *Kenneth Campbell* has purchased the Pastime Theatre at Moreland, Okla., and renamed it the Star. Extensive alterations will be made. . . . *Ralph LiBeau*, district manager for Paramount at Kansas City, and *Roy Heffner*, manager for Paramount in Oklahoma, were the guests of *Ralph Talbot*, manager of the Ritz at Tulsa, for several days last week. . . . A new \$100,000 theatre is to be erected at Cushing, Okla. . . . *Mansell Coffee*, part owner of the American

theatre, Perryton, and the Legion, McClain, Okla., has been suffering with tonsillitis. . . . *C. M. Funk* has purchased the American theatre at Guymon, Okla. . . . *C. S. McDonald* has purchased the theatre at Buffalo, Okla., from *Fred Beery*. . . . *Glen Ellison* has erected a new theatre at Waurika, Okla., named the Rex. . . . *Vern Hawk* is reported as having sold his theatre at Cherokee, Okla., to his brother, *Ralph*. . . . R. & R. is erecting a theatre at San Angelo, Tex. . . . The New Theatre with 600 seats has opened at Tulia, Tex. . . . *Miss Mamie Sue McBurnett* has been appointed manager of the Palmer, Palmer, Tex. . . . The Ager theatre at Liberty, Tex., has closed temporarily.

Albany

ALBANY.—*Sam Berger*, eastern division manager for M-G-M was in Albany during the week. . . . Word was received here that *Harry Weinberg*, formerly manager for FBO here, is selling Fox product out of Omaha. . . . Albany received a visit last week from *Louis Freiberg*, representing International Screen Service. . . . *Abe Stone* of Albany, has sold the Bright Sport theatre in Rensselaer, to *Ross F. Fayles* of that city. *T. O. Fuller* has bought *Mrs. Grant's* theatre in Hobart. . . . *J. J. Raymond* and *I. Schancupp* have taken over the State theatre in Utica. . . . *Clif Almy* of Buffalo, manager of the Warner exchange in that city, and *Arthur Abeles* of New York, eastern sales manager, were with the Schines in Gloversville, during the week. . . . *R. H. McClure*, formerly of Texas and now running the Queens theatre in Saranac Lake, visited Albany's Film Row, booking, last week. . . . *L. J. Hacking* of Boston, and *L. W. Kniskern* of New York, both connected with the Pathe organization, were in town. . . . *S. E. Feld*, one of the best known film salesmen in Albany, resigned last week from the Pathe forces. . . . *George Doolittle*, shipping clerk at the Pathe exchange, is sick with the grippe. . . . *James Roach*, former manager of the Farley houses in Schenectady, suffered the death of his sister last week. . . . *H. N. Webster* of Buffalo, branch manager for Bond, was in Albany during the week.

Pittsburgh

PITTSBURGH.—Eight hundred witnessed the laying of the cornerstone of the Colonial Drake Theatre building at Oil City. . . . *J. Fretz* of Troy, Pa., has bought the Scenic and the New State at Bellefont. . . . It's a baby girl and *Ben Kalmenson* of First National is accepting congrats. . . . *Sam Sax* of Lumas was here talking it over with *J. H. Alexander*, manager of Columbia Film Service. . . . *A. H. Schnitzer*, FBO manager, was at Cleveland for a divisional meeting. . . . Mr. and Mrs. *David Victor* of the Victor theatre in McKeesport were hosts to the girls of First National. . . . *Robert Mochrie*, now Pathe district manager, has moved to Cincinnati. . . . Fox employes have formed a basketball team and herewith issue a challenge to all and sundry. . . . *Carlos Moore*, formerly United Artists manager, is back as special representative.

San Antonio

SAN ANTONIO.—*E. J. Bresendine*, formerly manager of the Empire, has been promoted to manager of the Princess, first-run Publix house. He takes the place of *William O'Hare*, who has been made manager of the Texas, upon the resignation of *Bob Blair*. . . . *Oscar Morgan*, Paramount executive from the Dallas office, was in San Antonio last week, together with *Diaz Callahan*, former buyer for Dent Theatres, and now owner of a small string of Texas houses. . . . *Raymond Willie*, manager of the Majestic, announces that "Seventh Heaven," which he played last week with Movietone orchestration, broke all house records. . . . *Boris Morros*, general supervisor of music for Publix, is in San Antonio, Dallas, and Houston, looking over the general prospects for staging production overtures in the Texas Publix theatres of the de luxe class. Morros is accompanied by *Maurice Lawrence*, who is the Texas district musical director. . . . An unique method of presenting the announcement of the following week's bill was used by the Texas. The regular announcement frame was run in the middle of the news reel, with a break, followed by an opening of the curtains, revealing a huge loud speaker, through which came a voice announcing interesting points of the picture. After the announcement it was stated that scenes would be shown from the picture, and the screen was again lowered and the discontinued trailer again went on the screen. This stunt caused lots of talk.

Canada

OTTAWA.—Quebec exhibitors are facing a three-headed attack. The Roman Catholic archbishop at Montreal has pronounced against Sunday performances. Premier *L. A. Taschereau* says the government will act against several exhibitors to test the Lord's Day Act. *Hon. Jacob Nicol*, Provincial treasurer, has given notice of a bill which would bar children under 16 from attending any theatre under any circumstances. . . . Manager *J. M. Robertson* of the Dominion theatre at Victoria, B. C., is making use of odd pieces of old film to test audiences' memory of scenes from old pictures. . . . Three bandits in Brantford, Ont., who scrawled the name "The Unholy Three" on scraps of paper left at the scene of their depredations, were arrested and two sentenced to two years in prison.

Pacific Northwest

PORTLAND, ORE.—*A. D. Miller* now heads the Greater Features headquarters here, and is assisted by *Ed Shaeffer*. . . . *F. W. Talbert*, assistant manager for Universal, holds down the key position for a few days in the absence of Manager Jackson. . . . *Louie Amacher* of M-G-M was away on a short visit to San Francisco, the guest of *George A. Hickey*, district manager, according to *Miss Hasbrock* of the same congenial business family. . . . *E. T. Collins* shortly will open a new house at Arlington, Ore., seating 250. . . . The Seltzer brothers, "Leo and Oscar," soon will be operating both the Alameda and the Nob Hill.



NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD and MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaigns.

CLEAN-UP MAN, THE: Universal Western, with Ted Wells, Peggy O'Day, Henry Hebert, George H. Reed, and Tom Carter. Directed by Ray Taylor. Released February 12. Length 4,232.

TYPE AND THEME: Banning, honest rancher, has the misfortune to have caves on his land offering concealment to thieves. The government sends a woman detective, Jane Brooks, to hunt down the culprits. Banning, of course, is accused. But he proves his innocence in a series of exciting episodes, which also culminate in his winning the feminine sleuth.

COWBOY CAVALIER, THE: Pathe Western, with Buddy Roosevelt, Olive Hasbrouck, Charles K. French, Fanny Midgley, Robert Walker, Bob Clark, and William Ryno. Directed by Richard Thorpe. Released January 29. Length 5,426.

TYPE AND THEME: As Mary is playing "A Perfect Day" on the phonograph, her uncle, whom she had just come to visit, is murdered. The shock deprives her of her memory. Weston, deputy sheriff, takes her to his mother's home where, upon hearing the above tune over the radio, her memory is momentarily restored. With the evidence she is thus able to give, Weston fastens the guilt upon her cousin, Ralph, and perhaps also because of other virtues, he wins the fully recovered Mary's love.

CRASHING THROUGH: Pathe Western, with Jack Padjan, William Eugene, Sally Rand, Buster Gardner, Thomas Santschi, and Duke R. Lee. Directed by Tom Buckingham. Released Length

TYPE AND THEME: Jim, who with his sister, owns a ranch, loses his share in a gambling game to Bart Ramy. Rita importunes her brother to hire Belden, who had rescued her from a runaway, to work on the ranch. Bart mistrusts Belden and gets him accused of cattle rustling. He also involves Jim in a stage coach robbery, in which Jim is killed, Bart getting away with the loot. But dying, Jim had confessed to Rita, who is thus enabled to get Belden released by a posse, which thereupon hunts down Bart.

FRECKLES: F B O romance-drama, with John Fox, Jr., Gene Stratton, Hobart Bosworth, Eulalie Jensen, Billy Scott, and Lafe McKee. Directed by J. Leo Meehan. Released March 21. Length 6,181.

TYPE AND THEME: One of the best-liked novels of the most widely read woman novelist in the world in all time, Gene Stratton-Porter, was the original for this one, and has her daughter in the cast. Practically the entire nation must have read the story, yet it may be well to repeat the theme of it here: Freckles escapes from an orphan asylum, and though one hand is missing, he gets a job as a guard in a lumber camp in Limberlost Forest. He meets The Angel and with her and The Bird Woman, he has adventures with wolves and thieves. As the thieves are captured, a tree falls on him and he is able to recover only when, at the hospital, The Angel shows that she returns his love.

FOUR-FLUSHERS, THE: Universal farce-comedy with George Lewis, Marian Nixon, Eddie Phillips, Churchill Ross, Jimmy Aye, Burr McIntosh, Otto Hoffman, Wilfred North, Hayden Stevenson, and Patricia Carron. Directed by Wesley Ruggles. Released January 8. Length 6,193.

TYPE AND THEME: Andy, a shoe clerk, has invented an arch support which he hopes will make him rich. One day he meets June. When later his employer's son betattles him in front of her, he resigns. An uncle puts a fortune in trust for him at a bank. Andy is surprised to find that he can borrow \$10,000. The first thing he does with his new ear is to crash into his uncle's machine. Uncle cancels the trust, but the bank can't recall the loan for 99 days. Andy starts a shoe store and markets his arch support. With June's help he sells the invention. They decide to enjoy the promised wealth together.

LAW OF THE RANGE, THE: Metro-Goldwyn-Mayer Western, with Tim McCoy, Joan Crawford, Rex Lease, Bodil Rosing, and Tenen Holtz. Directed by William Nigh. Released Length 5,395.

TYPE AND THEME: Brother love is put to the test in this one. But Death works the solution. Two brothers, Jim and Bill, each have a Texas "lone star" tattooed on the chest when boys. Shortly afterward Bill is kidnapped by Indians. Twenty years later, following the hold-up of a stage coach, Jim, now a ranger, is accused of robbery. Betty Dallas makes the charge, and Jim, to acquit himself, hunts "the Solitaire Kid," suspecting him to be the true culprit. He wounds the "Kid" and is shocked to find on him the lone star. Then death takes Bill out of his hands.

MARRY THE GIRL: Sterling drama, with Barbara Bedford, Robert Ellis, Florence Turner, Al Roscoe, Paul Weigel, Freddie Fredericks, and DeWitt Jennings. Directed by Philip Rosen. Released March 1. Length

TYPE AND THEME: The title sounds prankish. The story (which seems very much like one worth telling) is serious. Martin Wayland has a son, Harry, whom he falsely accuses of forgery on evidence submitted by the true forger, Cliff, son of Wayland's housekeeper, Mrs. Lawson. Harry leaves and is reported lost in the war. Meanwhile, Cliff and his mother seek to acquire the old man's fortune, and to this end, dupe Elinor, a widow with a small son, to aid them by posing as Harry's wife, presenting Sonny as his child. Elinor, with her loveliness, and Sonny, with his antics, really bring joy into the old man's life. Suddenly Harry appears and learning of the situation, swears the butler to secrecy and follows Elinor. He overhears Cliff's proposal of marriage to Elinor, understands, and ultimately thrashing Cliff into confessing, induces Elinor to become his wife in fact.

NIGHT FLYER, THE: Pathe melodrama, with William Boyd, Jobyna Ralston, Philo McCullough, Ann Schaeffer, DeWitt Jennings, John Milerta, and Robert Dudley. Directed by Walter Lang. Released Length

TYPE AND THEME: Old "99" takes the mail when the Express is derailed and making the run in record time, wins the contract. Jimmy is to be engineer of the battered locomotive if he proves his worth and on that prospect he bases his love for Kate's love. But Kate favors Bat, who is the best engineer on the road and the one to run the train which is to make the speed test demanded of the government before awarding the mail contract. Having been got drunk by cowboys the night of Kate's birthday party, Jimmy is disqualified with both Kate and the road. Then the Express pulls in with the fireman

drunk. Jimmy is put aboard. Bat drives the train wildly. It leaves the rails. On a track alongside stands old "99." Unhart, Jimmy has the mail transferred and jumping into the cab, takes the mail to the end of the line in record time. Kate and a promotion are his reward.

PINTO KID, THE: F B O Western, with Buzz Barton, Frank Rice, James Welsh, Gloria Lee, Milburne Moranti, Hugh Trevor, William Patton and Walter Shumway. Directed by Louis King. Released April 29. Length

TYPE AND THEME: Red and Hank rescue Janet from a quicksand bed and are rewarded by employment on her father's ranch. Janet, they learn, loves Dan, son of her father's sworn enemy. They also learn that an Eastern group seeks to buy the land of both Janet's father and Dan's. To force the sale, the foreman and men are engaged to kidnap Janet and Dan. Red and Hank rescue them, the feud is ended, and Red and Hank sally forth presumably to new adventures.

SHARP SHOOTERS: Fox comedy-drama, with George O'Brien, Lois Moran, Noah Young, Tom Dugan, William Demarest, Gwen Lee, and Joseph Swickard. Directed by J. G. Blystone. Released January 15. Length

TYPE AND THEME: The way of a gob with a woman. Or of this gob, anyway. He meets her in Morocco, in a dive, where even to him she seems out of place. Defending her from a ruffian, he appropriates her himself, while his buddies, Tom and Jerry, look on dubiously. She is just another girl to George, but to Lorette, he is everything. His careless "See you in New York," when leaving the port, has an unexpected sequel in his finding her in a dance hall in that city. She had been rescued by Murdock, bootlegger, after escaping from the ship when her passport was missing. Tom and Jerry hate to see George breaking her heart, so they get the whole shipful of gobs to force him to marry Lorette. They take a flat, but George is sullen. Then one day he finds Lorette gone. She is back at Murdock's. George notes his reaction. It means he loves her. Does he get her out of Murdock's hands? Why, the gobs just clean up the place.

SKY HIGH SAUNDERS: Universal melodrama, with Al Wilson, Elsie Tarran, Bud Osborne, Frank Rice, Frank Tomick, Billy Jones, and Art Goebel. Directed by Bruce Mitchell. Released November 8. Length 4,393.

TYPE AND THEME: Thrillers must have their climactic chases and fights. Here they are—but in the air! What precedes is, relatively, too tame to tell. However—Sky High Saunders seeks his twin brother, Michael, and thus comes into contact with Delatour, who heads a gang of smugglers committing their felonies by airplane. Delatour loves Helen, but she loves Michael. One day he forces Delatour's plane down . . . then finds it is Michael's. Michael dies in his arms. Sky High now poses as Michael and learning that a big "job" is contemplated, goes to the gang's rendezvous. Then the climax—a race through the air, with Helen captive in Delatour's plane and Sky High in pursuit—bombs cast to earth—a fight on the wing of a plane. The thrills end with Helen and Sky High in each other's arms.

WALLFLOWERS: F B O drama, with Hugh Trevor, Mabel Julienne Scott, Jean Arthur, Charles Stevenson, Lola Todd, Mrs. Temple Pigott, Crauford Kent, and Reginald Simpson. Directed by J. Leo Meehan. Released February 16. Length

TYPE AND THEME: It would seem that Temple Bailey, the author of this tale, is to be exploited more than the cast. This, in theme, is her story: The wallflowers are sisters, Doady and Sandra of Windytop, Va. Doady wants to be rich, but Sandra will be happy with only happiness, if she can find it. They go to Washington in the height of the social season, where Sandra falls in love with Rufus, and he with her. But if he marries Sandra, his father's fortune will go to his step-mother, whom he hates. Meanwhile, Doady has fallen in love with Gale, poor but proud. She decides to wed Gale about the time that Rufus decides he can't get along without Sandra. And the two girls decide that they have won the essentials to their happiness. F

UNDER THE TONTO RIM: Paramount Western, with Richard Arlen, Alfred Allen, Mary Brian, Jack Luden, Harry T. Morey, William Franey, Harry Todd, and Bruce Gordon, and Jack Byron. Directed by Herman Raymaker. Released February 4. Length 5,424.

TYPE AND THEME: The Tonto Rim is a steep mountain range in Arizona. In 1880 the discovery of gold makes Tonto Basin seethe with activity. Denmeade and his son, Ed, lay out a claim, and it is while having it recorded that Ed meets Lucy, sister of Bud, government agent. Denmeade gambles with Bud and Sprall, and winning, is killed by Sprall. But Sprall convinces Bud that it was the latter's shot that killed Denmeade and forces Bud to renege the claim to him. Ed had heard his father say that "the man who shuffles with one hand killed me," and though Bud confesses the crime, Ed knows Sprall is the murderer. Sprall gets a gang of claim jumpers, Ed organizes Vigilantes, and in the war that follows Bud kills Sprall but is himself killed. Bud and Lucy are affianced.

Your Classified Ad Will Do the Work!

Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and also in solving many another problem that seemed difficult. The rates are but 10c per word. See this week's classified page. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.



QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of picture:

- C—Comedy
- D—Drama
- R—Romance
- F—Farce
- M—Melodrama
- W—Western
- My—Mystery

Where the picture is a comedy-drama, comedy melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Review" column are those of the issues of Moving Picture World in which the pictures were reviewed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of EXHIBITORS HERALD in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which this information will be printed.

Title	Players	Length	Released	New Pictures	Reviews
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Columbia

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Alias the Lone Wolf (D)	Lytell-Wilson	5831	Aug. 22	Jan. 7	Oct. 1
Blood Ship, The (M)	Bosworth-Logan	6843	Aug. 10	Dec. 3	July 23
By Whose Hand? (MyD)	Cortez-Gilbert	5432	Sept. 15	Dec. 31	
College Hero, The (CD)	Agnew-Garon	5623	Oct. 9		
Fashion Madness	Windsor-Howes	5513	Dec. 8	Jan. 14	Jan. 14
Isle of Forgotten Women (D)	Tearle-D. Sebastian	5645	Sept. 27	Dec. 3	
Lone Wolf Returns (M)	Lytell-Wilson	5750			July 31
Opening Night, The (D)	Windsor-J. Bowers	5624	Nov. 14		
Pleasure Before Business (F)	Davidson	5569			May 14
Sally in Our Alley (M)	Mason-Allen	5892	Sept. 3	Jan. 14	
Screen Snapshots		1000			Aug. 28
Siren, The	T. Moore-Revier	5996	Dec. 20	Jan. 21	Jan. 21
Stage Kisses (D)	Harlan-Chadwick	5435	Nov. 2	Jan. 7	
Stolen Pleasures (CD)	Revier	5054			
Sweet Rosie O'Grady (CD)	Mason	6108			Oct. 2
Tigress, The (M)	Holt-Revier	5357	Oct. 21		
Wandering Girls (CD)	Revier-Agnew	5426			
Warning, The (M)	Holt-Revier	5791	Nov. 26	Dec. 3	
1928					1928
Lady Raffles	Taylor-Drew			Jan. 25	
So This Is Love	Mason-Collier			Feb. 6	
That Certain Thing	Dana-Graves	6047		Jan. 1	Jan. 28
Wife's Relations, The	Mason-Glass			Jan. 13	

Cranfield & Clarke, Inc.

1927					1927
Angelus, The (D)		2000			May 15
Real Charleston	Lesson Novelty	2000			Apr. 24
Wooden Shoes	International				May 8

Emblem Films

1927					1927
Husbands or Lovers	Jannings	6250			Dec. 3

Excellent

Back to Liberty (D)	Walsh-Hall	5980	Nov. 15		
Bowery Cinderella, A (D)	O'Malley-Hulette	6805	Nov. 1		Nov. 26
Broadway Drifter (D)	Walsh-Hall	5912	May 1		
Broadway Madness (D)	De laMotte-Keith				
His Rise to Fame (D)	Walsh-Shaw	5792	Feb. 15		
Nest, The (D)	Frederick-Herbert	7393	Aug. 1		
Striving for Fortune (D)	Walsh-Roberts	5337	Jan. 15		
Your Wife and Mine (F)	Haver-Holmes	5367	Sept. 1		
Winning Oar, The (D)	Walsh-Hall	5750	June 1		
1928					1928
Satan and the Woman (D)	Windsor-Keefe	6400	Jan. 20		
Stronger Will, The (D)	Marmont-Carewe			Feb. 20	

Title	Players	Length	Released	New Pictures	Reviews
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F B O

1927					1927
Aflame in the Sky (M)	Luden-Lynn		Dec. 18		Dec. 10
Bandit's Son, The (W)	Bob Steele	4765	Nov. 20		Dec. 10
Boy Rider, The (W)	Buzz Barton	4858	Oct. 23		Dec. 3
Breed of Courage (D)	Ranger	4910	Aug. 7		
Cherokee Kid, The (W)	Tyler-Lynn	4837	Oct. 30		Nov. 26
Clancy's Kosher Wedding (CD)	George Sidney	5701	Sept. 17		Sept. 10
Coward, The (D)	Warner Baxter	5093	Aug. 21		Sept. 10
Desert Pirate (W)	Tom Tyler	4754	Dec. 25		Dec. 24
Don Mike (RD)	Fred Thomson	5723			Mar. 5
Flying U Ranch, The (W)	Tom Tyler	4913	Sept. 4		
Gambler's Game, The (W)	Tom Tyler		Oct. 30		
Gingham Girl, The (C)	Lois Wilson	6300	Oct. 2	Nov. 26	July 30
Great Mail Robbery, The (M)	Von Eltz-Nelson	6507	Aug. 15		July 2
Harvester, The (D)	Orville Caldwell	7014	Nov. 23	Nov. 19	Nov. 19
Hook and Ladder No. 9 (D)	Ed Hearne	5240	Nov. 13		Dec. 3
In a Moment of Temptation (M)	Kit Guard	5665	Sept. 18		Dec. 10
Jake the Plumber (C)	Jesse De Vorka	5186	Oct. 16		Dec. 3
Judgment of the Hills (D)	Darro-Valli	6481	Nov. 6		Nov. 12
Lightning Lariats (W)	Tyler	4536			Jan. 22
Little Mickey Grogan (D)	Frankie Darro	6515	Dec. 27		Dec. 17
Loves of Ricardo (D)	Beban	5181	June 17		Dec. 31
Magic Garden (D)		6807			Feb. 26
Mojave Kid, The (W)	Bob Steele	4924	Sept. 25		Aug. 6
Moon of Israel (D)	Maria Corda	6680			July 9
Mother (D)	Belle Bennett	6385			Mar. 19
Moulders of Men (M)	Frankie Darro	6412			Apr. 9
Naughty Nannette (CD)	Viola Dana	4949			May 9
Not for Publication (M)	Ralph Ince	6140	Aug. 31		July 23
Outlaw Dog (M)	Ranger	4721			Apr. 23
Racing Romeo (D)	Red Grange				Dec. 10
Ranger of the North (D)	Ranger	4941	Oct. 9		Dec. 3
Shanghai'd (M)	Ralph Ince	6004	Oct. 19		Dec. 3
Silver Comes Thru	Thomson	5476			May 28
Slingshot Kid, The (M)	Buzz Barton	4836	Dec. 4		Dec. 10
Sonora Kid (W)	Tyler	4565			Mar. 5
South Sea Love (D)	Patsy Miller	6388	Dec. 10		Nov. 12
Swift Shadow, The (D)	Ranger	4892	Dec. 11		Dec. 10
Tarzan and the Golden Lion	A Jungle Fantasy	5807			Apr. 2
When the Law Rides (W)	Tyler-Darro	4893	June 24		Dec. 24
1928					1928
Alex the Great (M)	Skeets Gallagher			May 13	
Bantam Cowboy (W)	Buzz Barton			Aug. 12	
Beyond London's Lights (M)	Lee Shumway			Mar. 18	
Breed of the Sunsets (W)	Bob Steele	4869	Apr. 1		
Chicago After Midnight (M)	Ince-Mendez	6249	Mar. 4		Jan. 21
Coney Island (D)	Lois Wilson	6375	Jan. 13		Dec. 17
Crooks Can't Win (D)	Thelma Hill			Apr. 7	
Dead Man's Curve (D)	Fairbanks, Jr.	5511	Jan. 15		Dec. 17
Devil's Trade Mark (D)	Belle Bennett			May 23	
Dog Justice (D)	Ranger			June 10	
Driftin' Sands (W)	Bob Steele	4770	Jan. 1		Dec. 17
Fangs of the Wild (D)	Ranger	4578	Feb. 5		Jan. 21
Fighting Redhead (W)	Buzz Barton			July 1	
Freckles (D)	Stratton-Fox, Jr.	6131	Mar. 21		
Her Summer Hero (CD)	Blane-Trevor	5146	Feb. 12		Jan. 21
Legionnaires in Paris (C)	Cooke-Guard	5771	Jan. 31		Dec. 10
Law of Fear (D)	Ranger			Apr. 8	
Little Buckaroo (W)	Buzz Barton	4770		Mar. 11	
Little Yellow House, The (D)				Apr. 24	
Man in the Rough (W)	Bob Steele			May 20	
Phantom of the Range (W)	Tom Tyler	4781	Apr. 29		Jan. 21
Pinto Kid, The (W)	Buzz Barton			Apr. 22	
Red Riders of Canada (M)	P. R. Miller	6419	Apr. 15		Jan. 21
Riding Renegade (W)	Bob Steele	4725	Apr. 19		
Sally of the Scandals (M)	Bessie Love			July 15	
Skinner's Big Idea (M)	Bryant Washburn			May 11	
Texas Tornado (W)	Tom Tyler	4976	Feb. 26		
Trail of Courage, The (W)	Bob Steele			July 8	
Wallflowers (D)	Trevor-Scott			Feb. 16	
Wizard of the Saddle (W)	Buzz Barton	4805	Jan. 22		Dec. 24

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Section: First Division. Year: 1927.

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Section: First National. Year: 1927.

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Section: Fox. Year: 1927.

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Section: Gotham. Year: 1928.

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Section: Krelbar Productions. Year: 1927.

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Section: Metro-Goldwyn-Mayer. Year: 1927.

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Section: Gotham. Year: 1928.

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Section: Metro-Goldwyn-Mayer. Year: 1927.

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Lists various films like Frisco Sally, Garden of Allah, Rookies, etc.

Paramount

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Lists films distributed by Paramount like Afraid to Love, Barbed Wire, etc.

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Lists films like Rubber Heels, Running Wild, Senorita, etc.

Pathe

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Lists films distributed by Pathe like Almost Human, Angel of Broadway, etc.

Title	Players	Length	Released	New Pictures	Reviews
Phantom Buster, The (W)	Roosevelt-Rayford	5000	Aug. 14		Aug. 20
Pieces of China (Travel)	(Travel)	6000	Aug. 7		
Pirates of the Sky (M)	Hutchison	4828			May 21
Rejuvenation of Aunt Mary (C)	Robson	5844			Aug. 6
Ride 'Em High (W)	Buddy Roosevelt	4542	Oct. 9		Oct. 8
Roarin' Broncs	Buffalo Bill, Jr.	4375	Nov. 27		
Rubber Tires (C)	Ford-Love	6303			Apr. 9
Rush Hour, The (C)	Prevost-Ford	5880	Dec. 12	Jan. 7	
Skeedaddle Gold (W)	Wales	4562			Aug. 6
Soda-Water Cowboy, The (W)	Wally Wales	4546	Sept. 25		Oct. 1
Trunk Mystery (M)	Hutchison	4338			June 11
Two-Gun of Tumble- weed (W)		5670			July 17
Turkish Delight	Schildkraut-Faye	5397	Nov. 11		
Vanity (M)	Joy	5921			June 18
White Gold (D)	Goudal	6198			Apr. 9
White Pebbles (WD)	Wally Wales	4485	Aug. 7		Aug. 20
Wise Wife, The (C)	Haver-T. Moore	5610	Oct. 24	Nov. 19	Nov. 5
Wreck of the Hesperus, The (M)	Hale-De Grasse	6447	Oct. 31		
Yankee Clipper (M)	Boyd	7820			May 14

1928					
Ballyhoo Buster (W)	Buffalo Bill, Jr.	4805	Jan. 8		
Blue Danube	Leatrice Joy		Mar. 12		
Boss of Rustlers					
Chicago (M)	Phyllis Haver	5503	Mar. 5	Dec. 24	
Cowboy Cavalier (W)	Buddy Roosevelt	5426	Jan. 29		
Desperate Courage (W)	Wales	4398	Jan. 15		
Laddie Be Good (W)	Bill Cody	4155	Jan. 1		
Leopard Lady, The (M)	Logan-Hale		Jan. 23	Jan. 28	
Let 'Er Go Gallegher! (M)	Junior Coghlan		Jan. 16	Jan. 28	
On to Reno (D)	Prevost-Landis	5494	Jan. 2	Dec. 31	
Perfect Gentleman, A (C)	Monty Banks	4626	Jan. 15	Jan. 28	
Roost, The (W)	Coleman	4833	Jan. 22		
Stand and Deliver	Rod La Rocque	5423	Feb. 20		
Walking Back (M)	Vera Reynolds		Mar. 26		
What Price Beauty (CD)	Nita Naldi	4000	Jan. 22	Jan. 28	

Rayart

1927					
Cruise of the Helion (D)	All star	6089			Sept. 24
Heroes in Blue (M)	Bowers-Rand	5976	Nov.		
Law and the Man, The (D)	Santschi-Rockwell	5916	Dec.		
Light in the Window, A (D)	Walthal	5960			Nov. 12
On the Stroke of Twelve (M)	D. Torrence	5970	Nov.		
Silent Hero (M)	Bonaparte	5502			Aug. 20
Wanderer of the West, A (W)	Tex Maynard	4200	Dec.		
Wild Born (W)	Tex Maynard	4490	Jan.		

1928					
Casey Jones (CD)	Price-Lewis	6673	Jan.		
Heart of Broadway, The (D)	Garon-Agnew		Jan.		
My Home Town (D)	Brockwell-Glass		Feb.		
Phantom of the Turf, The (D)	Costello-Lease		Feb.		
You Can't Beat the Law (D)	Lee-Keefe		Jan.		

Sterling

1927					
Burning Up Broadway (D)	H. Costello		Jan. 30	Dec. 3	
Closed Gates (M)	Harron-Novak	5563			May 28
Outcast Souls (D)	Lewis-Bonner	5400	Dec. 15	Nov. 12	
Pretty Clothes (D)	J. Ralston-Walker	5500	Oct. 15	Dec. 31	
Stranded (D)	Mason		Aug. 15	Jan. 7	Sept. 10

1928					
Marry the Girl (CD)					

Tiffany-Stahl

1927					
Backstage (CD)	Bedford	5754			July 9
Beauty Shoppe (CD)	Busch	5669			July 16
Broken Gate (D)		5300	Jan. 15		
Cheaters (M)	O'Malley	6024			Mar. 24
College Days (CD)	M. Day	7300			Nov. 6
Enchanted Island (D)		4887			June 25
First Night, The (FC)	Lytell-Devore	5500			Feb. 19
Fools of Fashion (CD)	Busch	6482			Oct. 9

1928					
Girl from Gay Paree, The (F)	Sherman-Bedford	5233	Sept. 15		
Haunted Ship, The (M)	Sebastian-M. Love	4753	Dec. 1		
Husband Hunters (C)	Marsh	5600			Feb. 26
Josselyn's Wife (D)	Frederick	5800			Nov. 27
Lightning (W)	J. Ralston	6049	Sept. 1		
Night Life (CD)	Day-Harron	6235	Nov. 1		
Once and Forever (D)	Patsy Ruth Miller	5639	Oct. 15		
Sin Cargo (D)	Mason	6100			Dec. 11
Snowbound (FC)	Blythe	5182			July 30
Streets of Shanghai (RD)	Starke-Harlan				Dec. 15
Tired Business Man (C)					
Wild Geese (D)	Belle Bennett	6448	Nov. 15	Dec. 24	Dec. 10
Women's Wares (D)	Brent-Lytell	5614	Oct. 1		

1928					
Tragedy of Youth	Baxter-Miller		Feb. 15		
Woman Against the World (D)	Olmstead-Ford		Jan. 1		

Title	Players	Length	Released	New Pictures	Reviews
United Artists					
1927					
Beloved Rogue (M)	J. Barrymore	9264			Apr. 2
College (C)	Keaton-Cornwall	5900	Sept. 10		Sept. 17
General, The (C)	Keaton	7500			Feb. 12
Loes of Sonya (D)	Swanson	7811			Mar. 19
Magic Flame, The (M)	Colman-Banky	8550	Sept. 24		Sept. 24
My Best Girl (M)	Mary Pickford		Nov.		Nov. 21
Night of Love (M)	Banky-Colman	7440			Jan. 29
Resurrection (M)	La Rocque	9120			Apr. 16
Sorrell and Son (D)	Warner-Nilsson	9000	Nov.		Nov. 19
Topsy and Eva (C)	Duncan Sisters	7456			Aug. 18
Two Arabian Knights (CD)	Boyd-Wolheim	8250			Oct. 29
Winning of Barbara worth (D)	Banky-Colman	8000			Dec. 4

1928					
Circus, The (C)	Charlie Chaplin				
Devil Dancer, The	Gilda Gray				
Douglas Fairbanks as the Gaucho (M)	Fairbanks		Jan. 23	Nov. 26	
Dove, The (M)	Norma Talmadge		Jan.	Jan. 7	
Drums of Love (D)	Mary Philbin			Jan.	
Garden of Eden, The (D)	C. Griffith-Ray		Feb. 25		
Leatherface	Banky-Colman				
Ramona (D)	Del Rio			Jan.	
Sadie Thompson (D)	Gloria Swanson		Jan.		
Tempest (M)	John Barrymore		Mar.		

Universal

1927					
Back to God's Country (D)					
Adoree-Frazier	5751	Sept. 4	Nov. 12	Aug. 6	
Beware of Widows (FC)	La Plante	5777			May 9
Border Cavalier, The (W)	Humes-Pierce	4427	Sept. 18		
Butterflies in the Rain (D)	La Plante	7319			Jan. 1
Cat and the Canary, The (My)	La Plante	7790	Sept. 11	Dec. 17	May 14
Cheating Cheaters (C)	Compson-Harland	5623	Oct. 9	Nov. 26	
Chinese Parrot, The (MyD)	Nixon-Turner	7304	Oct. 23	Nov. 26	
Claw, The (D)	Windsor	5252			May 28
Denver Dude (W)	Gibson	5292			Feb. 26
Desert Dust (W)	Ted Wells	4349	Dec. 18	Dec. 17	
Down the Stretch (M)	Agnew	6910			May 2
Fangs of Destiny (W)	Dynamite	3295	Dec. 4		
Fighting Three (W)	Hoxie	4198			May 21
Fourth Commandment (D)	Bennett	6392			Apr. 23
Foreign Legion (D)	Kerry-Stone				
Galloping Fury (W)	Hoot Gibson	5503	Nov. 20	Dec. 24	
Grimming Guns (W)	Hoxie	4689			May 14
Held by the Law (M)	Lewis	6929			Apr. 2
Hero for the Night, A	Tryon-Miller	5711	Dec. 18	Jan. 14	Nov. 26
Hey, Rube (W)	Hoot Gibson				
Hey! Hey! Cowboy (W)	Gibson	5378			Apr. 9
Irresistible Lover, The (CD)	Kerry-Moran	6958	Dec. 4	Dec. 17	Nov. 19
Les Miserables (M)	Gabrio-Toulont	7713	Oct. 23		Aug. 27
Les Miserables (M)..... (Long version)		11,000			
Loco Luck (W)	Acord	4827			Jan. 22
Lone Eagle, The	Kent-Keane	5862	Sept. 18	Nov. 12	
Love Thrill (FC)	La Plante	6038			May 21
Man Who Laughs (D)	Veidt-Philbin				
Man's Past, A (D)	Veidt-Kent	6135	Dec. 25	Dec. 17	Sept. 17
Men of Daring (W)	Hoxie	6155			Apr. 9
On Your Toes (C)	Denny-Worth	5918	Nov. 27	Jan. 14	
One Glorious Scrap	Humes-Holmes	4122	Nov. 20	Dec. 17	
One Man Game (W)	Humes	4639			Feb. 12
Out All Night (C)	Denny-Nixon	6170	Sept. 4		Oct. 1
Painted Ponies (W)	Hoot Gibson	5416	Sept. 25	Nov. 19	July 23
Painting the Town (FC)	Tryon	5900			June 25
Perch of the Devil (M)	Busch	6807			Feb. 5
Rough and Ready (W)	Hoxie	4409			Jan. 8
Sensation Seekers (D)	Dove	7015			Jan. 29
Silk Stockings	Laura La Plante	6166	Oct. 2	Nov. 19	Aug. 20
Sky High Saunders	Al Wilson	4393	Nov. 6		
Small Bachelor, The (C)	Beranger-Kent	6305	Nov. 6	Dec. 3	
Straight Shootin' (W)	Wells	4259	Oct. 16		
Taxi! (FC)	Horton	7172			Feb. 19
Thirteenth Juror, The (D)	Bushman-Nilsson	5598	Nov. 13	Dec. 3	
13 Washington Square	Jean Hersholt				
Three Miles Up	Al Wilson	4041	Sept. 4		
Uncle Tom's Cabin (M)	All star	12,000			Nov. 12
Wild Beauty (CD)	Rex	5192	Nov. 27	Dec. 24	
Wild Blood	Rex				
Wrong Mr. Wright, The (F)	Hersholt	6450			Mar. 5
Wolf's Trail	Dynamite, the dog	4167	Oct. 2		

1928					
Air Patrol, The (W)	Al Wilson	4259	Jan. 1		
Alias the Deacon (CD)	Hersholt-Marlowe	6869	Jan. 22		June 25
Arizona Cyclone (W)	Humes		May		
Buck Privates	de Putti		June	17	
Call of the Heart, The (W)	Dynamite	4345	Jan. 29		
Clean-Up Man, The (W)	Wells	4232	Feb. 12		
Cohens and Kellys in Paris (C)	Sidney		Jan. 1		
Count of Ten, The	Ray-Ralston-Gleason		July	1	
Fearless Rider, The (W)	Fred Humes		Jan. 15		
Finders Keepers (CD)	Laura La Plante	6031	Feb. 5		Jan. 23
Four Footed Rangers, The (W)	Dynamite		Mar. 25		
Greased Lightning (W)			July	29	
Grip of the Youkon, The	All Star		July	22	
Hot Heels	Glen Tryon		May	6	

Title	Players	Length Released	New Pictures	Reviews
Hound of Silver Creek, The (W)	Dynamite	May 20		
Jazz Mad	Hersholt-Nixon-Lewis	June 3		
Made-to-Order Hero (W)	Wells	June 3		
Midnight Rose	de Puttl-Harlan	Feb. 26		
Phantom Flyer, The (W)	Wilson	4253, Feb. 26		
Put 'Em Up (W)	Humes	Mar. 11		
Quick Triggers (W)	Humes	July 15		
Rawhide Kid (W)	Hoot Gibson	5382, Jan. 29		
Riding for Fame	Hoot Gibson	Aug. 19		
Shield of Honor, The	All Star	6172, Feb. 19	Jan. 28	
Society Cowboy, A	Hoot Gibson	July 8		
Stop That Man	All Star	Mar. 11		
Surrender	Philbin-Mosjukine	8249, Mar. 4		
Thanks for The Buggy Ride	La Plante-Tryon	Apr. 1		
That's My Daddy (C)	Denny-Kent	6073, Feb. 5	Jan. 14	
Thunder Riders, The	Wells	Apr. 8		
Trick of Heart, A	Hoot Gibson	Mar. 18		
War in The Clouds (W)	Wilson	Apr. 22		
Washington Square, 13	All Star	Apr. 8		
We Americans	All Star	Apr. 22		
Wild West Show, The	Hoot Gibson	May 20		

Warner Brothers

1927				1927
Bitter Apples (M)	Blue	5453		May 9
Black Diamond Express (M)	Blue	5803		July 23
Brass Knuckles (D)	Blue-Bronson	6330	Dec. 3	
Brute, The (D)	Blue	5901		May 2
Bush Leaguer, The (CD)	Monte Blue	6281	Aug. 20	
Climbers, The (D)	Rich	6631		May 28
Dearest (D)	Rich	5897		June 18
Desired Woman, The (M)	Irene Rich	6408	Aug. 27	
Dog of the Regiment, A (M)	Rin-Tin-Tin	5003	Oct. 29	
Don't Tell the Wife (C)	Rich	6972		Feb. 5
First Auto, The	Oldfield-Miller	6767	Sept. 18	July 9
Fortune Hunter, The (C)	Syd Chaplin	6639	Nov. 7	
Gay Old Blvd (FC)	Fazenda	6284		Mar. 12

Title	Players	Length Released	New Pictures	Reviews
Girl from Chicago, The (M)	Nagel-Loy	5978, Nov. 5	Dec. 31	
Ginsberg the Great (C)	Jessel	5390, Nov. 26		
Glorious Betsy (CD)	Dolores Costello			
Good Time Charley (D)	Oland-H. Costello	6302, Nov. 12	Dec. 31	Nov. 26
Ham and Eggs at the Front (C)	Wilson-H. Conklin	5613, Dec. 24		
Heart of Maryland (M)	D. Costello	5968		July 30
Hills of Kentucky (M)	Rin-Tin-Tin	6271		Feb. 26
Husbands for Rent	All Star	5200, Dec. 31		
If I Were Single	McAvoy-Nagel	6230, Dec. 17		
Irish Hearts (CD)	McAvoy	5397		June 11
Jaws of Steel (D)	Rin-Tin-Tin	5569, Sept. 17		Oct. 1
Matinee Ladies (C)	McAvoy	6352		Apr. 23
Million Bid, A (M)	D. Costello	6310		June 4
Missing Link, The (C)	Syd Chaplin	6485, Aug. 7		May 14
Old San Francisco (M)	D. Costello-Oland	7961, Sept. 4		June 25
One Round Hogan (M)	Monte Blue	6357, Sept. 17		Oct. 8
Reno Divorce, A (D)	May McAvoy	5492, Oct. 22		Oct. 29
Sailor Izzy Murphy (F)	George Jessel	6295, Oct. 8		Dec. 10
Sailor's Sweetheart, A (C)	Fazenda-C. Cook	5685, Sept. 24		Oct. 15
Silver Slave, The (D)	Rich-Ferris	6124, Nov. 9		
Slightly Used	McAvoy-Nagel	6412, Sept. 3		
Simple Sis (M)	Fazenda	6218		June 11
Third Degree (M)	D. Costello	7647		Jan. 8
Tracked by the Police (M)	Rin-Tin-Tin	5813		May 21
What Every Girl Should Know (CD)	Miller	6281		Mar. 19
What Happened to Father (C)	Oland	5567		July 9
When a Man Loves (R)	Barrymore	10081, Aug. 21		Feb. 12
White Flannels (M)	Dresser	6820		Apr. 2
Wolf's Clothing (M)	Blue-Miller	7068		Jan. 29
1928				1928
Across the Atlantic	Blue-Murphy		Feb. 25	
Beware of Married Men	Irene Rich		Jan. 14	
City of Sin, The	Loy-Miljan-Wong			
Jazz Singer, The	Al Jolson		Oct. 22	
Lion and the Mouse, The	L. Barrymore			
Little Snob, The	May McAvoy		Feb. 11	
Powder My Back (C)	Rich-Ferris		Mar. 10	
Race for Life	Rin-Tin-Tin		Jan. 28	
Rinty of the Desert	Rin-Tin-Tin		Dec. 10	
Tenderloin	Dolores Costello			

A Couple o' Smiles



Which came first—the smile of Nathan Yamins (left) or his theatres, is irrelevant. The point is, he now has both, owning the Rialto, Capital, Bijou, Park Strand, Empire, and Academy at Fall River, Mass. The other smile (contagious, isn't it?) belongs to Myron Shellman of the Uptown, Providence, R. I. (Herald-World photos.)

Three Suits Close Star Theatre, Lafayette, Ind.

(Special to Exhibitors Herald and Moving Picture World)

INDIANAPOLIS, Jan. 31.—One of the theatres of Lafayette, Ind., the Star, has closed its doors, suspending operations after three suits were filed in Circuit Court here against the theatre by Granville H. Hull, Grace H. Royse and Edith H. Luten, owners of the building. One suit is against Joseph Hemerling, manager, asking damages for his failure to vacate the building December 1, as ordered by the plaintiffs. Another is against Fred Thieme, as surety for Hemerling, asking judgment for rent, and a third suit is against Hemerling to recover on a note for \$500.

Will Display Film Trade in World Exposition at The Hague This Spring

(Special to Exhibitors Herald and Moving Picture World)

THE HAGUE, Jan. 31.—An international exhibition announced for the purpose of giving a comprehensive review of cinematography in all its phases, will be held under the auspices of the national film association of Holland, at the famous exhibition hall, Groote Koninklijke Bazar, here from April 14 to May 15.

The exhibits will be divided into eight classes, dramatic, cultural, historic, technical, accessory, cinematographic, advertising, and amusement. The executive committee declares that the exposition will be only for the purpose of demonstrating the various departments of the film industry and that as much of the receipts as possible will be turned over to the Dutch Red Cross.

Salt Lake City Gets New Suburban Theatre

(Special to Exhibitors Herald and Moving Picture World)

SALT LAKE CITY, Jan. 31.—When the Tower theatre opened last week, a new and attractive house was added to the city's group of suburban theatres. The theatre is complete in every way and was built by Earl D. Smith, manager of the local branch of the National Theatre Supply company, at a cost of \$40,000.

Lauder and Burkan Are Made Board Directors

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 31.—The American Exchange Trust company last week announced the appointment of Nathan Burkan and Edwin G. Lauder, Jr., of the Keith-Albee organization, as members of the advisory board of the company's Forty-ninth street office.



Colonel Charles A. Lindbergh's recent visit to Mexico was the signal for Luis Lezama (above) to put over a special campaign with the releasing in Mexico of F B O's "The Non-Stop Flight." Lezama has just organized F B O Pictures of Mexico for distribution of F B O product.

New Picture Company Formed in Switzerland

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Jan. 31.—A new motion picture company has been registered in Berne, Switzerland, and Berlin, Germany, reports Commercial Attache Charles E. Lyon, Berne, to the Department of Commerce. This is said to be another attempt to establish a Swiss film industry, he advises.

Fete John Stahl's Birthday

HOLLYWOOD—A surprise birthday party was given to John M. Stahl, of Tiffany-Stahl. A birthday cake was prepared holding 38 candles. The party was held in one of the large offices of the Tiffany-Stahl studios.



PRESS SHEETS

BABY MINE (M-G-M comedy): If you have room and proper assistance announce that you will take care of all babies over a specified age, while their mothers attend the show. Put a sign in front of the show announcing, "Park your baby here while you see 'Baby Mine.'" . . . From the back files of local newspapers or from a hospital or city records, secure the names of babies born a month or more previous to your showing of "Baby Mine." Announce on a slide or in the lobby that certain lucky names will be selected from their numbers and will be announced on the screen, these entitling the mothers to see "Baby Mine" free. . . . Have a contest and select the prettiest baby, offering a prize for the same. . . . Arrange with your milk dealer to have your ad of "Baby Mine" printed on the cap of the bottle.

CHICAGO AFTER MIDNIGHT (FBO melodrama): Posters are suggested as follows: "Is Chicago the modern Babylonia? Do its shrill, discordant noises, the mighty conflicts of its gat-swinging gangsters, the thundering challenges of its blue-coated guardians, the twinkling toes of midnight goddesses of love, represent the downfall of a mighty civilization, or the rebirth of a new? See 'Chicago After Midnight at the theatre (date).'" Offer a prize for the best essay on "Chicago," also give free tickets for the best essay on "Chicago's Downfall," or, "What Is the Matter With Chicago?"

CLEAN-UP MAN, THE (Universal melodrama): Arrange for newspaper to send a staff cameraman about the city a week in advance of the playdate, to take photographs of different crowds of people. Then draw a ring about a certain group of people in the photo. All residents of the town who find themselves within the ringed portion of these crowd photos, published daily in the newspaper, will be entitled to a free ticket to see "The Clean-Up Man." Specify in your announcements that residents who find themselves in the photos must bring a copy of the paper to the newspaper office in order to get their free pass. Arrange for the cameraman to take a great many of his photos around the vicinity of your theatre, including occasional shots of the crowds as they pass out from the performances.

FANGS OF THE WILD (FBO melodrama): Give a dog contest offering prizes for the dogs looking most like Ranger. Also give a prize for the best looking dog and the funniest looking dog. People can be the judges by their applause. Trick dogs can also be taken into consideration. Have a boy and a dog parade the town with a sign as follows, "Man's Truest Friend—see him at the theatre (Date).'" Give a prize for the best essay on "Why is a dog your best friend?" or "What do people mean by saying 'He leads a dogs life'?" Arrange with the newspapers to print the picture of the dog and owner. Posters can be made with the following, "Why is a dog your best friend? see at the theatre (Date)."

FRECKLES (FBO drama): Have signs posted around town with the following: "Is America still the land of opportunity for the employe of honesty, loyalty and grin? See 'Freckles' at the theatre (Date).'" Also have these posters placed in factories. A "Freckle Contest" for boys with the help of a newspaper is a suggestion. On a special night at the theatre have all the freckled youngsters appear. From these choose about ten with the most freckles and present them on the stage. Have the audience decide the winners by its applause. Present a prize to the winner and arrange for him to have his picture in the local paper. The others can be given passes for other performances.

GENTLEMEN PREFER BLONDES (Paramount comedy): Tie-up with your local newspaper to announce that your theatre is going to run a baby contest. Set an age limit at two years and allowing only blonde babies to enter the contest. Let your patrons be the judges by their applause. Arrange with a newspaper to print the picture of the winner. Money can be given for the prizes or merchants can give dollars in clothing. Also you might arrange with the bank to give the winner a savings account with five or ten dollars as the first deposit. . . . You can give a similar contest for the older girls and offer prizes as rewards for the best-looking. Poster suggestions are as follows: "Do gentlemen prefer blondes? See at the theatre (Date)," or, "Why do gentlemen prefer blondes? See at the theatre (Date)."

NIGHT FLYER, THE (Pathe melodrama): Rig up an automobile to resemble a locomotive, such as was in use in the early nineties, and label it "The Night Flyer." Drive slowly through your streets and have the driver ring the bell at regular intervals. After the parade, station the auto in front of your theatre. Arrange your lobby to resemble a station waiting room, with benches on the side on which couples of varying ages and more or less queerly attired might be seated. . . . Have posters printed with, "Stop and Look! 'The Night Flyer' is coming! to the theatre (Dates).'" . . . Have your tickets printed like railroad tickets, with the following, "Good for one trip to the theatre to see 'The Night Flyer' when presented with cents." Free tickets can be given for the best essay on "How to Reduce Railroad Accidents to a Minimum."

PINTO KID, THE (FBO Western): A suggestion for a knot tying contest with the assistance of your town's scout leader is as follows: Offer a prize for the best diamond hitch knot, which is the one used in "The Pinto Kid." A prize may be given to the best dressed cowboy or to the best lassoer. Get a display in a hardware store. Tie the knot with various kinds of rope handled by the firm. The effect could be heightened by including a worn slingshot, riding equipment and other cowboy regalia in the display, along with a few stills of "The Pinto Kid."

Hire a freckle face boy to parade the town with a sign with the following: "See the freckled fury of the saddle in 'The Pinto Kid,' to be shown at the theatre (Date).'" A freckle contest can be given and let the audience be the judge by its applause.

PIONEER SCOUT, THE (Paramount Western): Obtain a white horse, one which resembles Silver King, and clothe a rider after the manner of a scout in the frontier days. Attach a small sign on the rider's back or on the horse saying, "See Fred Thomson at the theatre in 'The Pioneer Scout.'" . . . Offer a prize for the person dressed best like the pioneer. . . . Have posters printed with, "See how a pioneer lives at the theatre (Date)."

RED RIDERS OF CANADA (FBO Melodrama): Hire a couple of mounted policemen to ride through the town attired as Royal Mounted Police in red coats and black trousers with yellow stripes as per the regulation uniform of this organization. The horse can be blanketed with banners reading, "Red Riders of Canada will be at the theatre (Date).'" "Red Lips—Red Blood—Red Coats!" The slogan of the Royal Mounted Police of Canada is, "They Always Get Their Man." Offer a prize to the woman who writes the best letter telling how she got her man.

SHARP SHOOTERS (Fox Comedy-Drama): Newspaper ads may offer prizes in a contest for the correct decoding of messages sent by the navy. Suggest contest as follows: "There will be four messages sent from this theatre on (Day) before the showing of 'Sharp Shooters.'" The hours of these messages will be The first ten persons decoding the messages will receive prizes." To get an additional news story give an eleventh prize to some man who has a string of medals. Of course his photograph would help. Simple messages of the U. S. Navy should be used. . . . If you have a navy band in your town invite it to play at the showing of the picture. If you have a boys' organization arrange for it to have a special drill in front of the theatre or on the stage. Free admission can be given for the service.

WALLFLOWERS (FBO Drama): Tie up with your local newspaper or announce on your screen that you are going to run a "Pet Cat Contest" while "Wallflowers" is being shown. In this particular picture a cat takes a part. The contest can be limited to cats belonging to children under 12 years of age, or you can make it open to any cat in town. Free passes to other performances can be given to the lucky owners of the winning cats. Have the owners of the cats with their pets on the stage and let some prominent person pick the winners. . . . Tie up with ballrooms to stage a contest for the best looking girl who attends each dance and have them appear at your theatre during the showing of the picture. Arrange with newspapers to take photos of the best and publish them.



I'm So Thrilled!

When my friend, Mr. Eisman, who is educating me, said I might come to (name of town), I was thrilled! I think seeing new towns and faces is so stimulating. I mean a girl meets such nice gentlemen, for instance, who are kind to her. I met so many in London and Paris, as you know if you have read about me in the book "Gentlemen Prefer Blondes." But American gentlemen are nicest. Now I am in the moving pictures and I'm coming to (name of town)!

Lorelei Lee

FIRST DAY



Dorothy's Coming Too!

"If you're going to (name of town)", my girl friend, Dorothy, said, "I'm going to protect you." For a brunette, Dorothy has quite good ideas. She is a little unrefined at times, but I know you will like her.

Lorelei Lee
The Blonde in

"GENTLEMEN PREFER BLONDES"

SECOND DAY

I Just Love

(name of town)! I arrived in (name of town) last night and I think it is divine! Already a nice gentleman offered me a big diamond but I think a girl should be careful at first in a strange town. Come see me!

Lorelei Lee

The Blonde in Paramount's lavish production of the world famous book

"GENTLEMEN PREFER BLONDES"

RIALTO Starts Tomorrow

THIRD DAY



I Want To Meet All You Nice People!

(Name of town) is grand. Dorothy and I have made some perfectly wonderful acquaintances. We want to get to know you all intimately. We will be at the (name of theatre) all next week. Please come!

Lorelei Lee

The Blonde in Paramount's

"GENTLEMEN PREFER BLONDES"

RIALTO Opens Today!

FOURTH DAY

LET LORELEI TEASE 'EM IN HER OWN WORDS. Four days of newspaper ads for Paramount's "Gentlemen Prefer Blondes," which was released last Saturday. A fictitious autobiography, the novel by Anita Loos, of which the picture is an adaptation, owed its amazing success not only to the flapper-heroine's frank observations, but to her naive manner of expressing them as well. The copy above adopts this unique style faithfully, and inasmuch as the author unexpectedly aroused the curiosity, and soon the laughter, of this great nation with Lorelei's quaint phrases, ads built on the same pattern should have a similar appeal. The halftones of the star, Ruth Taylor, are of newsprint screen and are available at all Paramount exchanges. Each of the models shown above was prepared for a space two columns wide, by five inches.



LOOK TEMPTING? WELL, THESE PICTURES ARE A LITTLE EXPLOITATION FOR ALEXANDRIA, MINN., where H. J. Longaker of the State theatre, promises "a big golf tournament, a big fish fry, boating, driving, and refreshments," to all of the Herald-World exhibitor family who will convene under his auspices for pleasure and problem-swapping next summer. Look at that lake! Feel yourself getting interested? Now view those—er—well, H. J. raves about the bullheads up there, so maybe these are what he means. Anyway, he says he caught this herd in an hour (Central Standard Time). And now are you slipping a little? Then gaze upon the golf course. Imagine yourself driving a long one, while Crockett and Tragsdorf, for example, are trying to get out of the rough! Got the image? All right, now drop H. J. a line, via the Herald-World if you like, and tell him you are strong for a big round-up at his place next summer.

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

See "T. O. Service"

UNION CITY, IND.—TO THE EDITOR: Here I am sticking in again. If it were not to save someone from getting the wrong impression of "The Gateway of the Moon" I would not have sent this. I played it January 15-16 and had one of the best, or largest attendance for some time. "Service Talks" seems to think it is punk. The print I had was of the South American jungle instead of the African.

And anyone that can sit through a picture and see Dolores Del Rio and not enjoy it must have been up the night before. I will venture a prediction that when reports come in that most of them report a draw of average business and please the average theatregoer, as a program picture.

Also, I predict that "The Valley of Giants" will prove good. I agree that "Seventh Heaven" is one of the best pictures ever made. "Loves of Carmen" good, but did not play to as many people as "The Gateway of the Moon."

I enjoy reading "Service Talks" very much but I want him to go and see "The Gateway of the Moon" again, as I have been informed that he is a good natured, human fellow. I hope he will review it again as an entertainment picture instead of from a critical standpoint.—R. S. WENGER, Miami theatre, Union City, Ind.

One Domestic Film to 20 Alien, Decree in Hungary

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Jan. 31.—A new Hungarian film decree, according to the department of commerce, provides that enterprises importing 20 films annually averaging 1,500 meters each are obliged to produce or cause the production in Hungary of one film of similar size for each 20 foreign films, or to pay a special tax of 20 pengoes per meter for foreign films censored, in addition to the existing taxes.

The obligation for film production may eventually be extended to enterprises importing less than 20 films annually, it is reported in Vienna.

Bruce Anderson Ran Theatre at 17



You "youngest exhibitors," move over and make room for a candidate for the title "magna cum laude," if that happens to mean anything. Anyway, Bruce Anderson, who operates Anderson's Victory theatre at Carthage, Texas, mounts the platform with a real record. We'll let him tell about it himself:

"After looking over the writeups you have been giving a number of old veteran showmen who are laying claim to the 'youngest exhibitor' role, I think it's time for you to make way for at least one 'young' exhibitor.

"At 17 I was owner, manager, exploitation expert, operator, musician and janitor of the old Texan theatre in Carthage (in the capacity of musician I had to work a couple of hours every morning on an old Wurlitzer organ to make it play for the afternoon show). That was back in 1919. Now, at 26, I have been in the game for nine years.

"Kindly mail me the celluloid carbon-saver at your earliest convenience."

What do you say, exhibitors? Does Anderson win the tessellated teething-ring?

Fire Destroys Theatre

(Special to Exhibitors Herald and Moving Picture World)

ST. LOUIS, Jan. 31.—Fire destroyed the picture show at Dowell, Ill., on January 10. The show was closed. It formerly was operated by Joe Ogilini of Dowell. Fire apparatus from Duquoin, Elkhville and Carbondale, Ill., kept the fire from spreading.

Tried for Killings, Bill Forgets Films

(Special to Exhibitors Herald and Moving Picture World)

MT. STERLING, KY., Jan. 31.—Represented by an attorney, Kaiser Bill, accused of sheep killing, will make the final fight for his life here in the Montgomery Circuit court. While preparations for the trial are being made, film and vaudeville contracts are lying unnoticed in Kaiser Bill's home. A news reel will record the court proceedings. Bill is a German police dog.

\$375,000 Called for in 2 Ohio Theatre Projects

COLUMBUS, Jan. 31.—The J. Real Neth Amusement Company, successor to the James Theatre Enterprises of Columbus, will soon take bids on a \$200,000 theatre building to be erected at the corner of West Broad street and Ogden avenue, on a site secured by William M. James before he relinquished control in the chain. Architect C. Howard Crane of Detroit, and Harry C. Holbrook of Columbus are associated in the project. The theatre will have a seating capacity of 1,320. Bids on the construction, which will cost in excess of \$200,000, will be invited soon.

The Midland Theatres Company, of Newark, O., will soon start the erection of a new motion picture theatre. The cost is estimated at \$175,000 and will have 1,600 seating capacity. G. E. Hayward is secretary of the theatre company.

Stanley Company Will Erect \$600,000 House

(Special to Exhibitors Herald and Moving Picture World)

PITTSBURGH, Jan. 31.—A \$600,000 picture theatre will be built in East Liberty by the Stanley Company of America. The Pen Center Corporation, holding company for the Stanley company, has leased an important business location in East Liberty for the erection of a modern business block.

Anthony Jim of Pittsburgh has added four more houses to his growing string of amusement places. The cornerstone of Mike Mark's million dollar Colonel Drake theatre was laid last week in Oil City with appropriate ceremonies.

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, \$1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

For Sale

FILMS FOR SALE, Special Features, Serials, Westerns, Comedies, travel, educational, all high grade, low prices. Send for free lists. Address Guaranteed Pictures, 729 Seventh Ave., New York, N. Y.

Theatre Wanted

WANTED TO BUY—First class moving picture theatre, no lemons. Address L. H. Jewel, Richland Center, Wis.

Stationery

"NEARGRAVUREMBOSO" (Type-embossed) Stationery if particular. 100 each letterhead-envelopes special \$3.75 cash, postpaid. Samples, stamp appreciated. Address Solidays, EX-124, Knox, Indiana.

Position Wanted

PROJECTIONIST, 15 years' experience, desires connection with reputable chain. Complete repair shop enables me to keep equipment in A-1 condition. Rewind own motors and generators. Can save \$5 for any employer. Married, non-union, sober, reliable. Address Box 229, Exhibitors Herald, 407 S. Dearborn St., Chicago, Ill.

THEATRE MANAGER available after Feb. 4th. Am thoroughly experienced in theatre management, pictures, road shows, vaudeville, stock, exploitation and publicity. Will consider connection with theatre of over 1,000 capacity where conservative management, forceful tactics, initiative and live ideas may be applied. Address Box 237, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

A-1 STRING BASS—and Sousaphone. Legitimate and jazz, wishes steady engagement. Age 38. Address Fred Schultze, 6334 Vernon Ave., Chicago, Ill.

EXPERIENCED OPERATOR—Non-union, will join anywhere, at once. Married, reference. Address C. Randle, 115 W. Collins St., Oxford, Ohio.

EXPERIENCED CONCERT and dance saxophonist and clarinetist desires location. Union. Legitimate and hot. Address Roy Martz, 721 Pearl St., Miamisburg, Ohio.

LIVE WIRE THEATRE MANAGER, 20 years' experience—Publix training. Advertising, promotion, stunts, novelties, etc. Can fit in with any organization. 100% references. Address Box 235, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

ORGANISTS thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

THEATRE ORGANIST—Good at cueing pictures, and novelty solos. Will go anywhere. Address Edward Schulis, 7329 S. Marshfield Ave., Chicago, Ill.

ELECTRICIAN—Wants position as electrician in house of 3,000 seats or less. Knows theatre machinery. Go anywhere. Single. References. Employed. Address Aubrey N. Dunn, 350 W. Crawford St., Elkhart, Indiana.

YOUNG MAN would like to learn pipe organ, working in theatre for payment of cost of instruction. Experienced in theatre work. Iowa preferred.

Address Box 236, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

AT LIBERTY—Union billposter desiring steady work with plant in Ohio or Kentucky. Wire or write L. A. Gunnels, Box 445, Dothan, Alabama.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 40 W. 21st Street, New York.

Organs for Sale

SMITH UNIT THEATRE ORGANS: Factory rebuilt. Also Wurlitzers, Bartolas and Seeburg Pitz Organs. All factory rebuilt. Address Perfection Theatre Equipment Company, 711 Wells Street, Milwaukee, Wisconsin.

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ used or new, Reproduco Pipe Organs. Address S. B. McFadden, Havana, Illinois.

FOTOPLAYERS rebuilt like new. Wurlitzer organs, Seeburg organs, and unified organs of various makes all remodeled, delivered to you in perfect condition. Sold with factory guarantee. Write for big list on different makes of organs, all marked with low prices that will sell them quickly. Robert Morton Organ Co., 624 S. Michigan Ave., Chicago, Ill.

Projector Repairing

BEST REPAIR SHOP in the country for overhauling and repairing projection machines, ticket machines, motors, etc. Expert workmanship, prompt service, reasonable prices. Movie Supply Company, 844 South Wabash Avenue, Chicago.

Equipment Wanted

WE PAY BEST prices for used opera chairs, projection machines, ventilating fans, portable projectors, etc. Movie Supply Company, 844 South Wabash Avenue, Chicago.

Equipment for Sale

GET OUR PRICES first on complete Theatre Equipment and Pipe Organs before buying elsewhere. You save, we satisfy. Address Southern Theatre Service, 643 Carondelet Street, New Orleans, La.

CHICAGO CLEARING HOUSE for Second Hand Equipment. Seats, Rebuilt projectors of all makes, Screens, Pianos, Organs and other miscellaneous articles for the theatre. Address Illinois Theatre Equipment Company, 12-14 E. 9th Street, Chicago, Illinois.

COMPLETE THEATRE EQUIPMENT including 500 opera chairs, two Simplex Projectors, Martin Rotary Converter, Screen, Ticket Selling Machine, Lightning Changer, Ticket Chopper, etc. Address Box 111, Exhibitors Herald, Chicago.

FOR CASH or 18 monthly payments. Any part of this Theatre equipment. 708 Upholstered Opera Chairs, two Powers 6B. Machines, one 40 Amp. Westinghouse Transformer. 10 by 14 DaLight Screen with Frame. All new, never used. Now in Belvedere

Theatre, Memphis, Tenn. Must be moved immediately. A big bargain to anyone who can use any part of this new equipment. Address Sam Lears, 3759 Pine Grove Ave., Chicago, Ill.

Chairs for Sale

1,500 BEAUTIFUL spring cushion Opera chairs. Brand new. Upholstered in Dupont Red grained Spanish leather. Standards for any pitch floor desired. Exceptional low price. Quick shipment. Write for exact Photograph and details. Address C. G. Demel, 845 S. State St., Chicago, Ill.

HERE'S A REAL BUY—Of 1,000 finest grade made assembly folding chairs in sections of two chairs slightly used. Also 720 upholstered theatre chairs with a heavy 7 ply veneered back. All seats have been newly re-covered in a Spanish leather and are spring constructed. 2,000 used plain light and heavy 5 ply veneered chairs. All chairs offered at a very rare bargain. Exact descriptive matter and photos will be submitted at your request. Address Illinois Theatre Equipment Co., 12-14 E. 9th St., Chicago, Ill.

FOR SALE—Used Theatre chairs, always a stock on hand, also veneer seats, write your requirements. Address Theatre Seating Co., 845 S. State St., Chicago, Ill.

Banners

60c-3x10, PAPER BANNERS, three colors, hand painted; Cloth, \$1.40; fifteen-word limit. C. O. D. Anywhere. Address Midwest Advertising Co., 1717 Wyandotte St., Kansas City, Mo.

BANNERS: Illustrated and lettered. Cloth 3x10 \$1.50. Paper 3x10 75c. Address L. R. Goodwin, General Delivery, Kansas City, Mo.

Organist Wanted

EXPERIENCED organist must know how to play Pictures and Vaudeville, must be sober and reliable. Amateurs save stamps. Address Piller Theatre, Valley City, N. D.

Sunday Movies

DO YOU WANT SUNDAY MOVIES? We can help you. Write, describing local situation, to Linn A. E. Gale, Secretary-Treasurer, National Association Opposed to Blue Laws, Inc., 817 Thirteenth St., N. W., Washington, D. C.

Theatre for Lease

WILL LEASE new theatre to right party for three or five years, 500 seats, two new Simplex machines, big stage. Address Chief Theatre, Box R, Steamboat Springs, Colorado.

Miscellaneous

REFINED BOARDING school home for children. Address Wilson Schools, Dayton, Ohio.

SPLENDID BROKEN DUCK, QUAIL, CHICKEN, PHEASANT DOGS; Excellent Setters, Pointers, Irish Water Spaniels, Chesapeake. All papers. Thoroughbred Kennels, Atlantic, Ia.



WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

F B O

BREED OF COURAGE: Ranger—23%. January 13. A good dog picture. Seemed to please generally. Five reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

BREED OF THE SEA: Special cast—Another good one for F B O. I class this one as extra good. It has a fine story and good acting also good power aided by the writer, Peter B. Kyne.—E. C. Silverthorn, Liberty theatre, Harrisville, Mich.—General patronage.

BREED OF THE SEA: Special cast—November 30. Good. Sea scenes wonderful. Stars do good work. Seven reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

THE COWARD: Warner Baxter—16%. January 9. There is one impossible scene in this picture. Outside of that it is good and pleased those who came. Six reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

SPLITTING THE BREEZE: Tom Tyler—25%. January 14. A good action program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

LEGIONNAIRES IN PARIS: Special cast—A comedy augmented by the legion convention and might go over if you could get enough legion men out to see the thing. I tried to put it over by doing a large advertising campaign to the masses and got an awful jolt. If you can work with the American Legion you should be able to put this over. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

ARIZONA NIGHTS: Fred Thomson—January 14. This is the last of the Thomson pictures released by F B O. We have played them all, and in looking over our records we find that this star has made for us a nice little sum of money, also that we have pleased our patrons by showing his pictures. We are just as proud of this as we are of the financial part. Fred Thomson's popularity here has increased since the very first of his pictures we screened. A few of our patrons were in the writer's office recently and said they had heard that this star had changed companies, and that we would probably not use him after this picture. We told them that it was all up to Paramount whether we would use him or not. If they want to make us pay more than we are now paying we will have to let him go by.—J. S. Landry, Columbia theatre, Morganza, Ia.—Small town patronage.

SHANGHAIED: Patsy Ruth Miller—Don't play it. Too much booze, fighting and wild and wooley women in the San Francisco Honkey Tonks. If you play it be sure to invite the preachers then you will have a lot of time to go fishing because the reformers will probably close your theatre.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

THE GREAT MAIL ROBBERY: Special cast—Here is a melodrama with plenty of action and thrills. It is just what the title says, story is good. The women will not like it because of the shooting and killing, but the chewers and spitters will eat it

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported is divided by average daily gross of picture holding house record to determine relative box office value in terms of percentage.*

EXAMPLE: \$75 (average daily gross of picture reported) divided by \$100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in **THE BOX OFFICE TICKER** with its current gross average indicating relative attraction values of pictures listed therein.

THE BOX OFFICE TICKER appears on page 81.

up.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

THE GREAT MAIL ROBBERY: Special cast—This gave the best satisfaction of any picture I have run for a long time. Everyone was well pleased and told me so. You can't make a mistake on this one. Good paper and drew best crowd for some time. Eight reels.—F. R. Meierbachtol, Elysian theatre, Elysian, Minn.—General patronage.

NOT FOR PUBLICATION: Special cast—A pretty weak story, title means nothing, leave it alone if you have not already bought it.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

SOUTH SEA LOVE: Patsy Ruth Miller—The further into releases you get with F B O product the more terrible they get, and this is worster and' worserin. Six reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

THE MAGIC GARDEN: Special cast—One of the nicest little pictures it was our pleasure to show in the last six months. Nothing big, but wholesome and interesting.—E. C. Silverthorn, Liberty theatre, Harrisville, Mich.—General patronage.

THE MAGIC GARDEN: Special cast—January 6. Seemed to please my patrons. It does not have the usual modern touch of so many pictures, but it is the story of two children separated in childhood who later meet in the Magic Garden. The name and author are the chief things that put the picture over.—Guy B. Amis, Princess theatre, Lexington, Tenn.—Small town patronage.

THE CHEROKEE KID: Tom Tyler—January 21. An excellent Western. Five reels.—E. M. Biddle, Strand theatre, Poali, Ind.—Small town patronage.

THE OUTLAW DOG: Special cast—Just a fair dog picture. Some of my patrons complimented it, a few kicked about it.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

THE COWARD: Special cast—Junk, nothing to it. Leave it alone.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

CLANCY'S KOSHER WEDDING: George Sidney—A Jew-Irish picture that is above program average. It will get the laughs and please them. The gags are good though one or two of them are a little old. The picture is clean.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

LADDIE: Special cast—Another from the pen of Gene Stratton Porter that registered fine for us. It is a pleasure to show this type of picture. Have only highest of praise for it.—E. C. Silverthorn, Liberty theatre, Harrisville, Mich.—General patronage.

UNEASY PAYMENTS: Alberta Vaughn—A very good little comedy that pleased. Nothing big but kept my patrons in chuckling mood throughout.—E. C. Silverthorn, Liberty theatre, Harrisville, Mich.—General patronage.

BREED OF COURAGE: Special cast—This went over very good with the crowd, though I thought the story was rather weak and overworked in other dog pictures.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

First National

ROSE OF THE GOLDEN WEST: Special cast—99%. December 26. Some liked it, others didn't. About 50-50 I suppose. Fine business account holiday season. Personally thought it very good. Eight reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

ROSE OF THE GOLDEN WEST: Special cast—January 15-16. Not the Super-special First National would lead you to believe but a good program picture of the early Spanish California days. This fellow Gilbert Roland and another one Don Alvero who played in 'Breakfast at Sunrise' are two Spanish Bull fighters who can go back home for all I care. Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

ROSE OF THE GOLDEN WEST: Mary Astor—A beautiful picture well produced. Does not please the Western fans and the other kind stay because they think it is Western. Did not draw for me.—W. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

Reports indented and printed in bold face are those contributed by members of Van's Gang, who reported to "Straight from the Shoulder Reports" in Moving Picture World prior to the merger.

THE DROP KICK: Richard Barthelmess—65%. December 31. Just a good program picture. Had a midnight show and had a good attendance. All young people. Had the coldest night in forty-one years. Seven reels.—Robert K. Yancy, Bonny theatre, Mansfield, Mo.—General patronage.

THE DROP KICK: Richard Barthelmess—50%. Very poor college picture. We ran this the same week as Tiffany's "College Days" and practically ruined business for the next week. It is a crime to waste this star on such junk. Seven reels.—Brown Bros., Hipp theatre, Lewellen, Neb.—Small town patronage.

IT MUST BE LOVE: Colleen Moore—A most ordinary picture. Colleen Moore not appreciated in this town. Good acting but something lacking, lost money on this picture. Seven reels.—M. Mulliha, Capitol theatre, Karachi, India.—General patronage.

THE VALLEY OF THE GIANTS: Milton Sills—96%. December 31. A knockout from every standpoint. One of the most satisfactory pictures we have ever played. Cannot understand why T. O. Service didn't see it this way, because it has about everything one looks for in an outdoor story. Also notice Photoplay listed it as one of the six best of the month. Ehl What, T. O.? Seven reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

HARD BOILED HAGGERTY: Milton Sills—90%. January 14. This would have been a good picture if they had left the filth out. It's the dirtiest picture we ever ran and it's so unnecessary to have them like that. Eight reels.—Robert K. Yancy, Bonny theatre, Mansfield, Mo.—General patronage.

FRAMED: Milton Sills—20%. January 12. A good muddy story. This star always good.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

FRAMED: Milton Sills—January 1. Dark house due to weather conditions.—J. S. Landry, Columbia theatre, Morganza, La.—Small town patronage.

FRAMED: Milton Sills—Just a fair show. Acting good but theme did not appeal.—W. H. Hardman,

Royal theatre, Frankfort, Kan.—Small town patronage.

FOR THE LOVE OF MIKE: Ben Lyon—89%. Here is a very good comedy that will be sure to please any crowd. It is by far the best from Ben Lyon for some time. Seven reels.—Brown Bros., Hipp theatre, Lewellen, Neb.—Small town patronage.

WHITE PANTS WILLIE: Johnny Hines—25%. January 13. A good program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

WHITE PANTS WILLIE: Johnny Hines—Good comedy. Will please.—W. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

WHITE PANTS WILLIE: Johnny Hines—This is the best and about the first good picture that Hines has made since he has been with First National. It kept the house laughing most of the time, however there are two scenes that are rather smutty and entirely unnecessary. Cut them out if you have a high brow audience.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

WHITE PANTS WILLIE: Johnny Hines—January 16. A dandy comedy worth advertising to the limit, for it will sure please. Almost one reel of a banquet scene is in technicolor. Step on it and make some money. The title did not draw, so you will have to use plenty of advertising.—Guy B. Amis, Princess theatre, Lexington, Tenn.—Small town patronage.

SEE YOU IN JAIL: Jack Mulhall—45%. This is an average program picture. Cold weather kept them away. Seven reels.—Brown Bros., Hipp theatre, Lewellen, Neb.—Small town patronage.

ORCHIDS AND ERMINE: Colleen Moore—80%. January 6-7. The picture as good as all of Colleen's are but we get the dimmest, poorest prints out of St. Louis that we ever got from any one. Every one is alike. Paramount's come out on the screen like sunlight. Had a basketball game and lodge for opposition the first night. Good crowd the second. Seven reels.—Robert K. Yancy, Bonny theatre, Mansfield, Mo.—General patronage.

ORCHIDS AND ERMINE: Jack Mulhall—Decem-

ber 25-26. Jack Mulhall, you're a lucky dog to have Colleen roll those eyes of hers at you! Lucky—I'll say you're lucky. Gosh, Jack, confidentially don't you need a fellow to double for you? I can come right down, Jack, and when the orchestra is playing "Let Me Call you Sweetheart" and Colleen is—but great scott this is a report. I can just hear O'Hara saying "Of all the slush!" Well, love is an awful thing, Jenkins has found it out and named his car three times, excuse me, the play, yes, it is fine, not big, not showy, but very pleasing. Fine cast. Gwen Lee as the wise young sales lady is mighty fine. Glad to see that Colleen isn't afraid to have excellent feminine support in her plays, some actresses want only dummies so as to show up the better by contrast.—Phillip Rand, Rex theatre, Salmon, Idaho.—General patronage.

ORCHIDS AND ERMINE: Colleen Moore—A satisfactory production. Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

THE STRONG MAN: Special cast—25%. The Strong Man developed a glass arm and the game was over before it started. Harry, as a drawing card you are a false alarm. The only thing strong about this was the price asked. Oh yes, quite a few liked it but, we are in business for profit. We have one more of yours, Harry, and then farewell for ever.—Phillip Rand, Rex theatre, Salmon, Idaho.—General patronage.

SHEPHERD OF THE HILLS: Alec B. Francis—32%. January 2-3. A great picture from every angle. Alec B. Francis gives one of the finest performances I have ever seen, and he should have been featured instead of Molly O'Day, who looked more like an extra than the star. Played during coldest weather of the last twelve years, therefore the small percentage rating. Bringing back later for another run. Nine reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

SHEPHERD OF THE HILLS: Alec Francis—January 5-6. A natural! Follows the book fairly good. From a box-office standpoint it's there.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

THE PRIVATE LIFE OF HELEN OF TROY: Maria Corda—You will be amazed at the tremendous amount of money that has been spent on this production. I am not so sure but what the picture would have given more satisfaction if it had been historical instead of hysterical. I have this to say regarding Maria Corda, she does not screen well and does not begin to measure up to the job given her in this magnificent production. It is unexplainable as to why some star that could have done the job did not get to. Lewis Stone, George Fawcett are their usual best. I am sure this picture will have tremendous box office pull everywhere. Eight reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

THE TENDER HOUR: Billie Dove—January 26. Billie Dove is rapidly gaining favor and pleases my patrons. This picture is good and the photography is excellent. We are glad to see First National using plenty of close-ups in such a picture as this.—Guy B. Amis, Princess theatre, Lexington, Tenn.—Small town patronage.

SOMEWHERE IN SONORA: Ken Maynard—This is a good picture. The Western fans like Maynard.—W. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

SMILE, BROTHER, SMILE: Jack Mulhall—This is a dandy comedy for the small towns. Everybody pleased.—W. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

THE STOLEN BRIDE: Billie Dove—A very elaborate picture with beautiful settings and a beautiful star. Business was not so good but no fault of the picture.—W. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

THE SUNSET DERBY: Special cast—A pretty weak race horse story, it will get by but that is about all. The picture just seems to lack something, it runs along for about an hour and then stops. Write your own ticket.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

NATIONAL SCREEN SERVICE
TRAILERS
 RECOGNIZED BY THEATRES
 EVERYWHERE AS ABSOLUTELY
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The New VARI-SPEED HYDRAULIC CONTROL CONNECTED WITH SAFETY SWITCH

Acclaimed

the greatest advance in theatre ventilation and cooling since the advent of the *direct blower system*

Locate the Control in the Box-Office, or at any convenient spot in the house.

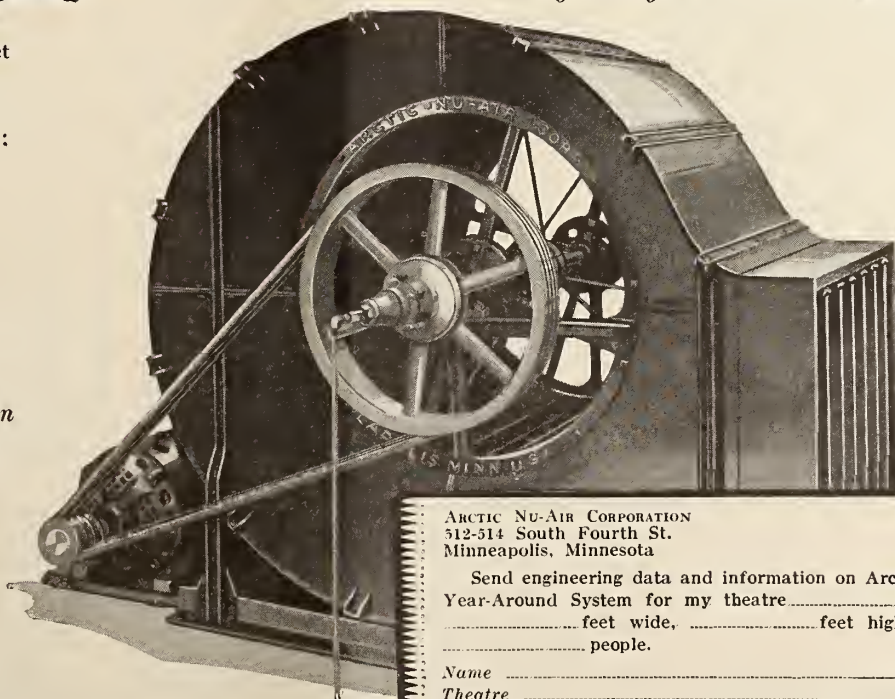
The Blower, perhaps a hundred feet away, responds to finger tip control with any desired speed, using inexpensive constant speed motor with big savings in current consumption.

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Send engineering data and information on Arctic Nu-Air Year-Around System for my theatre.....feet long,feet wide,feet high, seating people.

Name
Theatre
Address
City State.....

Small Down Payment Puts This System into Your Theatre

Balance in Easy Monthly Payments

J. C. Jenkins—His Colyum

NELIGH, NEB., January 22, 1928.

DEAR HERALD-WORLD:

Irvin S. Cobb once wrote a little book entitled "Speaking of Operations" and we have had the pleasure of reading this book several times with increasing interest, but that isn't what we started out to write about. What we really had in mind was "Speaking of Advertising."

Occasionally one runs across an advertisement that compels attention and conveys an impression that there is behind it an element of brains not usually found among those who carry the hod. You note that we said "Occasionally." For fear we will be unable to make ourself clear by a recital of our impressions we will refer you to pages 3, 4 and 5 of the HERALD-WORLD of January 21, wherein you will find an advertisement of "GENTLEMEN PREFER BLONDES." We hope you will all turn to these pages and read this advertisement, and if you do you will note the absence of a long list of superlatives that are so common with ad writers who missed their calling, and who should be drawing \$18 per in the laundry.

By reference to this advertisement you will note that there is no claim that it will "Knock 'em dead," or that it has run continuously for 60 consecutive weeks at "Roxy's" at \$2.50 top; that it's the "Sensation of the 20th Century," or that "Critics proclaim it the outstanding picture of all time," etc., etc., and then some, but if by its simple and direct appeal and the inserts with intelligent sub-titles, it doesn't give you the itch (we don't mean the seven year variety we used to have when we were kids that required sulphur and lard to eradicate) but the itch to see the picture, then we will agree to vote any ticket you suggest so long as our old friend Charley Dawes heads the ticket. That's fair enough isn't it? We specify "Charley" because Charley is an ex-Nebraskan and comes out here every fall and shoots ducks in our favorite duck marsh.

We don't know what "GENTLEMEN PREFER BLONDES" looks like or whether it is worth a nickle or not, but if it will bear out the impression we gather of it from reading the advertising on pages 3, 4 and 5 we are going to see it if we have to run Marie 20 miles on four flats. Paramount ought to send us a nice big picture of Miss Ruth Taylor (Lorelie) for this, which they probably won't do.

Again "Speaking of Advertising" we wish to direct your attention to the cover ad of M-G-M of the same issue, wherein this caption is used, "WE CAN AFFORD TO GET GOOD AND BOILED. BUSINESS IS GREAT," and wherein two gentlemen are shown in the act of openly violating the Volstead Act. Possibly they are pouring "Tea for Two" out of the decanter, in which case they are deceiving the public, but we hardly see how they could get "GOOD AND BOILED" on a beverage of this kind, but on the other hand if they are dealing with Pork Center's favorite beverage we strenuously object to it in the absence of an invitation to "set in." Without proof to the contrary, we are not inclined to the belief that the smiles on these gentlemen's faces are induced by thoughts of Lake Michigan water tinctured with Japan Imperial. The gentleman with the decanter is evidently trying to prove that "Business is (hic) good," while his companion seems to be wondering if possibly it had not been a little too good. The thought that is engendered in our mind by this picture is, what will the exhibitors think about it. If their business has been the same as indicated by this picture then it's a cinch that they have been holding out on us when we called, and that has got to be stopped.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

Ever since we returned from visiting Fishy Phil last fall, the Rabbi has been broadcasting certain happenings that were supposed to be secrets between friends, and as soon as we learned of it on our arrival home we drove over to Elgin with a full determination of relieving that community of an undesirable citizen but we found him in the booth with a couple of fellows from Omaha equipping his machines with Low Intensity Arcs and decided

(Continued on page 78)



An asparagus stalk growing in our wife's back yard at Tucson, Ariz. The stalk is said to be 265 years old and you can guess on the age of the distinguished looking gentleman standing beside it if you want to, but, it's none o' yourdarnbusiness. This picture was taken in the dark of the moon on the west side of the highway about half way between Christmas and New Years. Look 'er over girls and then write us when to call.—J. C. J.

but proves good entertainment. Stone is a finished actor and Miss Nilsson never fails to improve any picture in which she may be cast. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

NAUGHTY BUT NICE: Colleen Moore—January 8. Like all her previous pictures, one hundred (100) per cent entertainment. Our patrons did not fail to tell us this, and they were not few. The writer's wife cares very little for pictures, and very often takes a nap during the screening. However, she saw this to the end and commented on it very

highly. Brothers, it is a fine little picture. You are always thinking that something will happen, which never happens. If this fails to amuse your patrons there is certainly something the matter with them and they should consult their doctor. Don't fail to play all the Colleen Moore pictures. We have never asked Miss Moore for an autographed photograph, and are wondering if she would send us one if we did. Of course, we have stills, but would appreciate an autographed photograph from her. Thanks in advance, Miss Moore.—J. S. Landry, Columbia theatre, Morganza, La.—Small town patronage.

NAUGHTY BUT NICE: Colleen Moore—Very fine show. Pleased all who saw it.—W. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

NAUGHTY BUT NICE: Colleen Moore—The best Colleen Moore to date and at that it is only a good program picture, only fair at the Box Office. Play it if you can buy it right.—Walter Hohfeld, Elite theatre, Greenleaf, Kan.—General patronage.

LOST AT THE FRONT: Special cast—A very mediocre picture, nothing to it, it will get by with a rough crowd though it is really a shame to put two stars as good as these fellows in such a poor picture. I believe that First National has turned out as much junk as any one company could in the past year.—Walter Hohfeld, Elite theatre, Greenleaf, Kan.—General patronage.

McFADDEN'S FLATS: Special cast—A real knockout, one of the best comedy dramas I ever run. It will do a little better than average business if you step on it. However, it is not sold to the public as some pictures are, do not pay too much for it.—Walter Hohfeld, Elite theatre, Greenleaf, Kan.—General patronage.

Fox

THE BLUE EAGLE: George O'Brien—40%. January 13-14. Fair picture, seemed to please. Six reels.—J. C. Kennedy, Empress theatre, Akron, Ia.—General patronage.

THE BRONCO BUSTER: Special cast—25%. Shucks! Fred Hunes didn't hush no bronses, no heads, no hearts, nor nuthin', and they called the scene of the girl on an easy lope, a runaway, gosh that director Ernest Laemmle must have been once a hugologist and used to training caterpillars. No wonder folks stay at home and hug the stove.—Phillip Rand, Rex theatre, Salmon, Idaho.—General patronage.

PAJAMAS: Special cast—50%. Good action all satisfied.—Joseph Bender, State theatre, Eureka, S. D.—General patronage.

THE COUNTRY BEYOND: Olive Borden—Made a fine New Year's program. Beautiful scenery. Well liked by all. Tone appeal, good prints, clear.—R. E. Barnard, Home theatre, Maddock, N. D.—General patronage.

TUMBLING RIVER: Tom Mix—Nothing to rave about it will get by but the story is rather weak.—Walter Hohfeld, Elite theatre, Greenleaf, Kan.—General patronage.

SILVER VALLEY: Tom Mix—Here is a pretty good Western, some good comedy and it went over good, however, there is some impossible stuff in it as there seems to be in most of Mix's pictures. This time he rides a horse faster than an airplane can fly and that is going some.—Walter Hohfeld, Elite theatre, Greenleaf, Kan.—General patronage.

TWO GIRLS WANTED: Janet Gaynor—Some people said it was good and some of them panned it. It has no story and what little comedy is in it seems to lack pep. It is a story of two country girls in a big city. Gaynor not as good looking as in previous pictures.—Walter Hohfeld, Elite theatre, Greenleaf, Kan.—General patronage.

BLACK JACK: Buck Jones—Just another Jones picture. I did not think it as good as some that he has made in the past, though the story is a little different than most of the Westerns. Five reels.—Walter Hohfeld, Elite theatre, Greenleaf, Kan.—General patronage.

THE MUSIC MASTER: Special cast—Bought as a special, but not worth it. Slow and long drawn out, yet it pleased a few. Lost heavily on this one. Eleven reels.—Guy B. Amis, Princess theatre, Lexington, Tenn.—Small town patronage.

HIGH SCHOOL HERO: Special cast—January 11. Boyl Oh Boyl For entertainment what a picture. We used a tie-up with the high school and the picture hacked up everything. It's a natural.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

PUBLICITY MADNESS: Special cast—Here is a good little picture of the go-getter efficiency man type of story, some good comedy in it, story good, title means nothing at the box office. This is an aviation story in a way, it has a Hawaiian flight in it, so

SUBWAY SADIE: Special cast—A nice little picture that did not get much business.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

STEPPING ALONG: Johnny Hines—Nothing to it, story is weak and slow moving. Leave it alone.—Walter Hohfeld, Elite theatre, Greenleaf, Kan.—General patronage.

LONESOME LADIES: Lewis Stone—January 15-16. A pleasing program picture which was made better by the presence of Stone and Miss Nilsson in the cast. The story is nothing new or startling,

play it now or it will be out of date.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

THE LAST TRAIL: Tom Mix—December 31. A good Western from a famous book and one that pleased the Saturday night crowd. Mix of course is one of the best drawing cards on the screen.—Guy B. Amis, Princess theatre, Lexington, Tenn.—Small town patronage.

THE LAST TRAIL: Tom Mix—December 31. Cannot report on this due to bad print. Started to stop in first reel and kept stopping throughout the entire picture. Walkouts started during the first reel and by the time it was over the house was almost empty. We had returned the admission paid to all walkouts, and at the end of the show we decided to also refund admission to those who had "stood the pain." This is the second bad print of Mix picture we have been furnished in one month. We write the exchanges, but get very little satisfaction from them. We pay more than double what we pay for our other Western stars for the Mix pictures, and they certainly should see that we do not get such rotten prints such as the two last we have used, or should say, tried to use. Well contracts with them expires in the next sixty days, and we are going to "watch our steps" when we sign up for 1928.—J. S. Landry, Columbia theatre, Morganza, La.—Small town patronage.

THE MUSIC MASTER: Special cast—Much better than I expected. Think it pleased the majority. No special. Sunday yes. Nine reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

GOOD AS GOLD: Buck Jones—January 7. What the title says: "Good as Gold." All Buck Jones pictures are good, very good.—J. S. Landry, Columbia theatre, Morganza, La.—Small town patronage.

THE FLYING HORSEMAN: Buck Jones—January 14. A good program picture for Saturday night. This is Buck's last one on last year's group, and I found all of them better than average entertainment. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE MONKEY TALKS: Olive Borden—December 30. A fairly good mystery picture but not Miss Borden's best by any means.—Guy B. Amis, Princess theatre, Lexington, Tenn.—Small town patronage.

Metro-Goldwyn-Mayer

THE FAIR CO-ED: Marion Davies—29%. January 5. A very good comedy drama. But we can't get the people out to a Metro picture. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SPRING FEVER: William Haines—35%. January 10-11. Very fine picture of the golf type. Pleased generally.—J. C. Kennedy, Empress theatre, Akron, Ia.—General patronage.

SPRING FEVER: William Haines—January 11-12-13. Pleased them, made a bigger showing the last night. We have in this community ninety golf players. Seven reels.—Earl N. Conway, Electric theatre, St. Francis, Kan.—General patronage.

AFTER MIDNIGHT: Norma Shearer—35%. One of the best pictures I have ever seen, and had many favorable reports on this picture.—A. C. January, Sunset theatre, Dallas, Tex.—General patronage.

MOCKERY: Lon Chaney—40%. A good picture but not up to Chaney's standard.—A. C. January, Sunset theatre, Dallas, Tex.—General patronage.

ANNIE LAURIE: Lillian Gish—30%. January 17-18. A very fine picture, but it failed to draw. Seemed to satisfy those who saw it. Nine reels.—J. C. Kennedy, Empress theatre, Akron, Ia.—General patronage.

ANNIE LAURIE: Special cast—I surprised myself on this, did better than average business. Your regulars will stay away or pan it, but I got some people in that very seldom come. Elaborate scenery and sets too long and slow moving. Norman Kerry steals the picture.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

TELL IT TO THE MARINES: Lon Chaney—48%. This is a real picture that deserves a raise in admission. Lon Chaney as the hard boiled sergeant is fine and William Haines is equally as good playing the part of the smart alec rookie. We think Chaney would be a better bet for the small towns if he were cast in this type of a picture more often. Ten reels.—Brown Bros., Hipp theatre, Lewellen, Neb.—Small town patronage.

TELL IT TO THE MARINES: Lon Chaney—Very good picture. In fact it is about the only picture we ever did show that starred Chaney and pleased the patrons also. He sure showed real ability in this.—E. C. Silverthorn, Liberty theatre, Harrisville, Mich.—General patronage.

THE SCARLET LETTER: Lillian Gish—45%. This is a very good Sunday picture that will go over in fine shape. Lillian Gish does some wonderful acting as the Puritan seamstress. Nine reels.—Brown Bros., Hipp theatre, Lewellen, Neb.—Small town patronage.

BABY MINE: Dane-Arthur—Fairly funny offering. About one half the picture "Rookies" was. The direction seemed to be at fault in the picture. They resort to some rather off-color titles in the last reel to get the required laughs. Six reels.—J. C. Kennedy, Empress theatre, Akron, Ia.—General patronage.

THE DIVINE WOMAN: Greta Garbo—January 17. The women ate this up and said it was good. That's enough.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

LONDON AFTER MIDNIGHT: Lon Chaney—January 4. The best of the Lon Chaney pictures except "Tell It to the Marines."—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

THE GARDEN OF ALLAH: Special cast—January 9. Very good picture. Pleased all. Nine reels.—E. H. Randall, Liberty theatre, Condon, Ore.—General patronage.

ADAM AND EVIL: Special cast—A snappy little comedy-society drama with just enough spice to put it over, did good business and pleased all. It looked to me as though the Kansas censor board had cut it a little but it did not hurt the picture.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

ROOKIES: Special cast—December 28. This is one of the few real honest to goodness big comedies. If they don't laugh at this one they will never smile again. It will bear a boost in admission and will please all who enjoy real fun. It is better than a Harold Lloyd.—Guy B. Amis, Princess theatre, Lexington, Tenn.—Small town patronage.

THE BIG PARADE—BEN HUR: Special cast—Nothing from me need be said in regard to those two gems as their praises have been sung so long and loud that I need not emphasize the fact that all that has been said was true.—E. C. Silverthorn, Liberty theatre, Harrisville, Mich.—General patronage.

THE BIG PARADE: John Gilbert—Went over fairly well. Some liked it and others did not. It's a good show.—W. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

THE BIG PARADE: Gilbert-Adoree—January 18-19. Owing to bad weather, the fact that every other town in the vicinity had already shown it, and that people here can't afford to pay a fifty cent admission, this masterpiece of the cinema art drew only a fair business. Thirteen reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

BEN HUR: Ramon Novarro—Big picture. Did a record business and did not hear one kick. Twelve reels.—W. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

IN OLD KENTUCKY: Special cast—Pretty good picture of the horse race type of story, this did not do very good business because the stars are unknown to a great extent. Some good comedy by the nigger, though the love making and kissing of the niggers was repulsive to white people. Just a good program picture, not a special as M-G-M calls it.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

IN OLD KENTUCKY: A good production of the old stage play. It is different from what has gone before but very interesting and well done. An innovation in the comedy role are two colored people who might have stepped out of an Octavus Roy Cohen story. However, Queen Bees, a supposedly derby winner is a good solid fat old farm horse. How a director would slip on a small detail like this is beyond me, and then give a closeup of a fifteen hundred pound farm mare for a derby strider. Oh boy, maybe these farm lads did not cop this discrepancy in horse-flesh.—A. E. Hancock, Columbia theatre, Columbia City, Ind.—General patronage.

THE FIRE BRIGADE: Special cast—If this one isn't a special, then I have never showed one. I played it three days before "The Big Parade" and the few who saw both, classed it fully as good and some went farther and said it was better than "The Big Parade."—E. C. Silverthorn, Liberty theatre, Harrisville, Mich.—General patronage.

THE BUGLE CALL: Jackie Coogan—Did better than average business by a little bit though the story is rather weak and slow moving as well as being improbable though I suppose that it is the best they could do for Jackie. Claire Windsor is a real beauty in her part.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

FOREIGN DEVILS: Not so good. Picture well enough done but a Western star should stay where he is advertised, in out-door stuff and not Chinese atmosphere.—A. E. Hancock, Columbia theatre, Columbia City, Ind.—General patronage.

Here Is Something New

The window card has for years been one of the chief advertising assets of the neighborhood showhouse and has held its place among the many methods of advertising used by the local theatre.

This old fashioned card has now been replaced by the more modern

ILLUMINATING FLASHER SIGNS

Every show window within a mile of your theatre is now a prospect for one of these up-to-date flasher signs.

A colored photo of your current production is shown to the best possible advantage.



In addition to the sign, we also supply the special colored photographs covering your present or coming attractions the number depending upon what ever changes you may have in your weekly bill.

Before Contracting For Any Signs Of This Nature Wait Until Our Salesman Has Called And Demonstrated The Advantages Of The Adswin.

Send for booklet

ADSWIN CORPORATION
723 7th Ave. New York

J. C. Jenkins—*His Colyum*

(Continued from page 76)

to forego an anticipated pleasure in the interest of a long suffering community. He still lives. If there is anything in the way of equipment that he doesn't have it is because he has never heard of it. We supposed he'd take us down and show us his cellar hut he never mentioned it. It was different when we called on Phil.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

The other night Bradley played "PEAKS OF DESTINY," and we heard some folks say as they came out of the theatre that they liked it. This isn't surprising when we recall hearing some people say that they like boiled lobster. It all comes back to a question of taste. Our individual taste runs more definitely to mush and milk, that's why we are a very poor critic of pictures. "PEAKS OF DESTINY" has some lovely scenic shots but when we viewed the cast we regretted very much that we ever took this country away from the Red Skins. We don't recall who composed the cast and are not sufficiently interested to inquire, but from the standpoint of entertainment we would prefer to stay at home and take care of the baby when it had the cholera.

The man who wrote the title, like many other title writers, must have had a brainstorm to have embodied so much intelligence in so few words. "PEAKS OF DESTINY" (by its title) ought to pull like a porous plaster on the hired girl. It is said that title writers are born and not made, in which case we aver that the industry is loaded down with too much of the unfinished product, all of which will no doubt go to prove that we don't know a thing about it.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

We were talking with Uncle Leazer Biggs yesterday about having to write this column and we told him that we didn't know what the dickens to say and he said to us, "Well, my hoy, I have always found it a good plan when I haint got nuthin' to say to keep still," and those of you who have had the nerve to follow this column thus far will no doubt agree with Uncle Leazer's theory, but then Uncle Leazer don't know Jay and that he requires so much space to be filled each week in the country's greatest magazine whether we say anything or not.

There is this, however, that is in your favor, if you are unable to glean any intelligent thoughts from this column you can always fall back on "SERVICE TALKS" and get the worth of your money out of each issue, with Gallo's weekly letter thrown in for good measure. Then, too, there is Doug and Murray's "pink tea" gossip that is always worth the money regardless of whether they have been down to "Te Wanny" or not.

You can take it from us and be assured that you are correct that it is no picnic trying to write a column with two healthy grand children trying to make more noise than a riveting machine and having wonderful success at it, while their mother is down at the Moon theatre rehearsing the music for "WHAT PRICE GLORY."

Billy has a hammer and is trying to knock the legs off the radio stand and Joline is hammering the piano and singing "Blue Heaven" while the poodle is trying to get at the Thomas cat perched on the chandelier. It's a great life if you don't get nervous prostration. We've got it.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

We have before us the January 21 issue of "MOVIE AGE," a regional magazine published at Omaha, and desire to compliment the parties responsible for this nifty magazine, for the excellent manner in which it is gotten up. Miss Margaret Foley's name appears as editor and manager and that should be assurance sufficient that the paper is worth the money. We don't recall ever having had the pleasure of meeting Miss Foley but we are going to extend ourself a very cordial invitation to call on her the first time we are in Omaha. Is that all right, Margaret?

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

Marjorie has just turned on the radio and there is a cross-eyed orchestra somewhere playing a selection of cross-legged jazz, and after the agony was over the announcer enlightened his audience with the information that to appreciate that kind of music one had to acquire a taste for it. Yeah, that's true also of ipicac and castor oil. The effect on us in either case is just about the same.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

Last night we saw "WHAT PRICE GLORY" at the Moon theatre and we believe Bradley should be privileged to drive by the Fox studio even in a Ford. We can't make a hox office comparison of this picture because we have no hox office, but comparing it with Vitagraph's "BATTLE CRY OF PEACE," which to our mind was the best picture ever made, we would rate this picture about 97 and 3/10 per cent. We hope our version of this picture agrees with Thomas O. Service, for it always makes us swell up to know that Thomas and we agree in our opinions. The theatre that doesn't play "WHAT PRICE GLORY" stands to lose a lot of prestige as well as dough.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

Unless we change our plans, next week we are going to start for the "Lone Star" state and we hope to get to Goose Creek and call on Thelma for we have a message from Phil that he wants delivered in person. Phil doesn't trust the mails but he does have confidence in us. Thanks Phil.

J. C. JENKINS,
The HERALD-WORLD Man.

FRISCO SALLY LEVY: Sally O'Neil—An unusually good program picture, one reel in technicolor. Poor appeal and worse advertising matter, but if you can get them in they will be pleased.—Guy B. Amis, Princess theatre, Lexington, Tenn.—Small town patronage.

TILLIE THE TOILER: Marion Davies—A pleasing comedy that seemed to please the majority.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

TILLIE THE TOILER: Marion Davies—Our first showing of Miss Davies and must report she took very well. A snappy little picture that pleased.—

E. C. Silverthorn, Liberty theatre, Harrisville, Mich.—General patronage.

THE FRONTIERSMAN: Tim McCoy—Our first showing of Tim McCoy and report that he went over fine and give us a very good picture in this one. This is more than a Western, it is action-history and pleased my crowd.—E. C. Silverthorn, Liberty theatre, Harrisville, Mich.—General patronage.

SLIDE, KELLY, SLIDE: William Haines—My patrons certainly enjoyed this one. Business fair.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

Paramount

THE PIONEER SCOUT: Fred Thomson—75%. January 21. Boys, here's Fred at his best in his first regular Western under the Paramount banner, and he hits the bulls eye again. I consider this picture much better than FBO releases, and it cost me less money. I notice some of you boys have been lamenting the fact he is now releasing through Paramount on account of supposed increase in price, but I bought them for less than I paid for the FBO releases. The wagon race in this picture is a knockout, and so is the fight between Fred and old Tom Wilson (blackface deluxe who has turned villain here) in the final reel. Played without any advertising except slide and lobby photos, and on one of coldest days this winter, drew better than average. More action than Jesse James, and will please Fred's admirers better. Seven reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

THE SPOTLIGHT: Esther Ralston—Esther Ralston is certainly coming fast to the front. Ten Modern Commandments" and "Figures Don't Lie" were excellent and this picture is no exception.—Warren L. Weber, Ellinwood theatre, Ellinwood, Kan.—General patronage.

GET YOUR MAN: Clara Bow—100%. December 29. Not up to Clara's standard, but pleased just the same. Set new house record on account of holidays which means it was going some, because our house record was broken three times during the same week. Thanks, Clara, and hurry up with Red Hair. Six reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

GET YOUR MAN: Clara Bow—65%. January 6-7. Another knockout from Clara. Many liked this as well as "It." Six reels.—J. C. Kennedy, Empress theatre, Akron, Ia.—General patronage.

THE SPOTLIGHT: Esther Ralston—90%. December 30. Very poor indeed. Far below Miss Ralston's standard. Very thin story, and did not please here. Lay off the Russian stuff, Esther, and let's see you as you really are. Six reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

HONEYMOON HATE: Florence Vidor—40%. January 1-2. A fairly good offering. Seemed to please the majority.—J. C. Kennedy, Empress theatre, Akron, Ia.—General patronage.

THE GAY DEFENDER: Richard Dix—98%. December 27. Very entertaining, although thought Dix miscast. Really the story is not worthy of Dix, but everybody seemed pleased, and our house record was also strained. It seems they like Richard in anything, as he has that something. Seven reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

THE ROUGH RIDERS: Special cast—50%. December 22-23. A very good picture. But due to the cold weather and advanced prices did not make anything on it. Have it coming for another run so may be able to do better. Every theatre should run this. Ten reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE ROUGH RIDERS: Special cast—15%. Not the picture that people expected to see, some were disappointed.—A. C. January, Sunset theatre, Dallas, Tex.—General patronage.

FIGURES DON'T LIE: Esther Ralston—50%. January 8-9. Good picture. Miss Ralston looks like a coming bet. However, her leading man, Richard Arlen, put out a terrible bit of over-acting. Six reels.—J. C. Kennedy, Empress theatre, Akron, Ia.—General patronage.

SENIORITA: Bebe Daniels—54%. December 29. The best Bebe Daniels we have had. Action galore in this and filled with comedy. Be sure and run this one. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SENIORITA: Bebe Daniels—Extra good. More comments on it, than any picture this winter.—H. Nokes, Elite theatre, Nixa, Mo.—General patronage.

BARBED WIRE: Pola Negri—60%. January 15-16. More favorable comments of this picture than on "The Big Parade." Really a marvelous production. Eight reels.—J. C. Kennedy, Empress theatre, Akron, Ia.—General patronage.

ROLLED STOCKINGS: Special cast—21%. December 15. A dandy comedy of college with a lot of young men and women and it took fine. Not enough in to pay for film but that was because of the cold weather. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

CASEY AT THE BAT: Special cast—40%. January 15-16. This is a very funny picture. The star does great work and the cast fine.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

TEN MODERN COMMANDMENTS: Special cast. 32%. January 12. Small crowd out to a dandy comedy drama. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

TEN MODERN COMMANDMENTS: Esther Ralston—The folks liked it.—W. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

FIREMAN SAVE MY CHILD: Special cast—15%. A wonderful comedy, had a hard cold spell to fight.—A. C. January, Sunset theatre, Dallas, Tex.—General patronage.

TIME TO LOVE: Raymond Griffith—35%. January 3. We were surprised at this one. Don't like Griffith much but this was pretty good and people said so. Had a lodge banquet and cold weather so didn't have any crowd. Six reels.—Robert K. Yancy, Bonny theatre, Mansfield, Mo.—General patronage.

TIME TO LOVE: Raymond Griffith—Not worth while playing, just a bunch of sappy love scenes, it is supposed to be a comedy, but I could not find it. At that it is a little better than "Rubber Heels" that wonderful piece of cheese that Ed. Wynn made.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

WHIRLWIND OF YOUTH: Lois Moran—35%. January 8. A good picture. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

BLIND ALLEYS: Thomas Meighan—38%. December 25. Just fair. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

BLIND ALLEYS: Thomas Meighan—January 17. This is the best Meighan picture in a long time. Had a rainy night and wouldn't have had any crowd to speak of if we hadn't had a male quartette with it. Passed bills here and in five surrounding towns and got a good crowd in spite of rain, but they came for the quartette. Six reels.—Robert K. Yancy, Bonny theatre, Mansfield, Mo.—General patronage.

TIP TOES: Dorothy Gish—65%. January 10. Good light entertainment. Dorothy sure can dance, and Will Rogers brought some out that never come as a usual thing. Seven reels.—Robert K. Yancy, Bonny theatre, Mansfield, Mo.—General patronage.

THE WAY OF ALL FLESH: Emil Jannings—10%. A wonderful picture, good in anybody's house, had heavy rain and cold to fight which accounts for small percentage.—A. C. January, Sunset theatre, Dallas, Tex.—General patronage.

SPECIAL DELIVERY: Eddie Cantor—65%. December 26-27. If you judge a comedy by the number of laughs it gets this sure is a good one. I notice most of our fellow exhibitors pan it more or less. What do you want? It may be that we are easily pleased as we like the pictures that others knock. Eddie Cantor is fine. Suppose he isn't well known—what does that matter? It rained the second night and kept the people away—otherwise it would have drawn a good crowd. We'll lay this to Henry Ford's slowness in getting his cars on the market. Everybody is walking now. Waiting for the new cars and so of course when it rains they stay at home, rather than walk. Six reels.—Robert K. Yancy, Bonny theatre, Mansfield, Mo.—General patronage.

BEAU SABREUR: Gary Cooper—January 12-13. Business way off on this picture. Personally do not believe it can be compared with "Beau Geste" from entertainment standpoint.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

JESSE JAMES: Fred Thomson—January 16. Fair picture. Would have been better if some of Thomson's stunt stuff had been left out. Not a special. If Thomson will lay off his stunts and do straight acting he will be better off. Eight reels.—E. H. Randall, Liberty theatre, Condon, Ore.—General patronage.

JESSE JAMES: Fred Thomson—January 20-21. What a travesty on the life of the famous bandit. Every one attending thought it was a burlesque and laughed accordingly. It drew good business, by the way. The Slades, James and Fords must have all been members of the old southern aristocracy, judging by their magnificent estates, and their perfectly tailored clothes. Eight reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

DRUMS OF THE DESERT: Warner Baxter—Good Western picture, drew a good crowd and pleased. Six reels.—W. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

ROUGH HOUSE ROSIE: Clara Bow—This picture went over fine. Liked just as well as "It."—W. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

LET IT RAIN: Douglas MacLean—January 17-18. Doug doesn't mean very much at my box office. As all the reports in the Herald were good on this, and in order to have somebody in to laugh at it, I gave 100 passes to school children and they had many a good laugh. A good program picture which will please Doug's fans. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

LET IT RAIN: Douglas MacLean—Satisfied our

Indispensable!

"I take the opportunity to tell you that I found the **HERALD** very useful for my bookings. I am more than pleased with your section, 'What the Picture Did for Me,' particularly the 'Box Office Record,' which you issue twice a year. This 'Box Office Record' is **INDISPENSABLE** for every one dealing in the motion picture line.

"MICHEL L. AMME,
"Beirut, Syria."

small crowd. Several told me "good."—H. Nokes, Elite theatre, Nixa, Mo.—General patronage.

THE MYSTERIOUS RIDER: Jack Holt—Good picture that went over fine.—W. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

THE MYSTERIOUS RIDER: Jack Holt—A very good Western and as usual did not follow the story. Fair business.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

A GENTLEMAN OF PARIS: Adolphe Menjou—January 16-17. A sophisticated comedy-drama. Unsuitable to the class of patrons in this town. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

A GENTLEMAN OF PARIS: Adolphe Menjou—January 10. Good Menjou picture played to average Tuesday and Wednesday house. Seven reels.—E. H. Randall, Liberty theatre, Condon, Ore.—General patronage.

TELL IT TO SWEENEY: Special cast—November 16. Paid too much money. Good comedy. Favorable comments. Seven reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

HOLD THAT LION: Douglas MacLean—I believe this to be the best MacLean we have showed since the "Hottentot" It sure pleased my people, and should not be passed up by any theatre.—E. C. Silverthorn, Liberty theatre, Harrisville, Mich.—General patronage.

A KISS IN A TAXI: Bebe Daniels—Good comedy. Drew just a fair business.—W. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

MANPOWER: Richard Dix—A very good program picture that failed to draw.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

YOU'D BE SURPRISED: Raymond Griffith—December 4. Can't say much for this. Looks like they could find something to build comedies around besides a man's death. Seven reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

Pathe-P D C

PALS IN PARADISE: Special cast—50%. Good Western story of a gold rush in automobiles and mushroom boom with city crooks. Schildkraut and Robson as Pa and Ma Lezinsky portray excellent and funny character parts. Marguerite de la Motte and John Bowers pleasing. Comedy and action not big, but different and very pleasing throughout.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE COUNTRY DOCTOR: Joseph Schildkraut—Good acting, but it is rather sad and inconsistent in story.—W. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

HORSESHOES: Monty Banks—Here is a farce-comedy that is a riot. A lot of exhibitors have passed it up but it really is worth while playing if your crowd likes to laugh. The story is not new and Banks looks like a sap but the action and gags keep moving all through the story.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

THE VOLGA BOATMAN: Special cast—Wonderful. The best picture in months. Boyd's work the best ever. Miss Fair, beautiful and talented. Would like to have another featuring these two. Eleven reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

Tiffany

LOST AT SEA: Huntly Gordon—41%. Can't say much for this. An able cast but the story rather weak. Many came thinking it was a sea story, but were sadly disappointed when they found it was a

sickly love story. Might say it is another one of those mistle pictures that fail to help the exhibitor's pocketbook. Seven reels.—Brown Bros., Hipp theatre, Lewellen, Neb.—Small town patronage.

COLLEGE DAYS: Special cast—24%. Terrible. If this is a sample of the famous "Gems of Tiffany" we will have to go elsewhere for our gems hereafter. Just another plot spoiled by necking parties that are carried to the extreme in every case. Besides giving the people the wrong impression of colleges and college life it disgusts them with movies as a whole. Eight reels.—Brown Bros., Hipp theatre, Lewellen, Neb.—Small town patronage.

United Artists

THE GENERAL: Buster Keaton—26%. Buster Keaton with his usual frozen face expression failed to make the box office click. Largely due to the cold weather the people stayed away. Would rate the picture as pretty weak especially after looking over the contract and seeing "Special" marked under it. And the price we paid is enough to make us say goodby to U. A. Nine reels.—Brown Bros., Hipp theatre, Lewellen, Neb.—Small town patronage.

THE GOLD RUSH: Special cast—The poorest picture ever produced by Charlie Chaplin, it is a shame to charge admission.—Joseph Bender, State theatre, Eureka, S. D.—General patronage.

SPARROWS: Mary Pickford—100%. October 8. While a lot of exhibitors claimed they lost money with this one, I broke house records for attendance, due mostly for the fact that I used this star in "Little Annie Rooney" two weeks previous and they simply could not resist seeing her again. Eight reels.—A. E. Andrews, Opera House theatre, Emporium, Pa.—General patronage.

SPARROWS: Mary Pickford—60%. A real entertaining picture for the children, also a good picture for the grown ups. Had many favorable reports.—A. C. January, Sunset theatre, Dallas, Tex.—General patronage.

DON Q: Douglas Fairbanks—61%. January 14. Pleased nearly all my patrons and they all asked when his next picture would be here. Therefore it's a good indication that they still fall for this star. Eight reels.—A. E. Andrews, Opera House theatre, Emporium, Pa.—General patronage.

MARK OF ZORRO: Douglas Fairbanks—71%. December 31. This picture while old is still a big bet at the box office especially where it was never shown before. Eight reels.—A. E. Andrews, Opera House theatre, Emporium, Pa.—General patronage.

Universal

THE CHINESE PARROT: Marion Nixon—31%. January 11. Just a fair mystery picture. Does not follow the book and some were disappointed. Seven reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

THE CLAW: Special cast—An excellent type of the outdoor picture, well liked by our patrons but many comments that Norman Kerry was not suited for outdoor stories. Seven reels.—M. Mulliha, Capitol theatre, Karachi, India.—General patronage.

CHEATING CHEATERS: Special cast—Not a very successful picture although few of the patrons liked the plot. However, will do as a program picture. Nothing in it. Six reels.—M. Mulliha, Capitol theatre, Karachi, India.—General patronage.

SENSATION SEEKERS: Billie Dove—28%. January 15. Good picture for Sunday on which date we ran it. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE CLAW: Claire Windsor—36%. January 1. Good African story. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

HELD BY THE LAW: Ralph Graves—30%. December 18. A good mystery drama only there was no mystery but it held everyone's attention until the end. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

HELD BY THE LAW: Marguerite De LaMotte—28%. A wonderful crook story, some said it was the best they had seen in many days.—A. C. January, Sunset theatre, Dallas, Tex.—General patronage.

PAINTED PONIES: Hoot Gibson—A good Western and had many favorable comments.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

THE WRONG MR. WRIGHT: Jean Hersholt—January 17. While I did not watch this picture personally had a nice attendance due to amateurs mostly, and they all seemed to be having an enjoyable time watching the antics of Mr. Wright, so

I'll have to report that it pleased. Seven reels.—P. G. Vaughan, Sun theatre, Kansas City Mo.—General patronage.

PAINTING THE TOWN: Special cast—An usually good comedy that got a little extra business.—Ernest Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

BEWARE OF WIDOWS: Laura La Plante—It is a fairly good comedy, pretty much slapstick but it gets the laughs.—W. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

BEWARE OF WIDOWS: Laura La Plante—December 25. Like all Miss La Plante's pictures, this was 100 per cent entertainment. Due to bad weather we had a very small attendance. However, this star never fails to draw. The few who saw this said it was fine. Personally, we do not think it is quite as good as "Her Big Night," but we want to tell you that it is good and should be played by all exhibitors. Washburn is good in this. The houseboat scene in this picture is wonderful, and one wonders how it can be done.—J. S. Landry, Columbia theatre, Morganza, La.—Small town patronage.

Warner Bros.

THE LONE EAGLE: Special cast—30%. January 10. This is a splendid program picture. Satisfied them all.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

BITTER APPLES: Monte Blue—20%. Played on Sunday and Monday pretty bad weather did not do much. Monte was good but his leading lady is so ugly that the boys hooted at her. Give Monte a good looking girl to play with, my patrons like him.—A. C. January, Sunset theatre, Dallas, Tex.—General patronage.

PLEASURE BUYERS: Irene Rich—38%. January 7. Mystery story that is good. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

WHILE LONDON SLEEPS: Rin Tin Tin—50%. December 24. Matinee and night did pretty good. Poorest Rin Tin we have had. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

IRISH HEARTS: May McAvoy—34%. December 31. Good picture. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

IRISH HEARTS: May McAvoy—30%. January 11. This is an extra good program picture. This star never made a poor one.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

TRACKED BY THE POLICE: Rin Tin Tin—70%. January 14. No bigger bet for this town than Rin Tin Tin. He always pulls a big crowd. This picture deals with the Colorado Reclamation and if advertised in the Western states now would mean a lot to them. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE COLLEGE WIDOW: Dolores Costello—January 18-19. While I consider this one of the best of the unlimited number of college pictures we've been flooded, it failed to stir up any excitement in my end of town and I took a neat loss. Dolores Costello is good, but for some reason is not a box office attraction for me. Seven reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

WHAT EVERY GIRL SHOULD KNOW: Patsy Ruth Miller—January 19-20. Due to a beautiful zephyr filled with icicles, not many of the girls ventured out to find out what they ought to know, in addition to what they already know. During its unwinding I was afraid they were never going to find out, but by means of a subtitle near the end of the picture their curiosity was appeased in being advised that they should get married, honor and obey the old meal ticket, and not eat crackers in bed, or something like that. Good program picture. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

SLIGHTLY USED: Special cast—January 14. Had the best Saturday night's business for some weeks on this picture and they seemed to like it, very light comedy drama. Boys there's two of the cutest little flappers in this one you ever cast your optics on. Audrey Ferris is one of them, May McAvoy is not the other one. Seven reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

State Rights

THE VICTORY PARADE: January 12. War film with parade in colors. Good. Rain cut attendance and think the people are too fed up on the war stuff. Seven reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

YOUTH AND ADVENTURE: Richard Talmadge—A very nice action picture of the Wednesday class. Talmadge is a real athlete.

Had good comments appealed to all classes. Six reels.—M. Mulliha, Capitol theatre, Karachi, India.—General patronage.

Serials

CASEY AT THE COAST GUARD: George O'Hara—So much of the first two chapters was taken at night that we don't know what it's all about yet. Hope it gets better soon. Two reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

Short Subjects

EDUCATIONAL

DEAD EASY: A fair comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

MEET THE FOLKS: A good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

MOVE ALONG: Lloyd Hamilton—This seemed to please as well as most of the comedies from this star. However, I cannot see that he is worth anymore than the rest, however, they tack on an extra charge for his stuff. Two reels.—A. E. Andrews, Opera House theatre, Emporium, Pa.—General patronage.

F B O

BILL GRIMM'S PROGRESS: Cooke-Guard—All these Bill Grimm comedies have pleased. Sorry I am almost through with them.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

CHARLIE BOWERS COMEDIES: Rotten, rotten, all of them that I have played.—A. C. January, Sunset theatre, Dallas, Tex.—General patronage.

FIGHTING HEARTS: Alberta Vaughn—Very good series. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

HE COULDN'T HELP IT: Charlie Bowers—Without a doubt the strongest novelty comedy on the market would make a dog laugh, a dog was what it was about. Two reels.—A. E. Andrews, Opera House theatre, Emporium, Pa.—General patronage.

HELENE OF TROY N. Y.: Cooke-Guard—An amusing comedy. One of the "Beauty Parlor" series which have all been fairly good. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

A LIGHTNING SLIDER: "Fighting Hearts." Good. The umpire of the baseball game in this comedy got a lot of laughs every time he appeared on the screen. He's great. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

MICKEY'S BATTLE: Good. These Mickey McGuire comedies are excellent. Two reels.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

MICKEY'S CIRCUS: Mickey McGuire—The best comedy for some time. Better than the "Our Gang" for me. Two reels.—F. R. Meierbachtol, Elysian theatre, Elysian, Minn.—General patronage.

NOTHING DOING: A good novelty comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

OLD TIN SIDES: Alexander Carr—Was about the average of this kind of a comedy—three fat men—some like them, others walk out at the end of the feature. Two reels.—A. E. Andrews, Opera House theatre, Emporium, Pa.—General patronage.

TURKISH HOWLS: Special cast—"Wisecrackers" series goes over about the same as the other series along this same order. For mine I think they are fed up on this combination. Two reels.—A. E. Andrews, Opera House theatre, Emporium, Pa.—General patronage.

METRO-GOLDWYN-MAYER

THE BATTLE OF THE CENTURY: Laurel-Hardy—Plenty good. This pair are making some real laugh getters. "Putting Pants Phillip" was another dandy by the same two comedians. Two reels.—J. C. Kennedy, Empress theatre, Akron, Ia.—General patronage.

PARAMOUNT

SHORT TAIL: Rotten. People walked out and hollered for a comedy.—A. C. January, Sunset theatre, Dallas, Tex.—General patronage.

PATHE

ALL NIGHT LONG: Harry Langdon—Good. Caused lots of mirth.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

ALONG CAME AUNTIE: Glen Tryon—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

BROKE IN CHINA: Ben Turpin—The best comedy we have played in a long time. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

CRAZY LIKE A FOX: Charlie Chase—Not as good as some of his former comedies; did not seem to have the kick. Two reels.—A. E. Andrews, Opera House theatre, Emporium, Pa.—General patronage.

HORACE GREELY, JR.: Harry Langdon—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

LAUGHING LADIES: Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

OLYMPIC GAMES: Our Gang—Another Gang comedy that the kids will go wild about and the older people will enjoy. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

PASS THE DUMPLINGS: A fair comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

RAGGEDY ROSE: Mabel Normand—Good. Although it could have been in two reels. Three reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

A SEA DOG'S TALE: Billy Bevan—Good. Can always count on a Mack Sennett comedy. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SHOULD HUSBANDS PAY: Jimmie Finlayson—Can't say much for Stan Laurel's idea of a comedy although it has a lot of laughs. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SMITH'S VACATION: The Smith Family—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SPANKING BREEZES: Alice Day—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

WHITE WING'S BRIDE: Harry Langdon—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

WILL ROGERS' SERIES: Bought four of these. Have run two. "Hiking in Holland" and "Hiking in Dublin." They are interesting but don't think they draw an extra dime at the box office. One reel.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

TIFFANY

FISHERMAN'S LUCK: This one just an ordinary scenic in Technicolor. Not up to the standard of these serials. One reel.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

MEMORIES: This beautiful little subject properly cued with music to fit the picture will cause more comment and please more people than any short subject you can buy. One reel.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

UNIVERSAL

BUSTER BROWN COMEDIES: These are pretty good, but the dog does all the heavy work. Two reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

MONKEY SHINES: Fairly good short comedy. One reel.—A. G. Witwer, Grand theatre, Rainier, Ore.—General patronage.

OCEAN BRUISES: A good Gump comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SNOOKUM COMEDIES: This kid is really a wonder and acts like an old trouser. Two reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

"Service Talks"

—the authentic guide to forthcoming pictures. T. O. Service knows pictures. His analysis of the new pictures is both entertaining and instructive. Turn to page 61.



THE BOX OFFICE TICKER

A System for Determining the Definite Attraction Values of Motion Pictures

Exhibitors reporting to "What the Picture Did For Me" supply a percentage rating obtained by dividing average daily gross of house record attraction into average daily gross of picture being reported on. When 10 of these percentage ratings on a picture have been received, the

average of these 10 percentage ratings is entered in "The Ticker." Each additional percentage-rating report received on pictures entered is combined with those previously received and the new average thus created is entered.

Ben Hur (MGM).....	96.15%	Behind the Front (Par).....	60.35%	Eagle of the Sea (Par).....	50.69%
The Lost World (FN).....	80.70%	Moulders of Men (FBO).....	60.30%	Outside the Law (U).....	50.60%
No Man's Gold (Fox).....	80.30%	Córporeal Kate (PDC).....	60.07%	The Arizona Streak (FBO).....	50.53%
The Mysterious Rider (Par).....	78.94%	Tramp, Tramp, Tramp (FN).....	60.06%	The Still Alarm (U).....	50.38%
The Iron Horse (Fox).....	78.61%	Clash of the Wolves (WB).....	59.93%	The Wanderer (Par).....	50.36%
Irene (FN).....	76.75%	The Understanding Heart (MGM).....	59.88%	Whispering Wires (Fox).....	50.33%
Chip of the Flying U (U).....	75.60%	The Flaming Forest (MGM).....	59.81%	Hogan's Alley (WB).....	50.25%
Laddie (FBO).....	75.60%	The Masquerade Bandit (FBO).....	59.72%	Mare Nostrom (MGM).....	50.22%
The Great K. & A. Train Robbery (Fox).....	74.80%	The Waning Sex (MGM).....	59.51%	Somewhere in Sonora (FN).....	50.18%
The Cohens and Kellys (U).....	74.75%	The Teaser (U).....	59.50%	Prisoners of the Storm (U).....	50.13%
Rookies (MGM).....	74.57%	Son of His Father (Par).....	59.40%	Bred in Old Kentucky (FBO).....	50.00%
Keeper of the Bees (FBO).....	74.33%	The Fire Brigade (MGM).....	59.10%	You Never Know Women (Par).....	50.00%
The Vanishing American (Par).....	73.95%	The Flaming Frontier (U).....	58.96%	The Brown Derby (FN).....	49.90%
The Winning of Barbara Worth (UA).....	73.65%	That's My Baby (Par).....	58.85%	The Sea Tiger (FN).....	49.90%
The Calgary Stampede (U).....	72.54%	Under Western Skies (U).....	58.83%	Pals in Paradise (PDC).....	49.84%
Tell It to the Marines (MGM).....	72.50%	Desert Valley (Fox).....	58.66%	The Million Dollar Handicap (PDC).....	49.82%
Hills of Kentucky (WB).....	72.46%	The Wilderness Woman (FN).....	58.64%	Tin Gods (Par).....	49.76%
The Last Trail (Fox).....	72.40%	The Denver Dude (U).....	58.43%	The Showoff (Par).....	49.73%
The Phantom of the Opera (U).....	71.90%	Sally of the Sawdust (UA).....	58.41%	One Minute to Play (FBO).....	49.66%
Naughty but Nice (FN).....	71.73%	Wild to Go (FBO).....	58.33%	The Strong Man (FN).....	49.57%
Arizona Sweepstakes (U).....	71.42%	Knockout Riley (Par).....	58.25%	The Seventh Bandit (F).....	49.54%
Tillie the Toiler (MGM).....	71.14%	Sally, Irene and Mary (MGM).....	58.09%	The Blue Eagle (Fox).....	49.42%
The Magic Garden (FBO).....	70.87%	Senorita (Par).....	58.08%	The Ancient Highway (Par).....	49.40%
The Volga Boatman (PDC).....	70.68%	The Texas Streak (U).....	58.07%	Love 'Em and Leave 'Em (Par).....	49.31%
The Gorilla Hunt (FBO).....	70.64%	The Goose Woman (U).....	57.80%	The Runaway Express (U).....	49.25%
The Bat (UA).....	70.40%	Rolling Home (U).....	57.75%	The Ice Flood (U).....	48.66%
Johnny Get Your Hair Cut (MGM).....	69.64%	Paradise (FN).....	57.50%	The Adorable Deceiver (FBO).....	48.63%
The Gentle Cyclone (U).....	68.81%	The Dark Angel (FN).....	57.14%	Faust (MGM).....	48.60%
Ella Cinders (FN).....	68.46%	Private Izzy Murphy (WB).....	57.00%	The Music Master (Fox).....	48.60%
The Sea Beast (WB).....	68.45%	The Eagle (UA).....	56.90%	Whispering Smith (PDC).....	48.55%
Slide, Kelly, Slide (MGM).....	68.22%	The Flying Horseman (Fox).....	56.85%	The Potters (Par).....	48.30%
The Son of the Sheik (UA).....	68.09%	The Temptress (MGM).....	56.73%	Battling Butler (MGM).....	48.16%
Children of Divorce (Par).....	68.00%	Old Clothes (MGM).....	56.69%	Her Honor the Governor (FBO).....	48.11%
Don Mike (FBO).....	67.95%	Mike (MGM).....	56.45%	The New Commandment (FN).....	48.08%
The Man on the Box (WB).....	67.70%	Men of Steel (FN).....	56.36%	New York (Par).....	47.81%
Mr. Wu (MGM).....	67.70%	The Red Mill (MGM).....	56.33%	The Taxi Dancer (MCGM).....	47.40%
It (Par).....	67.42%	Kid Boots (Par).....	56.29%	Wedding Bills (Par).....	47.36%
The Scarlet West (FN).....	67.40%	Man Power (Par).....	56.00%	Desert's Toil (MGM).....	47.33%
The Last Frontier (PDC).....	66.78%	Wild Justice (UA).....	55.86%	Hair Trigger Baxter (FBO).....	47.18%
The Midnight Kiss (Fox).....	66.70%	The Rainmaker (Par).....	55.72%	The Waltz Dream (MGM).....	47.15%
The Four Horsemen (MGM).....	66.50%	Born to the West (Par).....	55.63%	Dancing Mothers (Par).....	46.90%
Flesh and the Devil (MGM).....	66.25%	Vailey of Hell (MGM).....	55.60%	So's Your Old Man (Par).....	46.86%
The Phantom Bullet (U).....	66.23%	For Alimony Only (PDC).....	55.40%	Wet Paint (Par).....	46.81%
The Tough Guy (FBO).....	66.05%	Forlorn River (Par).....	55.31%	There You Are (MGM).....	46.77%
The Black Pirate (UA).....	66.04%	Forever After (FN).....	55.27%	Take It from Me (U).....	46.75%
The Quarterback (Par).....	65.85%	Mantrap (Par).....	55.20%	Paradise for Two (Par).....	46.72%
The Unknown Cavalier (FN).....	65.66%	It Must Be Love (FN).....	55.18%	The Silent Lover (FN).....	46.63%
Tarzan and the Golden Lion (FBO).....	65.56%	The Johnstown Flood (Fox).....	55.08%	The Cat's Pajamas (Par).....	46.25%
Senor Daredevil (FN).....	65.48%	The Unknown Soldier (PDC).....	55.00%	Butterflies in the Rain (U).....	46.18%
The Kid Brother (Par).....	65.33%	What Happened to Jones (U).....	54.88%	Out of the West (FBO).....	46.09%
The Campns Flirt (Par).....	65.29%	The Cowboy Cop (FBO).....	54.76%	Syncoating Sue (FN).....	46.07%
Man of the Forest (Par).....	65.09%	Let It Rain (Par).....	54.65%	The General (UA).....	45.90%
Let's Get Married (Par).....	65.00%	Blind Alleys (Par).....	54.63%	Altars of Desire (MGM).....	45.69%
The Devil Horse (F).....	64.82%	Utstage (MGM).....	54.56%	The Border Sheriff (U).....	45.00%
The Limited Mail (WB).....	64.70%	Hero of the Big Snows (WB).....	53.90%	Just Another Blonde (FN).....	44.91%
Sea Horses (Par).....	64.63%	The Road to Mandalay (MGM).....	53.90%	Fine Manners (Par).....	44.40%
His Secretary (MGM).....	64.50%	Winners of the Wilderness (MGM).....	53.85%	The Marriage Clause (U).....	44.35%
Across the Pacific (WB).....	64.06%	The Silent Rider (U).....	53.75%	Thirty Below Zero (Fox).....	44.30%
For Heaven's Sake (Par).....	64.00%	The Barrier (MGM).....	53.70%	Special Delivery (Par).....	44.08%
Outlaws of Red River (Fox).....	63.90%	Steila Dallas (UA).....	53.54%	The Blind Goddess (Par).....	43.88%
The Night Cry (WB).....	63.90%	Her Father Said No (FBO).....	53.50%	Mismates (FN).....	43.72%
Up in Mabel's Room (PDC).....	63.81%	Sparrows (UA).....	53.47%	The Duchess of Buffalo (FN).....	43.46%
We're in the Navy Now (Par).....	63.70%	Beverly of Graustark (MGM).....	53.40%	A Little Journey (MGM).....	43.46%
Casey at the Bat (Par).....	63.66%	The Runaway (Par).....	53.40%	Fascinating Youth (Par).....	43.35%
Babe Comes Home (FN).....	63.58%	Breed of the Sea (FBO).....	53.23%	The New Klondike (Par).....	43.27%
Desert Gold (Par).....	63.54%	The Family Upstairs (Fox).....	53.08%	The Mystery Club (U).....	43.15%
McFadden's Flats (FN).....	63.58%	Subway Sadie (FN).....	53.04%	Fig Leaves (Fox).....	43.00%
Friseo Sally Levy (MGM).....	63.45%	Whispering Sage (Fox).....	53.00%	Partners Again (UA).....	42.87%
Skinner's Dress Suit (U).....	63.42%	Padlocked (Par).....	52.82%	Bardelys the Magnificent (MGM).....	42.73%
Hands Across the Border (FBO).....	63.40%	The Midnight Sun (U).....	52.77%	Miss Brewster's Millions (Par).....	42.12%
Canyon of Light (Fox).....	63.16%	Sweet Rosie O'Grady (Col).....	52.72%	Ranson's Folly (FN).....	42.00%
The Overland Stage (FN).....	63.08%	Poker Faces (U).....	52.68%	La Boheme (MGM).....	41.95%
Land Beyond the Law (FN).....	63.00%	Miss Nobody (FN).....	52.66%	Midnight Lovers (FN).....	41.85%
The Man in the Saddle (U).....	62.85%	Stepping Along (FN).....	52.66%	The Love Thief (U).....	41.72%
Tin Hats (MGM).....	62.82%	The Return of Peter Grimm (Fox).....	52.66%	Ladies at Play (FN).....	41.61%
Lone Hand Saunders (FBO).....	62.71%	Mother (FBO).....	52.50%	The Canadian (Par).....	41.58%
Brown of Harvard (MGM).....	61.96%	Tom and His Pals (FBO).....	52.40%	Hold That Lion (Par).....	41.54%
Heaven on Earth (MGM).....	61.91%	Kosher Kitty Kelly (FBO).....	52.18%	Blarney (MGM).....	41.38%
White London Sleeps (WB).....	61.91%	California (MGM).....	52.15%	Blonde or Brunette (Par).....	41.30%
Little Annie Rooney (UA).....	61.84%	After Midnight (MGM).....	52.07%	The Old Soak (U).....	41.06%
Three Bad Men (Fox).....	61.69%	Red Hot Leather (U).....	51.18%	The Wise Guy (FN).....	40.92%
A Regular Scout (FBO).....	61.36%	Her Big Night (U).....	51.65%	Diplomacy (Par).....	40.80%
War Paint (MGM).....	61.17%	Prince of Pilsen (PDC).....	51.60%	Kiki (FN).....	40.70%
The Buckaroo Kid (U).....	61.14%	The Palm Beach Girl (Par).....	51.41%	The Ace of Cads (Par).....	40.30%
The Scarlet Letter (MGM).....	61.00%	The Greater Glory (FN).....	51.36%	The Boy Friend (MGM).....	40.20%
Tony Runs Wild (Fox).....	60.94%	Say It Again (Par).....	51.15%	A Kiss in a Taxi (Par).....	40.00%
The Two Gun Man (FBO).....	60.85%	Variety (Par).....	51.11%	Bigger Than Barnums (FBO).....	39.53%
His People (U).....	60.70%	Aioma of the South Seas (Par).....	51.10%	Lovers (MGM).....	39.20%
Orchids and Ermine (FN).....	60.70%	Tumbleweeds (UA).....	51.07%	See You in Jail (FN).....	38.90%
California Straight Ahead (U).....	60.63%	Spangles (U).....	51.00%	Everybody's Acting (Par).....	38.70%
Sweet Daddies (FN).....	60.55%	Stranded in Paris (Par).....	50.95%	Steel Preferred (PDC).....	38.36%
Twinkletoes (FN).....	60.50%	Combat (U).....	50.80%	Held by the Law (U).....	38.31%



CHICAGO PERSONALITIES

By Whit

IN rambling around the row, one is impressed with the number of people talking about poor business. You hear the talk every place you go. It seems that business is better in the country territory than in the city, and that the small houses in Chicago have hit a real slump in business.

There are many reasons offered for the lack of business. Some blame it on election year, others on bad weather and a great many blame it on the theory that Chicago is over-seated. The last reason probably has more foundation than the others.

The opening of a deluxe house with several thousand seats is no longer real news in this city. The opening of a 500 seat house has ceased to be news at all, even to the industry. If you were to make a list of Chicago theatres, it would be out of date before your list could be completed. Theatres are getting as common in this city as saloons used to be. Theatres have been built and more theatres are being built that have no economic right to exist, yet still the building goes on.

"There's just as much business as there ever was, but there are too damn many theatres after that business," is the way one man on the row expressed the situation, and he probably socked the right nail on the head.

There's a lot doing in Chicago this week with this contract committee meeting going on. Many important men in the industry are here and the usual amount of talk, confusion and delay seems to be hovering around the proceedings. But all this is news of national scope so turn to the news pages for enlightenment.

If everybody along the row had a nose for news like Joe Lyon, the writing of these columns would be a snap. Joe picks up news like a vacuum cleaner picks up dirt (whoa! don't jump to the double meaning in this sentence, it's not intended) and when he returns from a week on the road, he fairly bristles with news.

Joe tells me that Roy Fletcher, who runs the Isis theatre at Roseville, Illinois, is driving next month to Hollywood, which makes my story about poor business sound like a false alarm. The Star reporter also met Edgar Churchill of Rariton and E. R. Erickson of Media who both work for Uncle Sam and run picture shows on the side. Churchill runs a mail truck in the daytime and the Opera House at night. Erickson is post master at Media and exhibitor at the Media theatre. At Earlville Joe met Editor Edgett, whose real vocation in life is subscribing to every magazine in the country and his avocation is running the Lyric theatre.

J. S. Abrose, former branch manager of Omaha for United Artists, has been appointed branch manager of the Chicago exchange and C. C. Wallace is district manager for the same territory. Herb Hayman is the new branch manager at Minneapolis.

Tom Gilliam spent the week end in Warsaw, Indiana, visiting his son, Tom, Jr.

Carl Lesserman made a flying round trip to Detroit last week to confer with Branch Manager North. The airplane should prove very popular for busy film executives. Makers of news pictures long since have found the advantage of transporting their canned news

by air mail and are now among the heaviest users of Uncle Sam's flying mailmen.

And speaking of airplanes, Charles Ford of the Daily News Screen Service has just been furnished with a new airplane and his first trip was a 3,600 mile jump to the Pan American Congress at Havana and back. This week he will make another record jump to New York and back. Breakfast in Chicago, lunch in New York and dinner in Chicago is his schedule for the day. If this old world gets much faster, how will we ever find time to sit through a moving picture show?

Pat Garyn of the New York office of National Screen Service was in town last week attending a Central West Sales meeting.

Bill Sweeney showed us a post card from Jack Miller last week. It had a New Orleans post mark and the information that New Orleans was very damp and disagreeable and that the writer was glad to get away. Miller is headed for Havana, and we were always under the impression that Havana was damp, oh! terribly damp.

R. C. White, office manager at First National, was confined to his home last week due to a furuncular disturbance, and now the boys at F. N. have fitted out White's office chair with a rubber cushion.

It is being rumored about the row that one of the boys on the row has invested heavily in a rat trap company, manufacturers of an automatic rat trap. Who knows? Someday men may point to him as the rat trap king.

Every time I go down to Pathe, I spend a few minutes looking at the two small windows on either side of the front door. Those two windows are always fetching and attractive due to the genius and industry of George Pratt. Pratt changes his window displays quite often, and from their appearance, he must spend quite a bit of time and effort on them. These two little windows are darn good salesmen for Pathe, and I'm anxious to see several pictures just because I have seen displays of them in Pratt's windows.

This strikes me as a clever way of selling pictures, and I'm surprised that more of the exchanges do not go into it. There are usually some good displays of stills at Fox and one can always find something to look at in the Universal exchange, but from the appearance of some of the exchanges, they might be selling garden hose for all a stranger could tell.

Accessories are hard to sell to exhibitors, yet how often does one see a display of accessories in film exchanges. Woolworth made millions by putting every article in his stores on display where the public could not only see it but handle it. I wonder if film exchanges could not take a few hints from the five and ten cent stores.

Be that as it may, we want to congratulate George Pratt on his windows.

At 2:30 last Sunday afternoon, the doors of the North Center were once again swung open to the public, and a novelty of the new policy is the girl band, directed by Dorothy Aldrich. The girls will do specialty novel overtures from the pit during the week and will be on the stage with added vaudeville acts on Saturday and Sunday. David Rice will manage the house for the American Bond and Mortgage company.

A new theatre opens Saturday under the management of Lubliner and Trinz. The ad in last Sunday's paper announced it as one of beauty and comfort, in fact, says the ad, no more beautiful theatre can be found. However, the ad did not add that when the 3,000 seats are filled the predominant color scheme will be black. The theatre is located at South Park and 47th. Fess Williams and his 22 Jazz-Joy boys will be a feature of the stage show. The theatre no doubt will prove a focal point for residents of the district reaching from 22nd street south.

Fred Pollock has been added to the sales force of Fox and beginning Monday of last week, he will travel in Illinois. He hails from the New Haven office.

A fine, new baby boy arrived at the home of Tommy Greenwood last Friday.

Mr. and Mrs. Neil Agnew returned last Saturday from a ten days' vacation trip to New Orleans.

The February Jubilee month at FBO is being put over in fine style at the Chicago exchange. Washburn says that practically 95 per cent of the theatres in this district have booked FBO product for showing during the month, and the boys haven't stopped yet.

With this automobile show in progress, we ought to have automobile news in this column next week. If the boys on the row escape the automobile salesmen, they're good. Every place we turn we see an automobile on exhibit. About the only public gathering places in town that don't have cars on exhibit are the street cars and elevateds.

A number of changes have been made at the United Artists theatre recently.

Nellie Revell, who opened the house and has been serving as director of publicity, has resigned and is now back on her beloved Broadway, and T. Landon Burks, formerly with the Monroe, has succeeded Miss Revell.

Max Cooper, who was brought to Chicago by Riesenfeld as house manager, is no longer with the organization, and W. H. Rudolph is now occupying that post.

It is understood that the Saturday midnight matinees being held at the theatre are proving quite popular.

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Send us your next order of Special Trailers—and let us show you what speed and careful attention your order will get. All Trailers shipped same day received.

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Specify prints on Eastman Film—look for the identifying words in the margin—and get the film that always carries quality through to the screen.

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ROCHESTER, N. Y.

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The whole story of SENTRY SAFETY CONTROL is summed up in the old maxim, "an ounce of prevention is worth a pound of cure."

There used to be a reason for fires in projection rooms — ignorance of how to prevent them.

There is no such reason today. It is well-nigh criminally negligent to have even a momentary blaze nowadays.

And always remember, every fire, no matter how slight, contains the threat of a terrible holocaust.

The danger of film fire in a theatre equipped with SENTRY SAFETY CONTROL is zero. Responsibility for patrons' safety, as well as good business sense, dictates its use.

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"KEEP YOUR SHIRT ON!"

no matter if that note is due—
or the family is all down with
colds—or the cashier is leaving
to get married—REMEMBER
THAT IN ONE SEASON
YOU GET FIVE OF THE
BIGGEST PICTURES
EVER MADE: "Ben Hur,"
"The Big Parade," "Love,"
"The Enemy," "The Stu-
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Successful exhibitors of discerning judgment prefer

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- Universals Capitol Atlanta, Ga.
- The Alhambra Garden Sacramento, Calif.
- New Cecilia Theatre Panama City, Pan.
- Loew's Oriental Brooklyn, N.Y.
- Loew's Midland Kansas City, Mo.
- The "Up Town" Kansas City, Ka.
- Tacoma Theatre Tacoma, Wash.
- Universals Rivoli Indianapolis, Ind.
- Hoffman's Strand Hartford Conn.
- The Capitol Theatre New Britain, Conn.
- The 55th St. Cinema New York City, N.Y.
- The Pantages San Francisco, Cal
- The Carolina Greensboro, N.C.
- Saenger's Century Jackson, Miss.
- Saenger's Majestic Skyevport, La.
- Saenger's Marion Clarksdale, Miss.
- Publix-Saenger Theatre Hope, Ark.
- Publix-Saenger National Greensboro, N. C.
- Saenger's Columbia Baton Rouge, La.
- Berkeley Theatre Denver, Colorado
- The Avalon Brooklyn, N.Y.
- The Jefferson Beaumont, Texas
- Aztec Theatre San Antonio, Texas
- Loew's Grand New York City, NY

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January 26

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New York City.

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730 FIFTH AVENUE
NEW YORK, N. Y.
April 28, 1927

The Robert Morton Organ Company,
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October 29, 1926

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We thought you would be glad to know this, and we take this opportunity of congratulating you on building an outstandingly successful theatre organ.

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Pantages Theatre
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DEAR MR. MORTON:
This is the first opportunity I have had since the installation of our new magnificent pipe organ for the very great and beautiful work of our crucifixion scenes was very great indeed. The organ was a veritable revelation that I have never seen equalled. It has never been my fortune to witness that inspiration was fanned into flames by the great group of artists who were working on it in the most wonderful scene that I have ever seen. I am bound with tears in their eyes to witness the first Christmas Carol.

I am indebted to you for your very genuine and kind interest in me and I believe will go far toward making me a more successful man.

With kindest regards and appreciation,
Yours very truly,
Ceil B. DeMille



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☛ Surefire hit in picture houses at popular prices!

Sensational engagements in San Francisco and

other cities, already played, prove this. ☛ The public today wants roaring,

slashing melodrama on lavish scale—and you couldn't get a better one than

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BANCROFT**

**CHARLES
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**ESTHER
RALSTON**

**WALLACE
BEERY**



"OLD IRONSIDES"

A James Cruze Production. By Laurence Stallings,
author of "The Big Parade" and "What Price Glory."
Suggested and adapted by Walter Woods and Harry Carr.

10 GREAT PARAMOUNT SPECIALS FOR 1928

HAROLD LLOYD in "SPEEDY"*
"BEAU SABREUR"
"GENTLEMEN PREFER BLONDES"
"OLD IRONSIDES"
"THE LAST COMMAND" (Jannings)
"TILLIE'S PUNCTURED ROMANCE"
"LEGION OF THE CONDEMNED"
"BEHIND THE GERMAN LINES"
"STREET OF SIN" (Jannings)
"KIT CARSON" (Fred Thomson)

* Prod. by Harold Lloyd Corp. Paramount Release



¶ Emil Jannings in "The Last Command" smashes long-run Rialto record first week by more than \$2000. ¶ 1928 is

PARAMOUNT

The Whole  Show!

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A great
 stage success
 now a great screen
 triumph - with a
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JOSEPH M. SCHENCK *presents*

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"DRESS PARADE"

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Screen play by Douglas Z. Doty, from the story by Major Robert Glassburn, Major Alexander Chilton and Herbert David Walter

A DONALD CRISP PRODUCTION

DeMILLE
STUDIO PRODUCTION



James Cruze PRESENTS

WILLIAM BOYD IN "The Night Flyer"



WILLIAM BOYD

with JOBYNA RALSTON
Adaptation and continuity by Walter Woods
From "Held for Orders" by Frank Hamilton Spearman
Directed by WALTER LANG Produced by James Cruze, Inc.

PATHE PRESENTS

"The LEOPARD LADY" WITH *Jacqueline Logan*



JACQUELINE LOGAN

ALAN HALE and ROBERT ARMSTRONG
Adapted by Beulah Marie Dix, from the story by Edward Childs Carpenter
Supervised by Bertram Millhauser
Directed by RUPERT JULIAN DeMILLE STUDIO PRODUCTION

PATHE PRESENTS

ROD LA ROCQUE IN "Stand and Deliver"



ROD LA ROCQUE

with LUPE VELEZ and WARNER OLAND
Directed by DONALD CRISP
By Sada Cowan Ralph Block, Associate Producer
DeMILLE STUDIO PRODUCTION

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with PHYLLIS HAVER, Victor Varconi,
Virginia Bradford, Robert Edeson, Julia Faye,
May Robson and T. Roy Barnes
Adapted by Lenore J. Coffee, from the play by Maurine Watkins
Produced upon the stage by Sam H. Harris
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DeMILLE STUDIO PRODUCTION



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Anna Karenina Lyof N. Tolstoi
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With **RAMON NOVARRO**, **BETTY BRONKHORST**, **MAY MAVOR**, **FRANCIS X. BURNETT**, **CHARLES CLARY**

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Pipe smokers: We match this against them all. Regardless

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Starring **JOHN GILBERT** With **RENEE ADOREE**

A Metro-Goldwyn-Mayer Production

Goodness and Truthfulness always prevail

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Lillian Gish in **THE ENEMY**

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The Generals All Around Cleaner

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The more you try other brands - the better you'll like

NOVARRO in **STUDENT PRINCE**

Starring **RAMON NOVARRO** and **THOMA**

An Ernst Lubitsch Production
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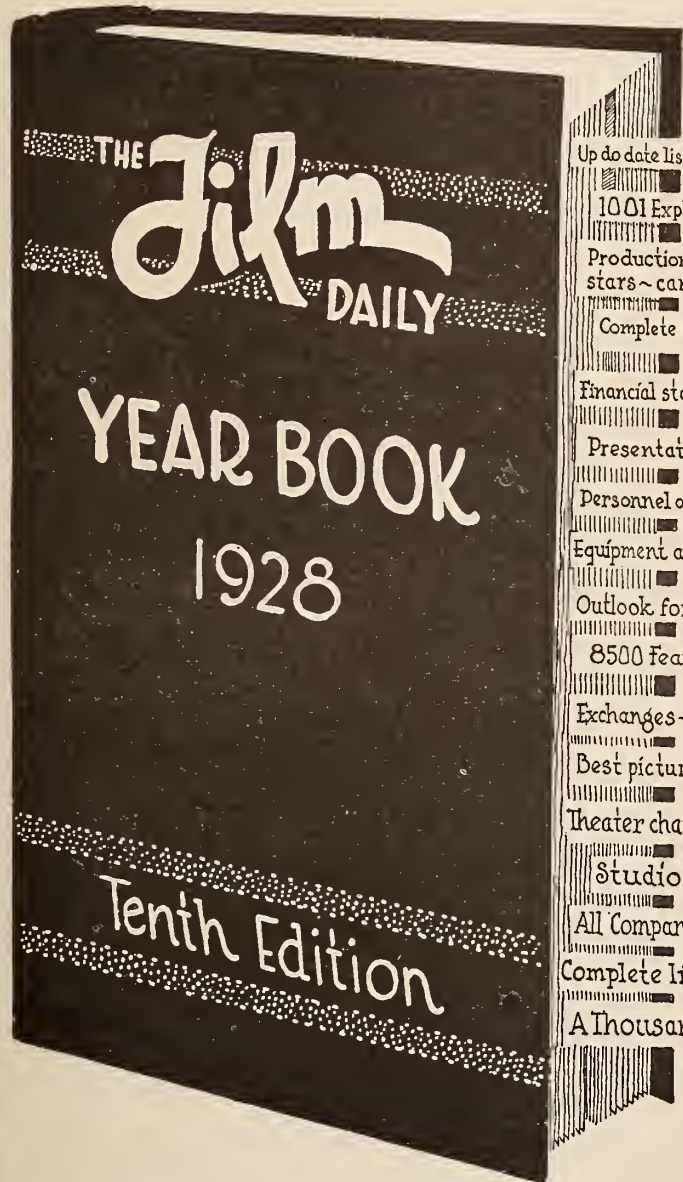
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INTERESTING to every individual in the motion picture industry is the publishing this week by the Audit Bureau of Circulations of the auditor's report on the circulations of Exhibitors Herald and of Moving Picture World for the twelve months ending December 31, 1927.

To the advertiser, it is an accounting of the stewardship of these two publications, which accepted his money for advertising space during the year of 1927. It is a confirmation of the judgment of the space buyer. It is an assurance of value for money spent in the past and a guarantee of value for money to be spent in the future.

To the reader, it is proof that advertising has been sold by these publications on merit.

To the statistician, these statements are vitally interesting. They demonstrate beyond doubt that in the merger of Exhibitors Herald and Moving Picture World, the motion picture industry has been given complete coverage in one medium—and this at a cost far below the figure at which complete coverage is available in any other business field of comparable size.

These statements are now available and will be furnished without charge upon application. Address, Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

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picture field*

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"This boy
**LUPINO
 LANE**
 is certainly
*stepping
 along*"

"Sword Points"
 Great Burlesque

This boy Lupino Lane is certainly stepping along at a great comedy pace. Here he puts over one of the neatest laugh numbers it has been our pleasure to see for many months. He can kid anything to a frazzle, and do it to a syn-copation of chortles, gurgles and honest t'gawd laughs. The plot is clever—oh, yes, this one has a plot. Lupino outdoes himself on some great comedy gags, and it is in the bag with the laughs all counted before you book it.—*Film Daily*.

Educational sure has a comedy winner in this Englishman. Lupino never seems to exhaust his bag of tricks. In "Sword Points" he doesn't rely entirely on his own resources, for he has a story that is made to order for his particular brand of humor. It offers him every opportunity to do the things he is best suited for and he doesn't overlook a single bet. This rib-tickler is a "natural."—*Exhibitors Daily Review*.

A Lupino Lane comedy that burlesques sword play, swashbuckling and the lace and velvet dramas. It is splendidly done, is beautiful and funny by turns, and is first class, compelling entertainment.—*Arthur James in Motion Pictures Today*.



STEPPING along! And at what a pace! Lupino Lane's current series of satirical comedies has definitely established him as the foremost comedian in the Short Features field. In fact, no other comedy star in pictures has made such remarkable progress in the last year.

"MONTY OF THE MOUNTED," "A HALF-PINT HERO," "SOME SCOUT," "HELLO, SAILOR"—every one has been an outstanding comedy success. And now Lane has made one that tops his finest! If you're interested in the best work being done in short comedies today, you can't afford to miss

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Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President.

Watch Picture
History in
the Making
in the
"Daily Noose"

The DAILY NOOSE



No. 3

NEWS OF "THE NOOSE" IN ITS CLIMB TO FAME

CHICAGO STANDOUT; BALABAN THRILLED!

CHICAGO, Jan. 24th — Following its sensational Hartford, Connecticut premiere, "THE NOOSE" gave a second and even more remarkable box-office performance at its opening here yesterday at the Chicago, famous Balaban and Katz house.

At the close of the first day's run Max Balaban shot the following wire to Ned Depinet, First National's sales manager:

"Richard Barthelmess in 'Noose' doing sensational business. House completely filled by noon. Public and critics acclaim this Barthelmess' greatest picture for all time. Barthelmess' great success in 'Noose,' and 'Patent Leather Kid' should establish him as one of greatest male stars in pictures!"

The Chicago opened its doors at 11 A.M. and was standing them out by 12:20!



STAR CAST supporting Richard Barthelmess in his third successive box-office sensation includes Montague Love, Alice Joyce and Lina Basquette.

RICHARD A. ROWLAND Presents

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by WILLARD MACK and H. H. VAN LOAN
A JOHN FRANCIS DILLON Production
Produced by HENRY HOBART

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Film Trade
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Chicago

IN THIS ISSUE —

Contract body adjourns for week; Exhibitors remain in session; Many big problems await full committee when sessions are resumed in Chicago February 15; Agreements already reached will eliminate a number of sources of difficulties, says official statement — Fox deal for purchase of Finkelstein & Ruben theatre circuit is reported set, with details completed; Gives Fox 50 per cent of stock of First National and control near at hand.

COMPLETE INDEX TO CONTENTS

NEWS

Exhibitors in New York state plan to concentrate exploitation on attracting women patrons as chief B. O. assets.

New theatres will rise on sites of two destroyed in Fall River fire—Two bombing attempts are investigated.

Hearings on Brookhart bill are expected to open soon; Exhibitors join exchange managers in opposing measure.

ADVERTISEMENTS

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Other Publications: THE CHICAGOAN and POLO, class journals; and the following motion picture trade publications published as supplements to EXHIBITORS HERALD and MOVING PICTURE WORLD: BETTER THEATRES, every fourth week, and THE BOX OFFICE RECORD & EQUIPMENT INDEX, semi-annual.

WHOLE VOL. 90, No. 6 (VOL. 32, No. 9) FEBRUARY 11, 1928

The Brookhart Bill

IF the motion picture industry cannot assume an united front against attack and interference from without, then it is headed for a troublesome future which, under conceivable circumstances, might even become acute enough to render the business a dangerous if not a disastrous one.

This presents a situation which demands the thoughtful consideration of every person who has an investment of money or time in the picture business.

The Brookhart Bill represents a type of interference from without.

It is all very well to say that when things become as bad as they are represented to be in certain quarters, outside interference is a lesser evil and therefore should be welcomed. But political interference with a business is a cancerous thing and there is no one to say how far it will go once it has started.

We are not prepared to say that the Brookhart Bill, in so far as the face value of its objectives are concerned, might not accomplish a great deal of good. In fact, the measure contemplates adjustment of certain matters upon which weighty opinion in the trade insists that there must be adjustment. But even were the trade in absolute accord with the provisions of this Bill, or any other measure standing under similar auspices, we would still say that federal legislation on the internal problems of the business is not the right road to sound and lasting accomplishment.

We are now hearing a great deal of argument concerning the merits and the demerits of the Brookhart Bill. In some places the record of the Hon. Smith W. Brookhart, and his leaning toward legislative panaceas, practically forecloses deliberate and thoughtful consideration of the measure affecting the motion picture business which he has introduced in Congress. Again we find the Bill being bitterly denounced as a measure which would upset the orderly processes of the business; which would invite if not establish government control; which would over-burden the producer with sales expense to the disadvantage of himself and his customers; which would seriously em-

barrass producers in their present system of financing production and which would set the industry years back economically.

Again, we find the measure being enthusiastically campaigned for as a promise of salvation which would solve many of the most difficult problems of the business and would create a new and more prosperous day for many who have for years been playing the under-dog role.

We do not believe that anyone will attempt to acclaim the Brookhart Bill as an ideal piece of legislation. In keeping with practically every other piece of legislation, either proposed or enacted, it may be said to have its advantages and its disadvantages.

But were this industry to plunge so deeply into a consideration of the merits and the demerits of the Brookhart Bill as to have blanked out of its vision the great broad question involved—namely, outside interference in the internal problems of the business—then, we believe, a most hazardous mistake would be committed. And that, from all present indications, is just what is taking place in several quarters in the trade.

We are preaching no gospel of "let well enough alone." In fact, we feel that in the case of several thousand theatres, representing a huge aggregate investment, existing conditions cannot at all be fairly described as "well enough." Relief from various unsound and uneconomic practices which are now being carried on not only should be afforded but must be afforded, and it may yet prove true that the necessary relief can only be obtained by resorting to having some outside authority club certain stubborn and unyielding forces into line.

But we trust there will be no misunderstanding now—which may not be susceptible to correction later on—on just what is involved in welcoming outside interference into action relative to the internal problems of the business.

* * *

Chicago Conference

THUS far it is impossible to forecast the outcome of the contract convention now in session in Chicago. Conflicting interests are battling for individual advantage and there is no definite indication now available as to whether a conciliatory spirit will rule sufficiently to lead to final conclusions which will be reasonably acceptable to all concerned.

The outcome of this convention will, of course, have a very definite influence on the future course of the Brookhart Bill. The convention should do much to establish whether at this time the highly desirable objective of freedom from outside interference can be maintained. If a conciliatory attitude is maintained by all parties, and if all parties hold themselves willing to offer and accept concessions, the convention will be a demonstration of the further possibilities of round-the-table conference.

Regardless of the degree of satisfaction or dissatisfaction entertained by all parties concerned at the conclusion of the conference there will, of course, be presented to the exhibitors a new contract form concerning which he will have no immediate choice. If the form should prove unacceptable to the majority of exhibitors then the legislation now pending at Washington will assume new and greater significance than it now enjoys.

At the outset of the Chicago conference there appeared to be a disposition to make it a star chamber session as far as the trade press is concerned. This was not a promising start to make. The nature of the work before the various representatives naturally called for executive or closed sessions but this does not lessen the necessity that the trade press should be kept regularly and intelligently advised as to what is taking place. Failure to do this is risking the chance of a misinformed public opinion in the trade, militating against the success of the conference.

Contract Body Adjourns for Week; Exhibitors Still Meeting

Distributor Unit Goes East for Breathing Spell



R. H. Cochrane



Gabriel Hess



Ned Depinet



Felix Feist



Phil Reisman



J. I. Schnitzer

Brennan Is in Line as Treasurer of Stanley

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 7.—It is generally assumed that James Brennan, who has been serving as assistant treasurer and comptroller of the Stanley Company of America, and is now acting treasurer, will be named to succeed Irving D. Rossheim as treasurer. Rossheim was recently made president of the company.

Ted McNamara Dead

(Special to Exhibitors Herald and Moving Picture World)

VENTURA, CAL., Feb. 7.—Ted McNamara, screen star of "What Price Glory," "The Gay Retreat," and other Fox comedies, died February 3 at his home here. Death was brought about by pneumonia following a month's illness.

Many Big Problems Await Resumed Sessions Feb. 15

Agreements Already Reached Will Eliminate a Number of Sources of Difficulties, Says Statement

By JAY M. SHRECK

The committee appointed following the Federal Trade Practice conference in New York to write a new uniform contract adjourned Monday night until February 15 with many important matters still to be settled after seven days of continuous conference at the Congress hotel, Chicago. The sessions will be resumed at the Congress.

Many Solutions Already Reached

Agreements already reached will eliminate many sources of difficulties over the contract and both exhibitors and distributors have been advised of the other side's complaints and problems, according to an official statement issued after adjournment.

The official statement follows in full:

"After spending seven consecutive days and nights in conference at the Congress hotel in an attempt to agree upon the terms of a uniform contract under which moving pictures will be leased and rented in the United States, the National Joint Contract Committee appointed for that purpose adjourned today until February 15.

"The chairman of the exhibitors' division, Mr. R. F. Woodhull, and the chairman of the distributors' division, Mr. R. H. Cochrane, announced that while agreements have been reached which, it is hoped, will do away with many of the erstwhile sources of contractual trouble between the two branches of the motion picture industry, there are still many knotty problems to be solved. The conferences of the past week have enlightened each side as to the other side's difficulties and complaints.

"During the eight-day recess the exhibitor members of the committee will remain in session while the distributor members will return to New York.

"The committee representative of the unaffiliated exhibitors is Ben Berinstein, R. R. Biechle and H. A. Cole, who took the place of Nathan Yamins. H. M. Richey, secretary.

"Representing the affiliated exhibitors, E. A. Schiller and Fred Desburg.

"Representing the distributors, Felix F. Feist, Phil Reisman, Ned E. Depinet and

Joseph I. Schnitzer, alternate. G. L. Hess, Secretary."

Exhibitors not members of the committee began leaving for their homes as early as Wednesday, February 1, the day after the committee had gone into executive session, following the early adjournment of the open forum. It had been the expressed plan of these non-member exhibitors from all parts of the country to meet forenoons and review the work of the committee of the preceding afternoon and make recommendations for the next session.

The committee chose, however, to meet in the forenoons as well, and after Woodhull had made a short talk to the waiting exhibitors on Wednesday morning the latter decided to drop their sessions.

One state leader of exhibitors remarked last week that the new terms offered by the distributors were of such a nature that the unaffiliated theatre owners would be better off with the contract as it stood before the meeting began.

Little for Seventh Arbitrator

In lobby comment during the sessions it had been freely predicted by exhibitors outside the committee that decision on practically every important clause and on at least 75 per cent of the entire contract would necessitate the services of a seventh arbitrator. This arbitrator, according to the agreement at the Federal Trade Practice conference, would be appointed by the chief justice of the United States supreme court.

One committee member stated late Saturday, however, that agreement had been reached, in principle, on practically all clauses, except block booking and arbitration.

Subsequent developments indicated, however, that a complete new contract would be written by the committee and that if the services of a seventh arbitrator should be required it would be to settle only a few points.

Speculation Varies

One report in the lobby was that the block booking problem would not come up in committee at all, that the distributors held it was a matter for the individual theatre and the exchange. That report, however, was not given much credence.

On arbitration, too, there was varied speculation as to what the committee might accomplish. While exhibitors in general at the conference agreed that arbitration had accomplished much good, the compulsory phase of the system came in for some criticism.

School Buys Theatre And That Is That

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, Feb. 7.—Here's a new one. A high school has bought a motion picture theatre. The transaction took place last week at Wells, N. Y., where the school took over the Wells theatre, owned and operated by George Babcock. The Albany Film Board of Trade received notice of the change. Just how the school plans to operate the theatre, who will do the booking, who will take the tickets, and who will look after the many minor details, isn't explained in the communication that was sent on to Albany.

BROADWAY

NEW YORK.—Harvey Day, back from a three weeks' trip to the hinterland, says the Big Town hasn't changed much in his absence. . . . *Jimmy Cruze*, supposed to have broken with Pathe, is supposed to be here this week and supposed to sign on with F.B.O. . . . *Joe Schenck* has signed up for another million dollars worth of insurance, and no one has noticed *Artie Stebbins* weeping over the report. . . . *Harry Raff*, after a long and arduous search for feminine pulchritude for M-G-M pictures, has gone back to the Coast to continue the hunt. . . . *Sam Katz*, who has been on the sick list, has gone to Palm Beach for two weeks to recuperate. . . . *Nellie Revell*, who recently checked out on her United Artists theatre job in Chicago, is expected back in New York this week, with a strong hunch to stay in big cities. . . . *Rudy Sanders*, high gun of Brooklyn theatre owners, has invited his entire Sunday School class to the opening of the fine new Sanders theatre next Saturday night. . . . *Winfield Sheehan*, haler and heartier than usual, arrived last week from the Coast with another big Fox picture. . . . *Walter Wanger* is taking a vacation in Europe, and, according to Broadway rumor, will not be with Famous Players-Lasky when he returns. . . . *Jerry Beatty*, who has been making his presence felt in several ways since joining up with First National, is to leave for the Coast soon. . . . *Dave Weshner*, one of our best young exploitation and publicity men, has moved over to Jersey and joined the Stanley-Fabian company. . . . *Elmer Harris*, Columbia's new scenario editor, is in New York to buy stories. . . . *Sam Goldwyn* is expected to arrive in New York next week for a short stay before going abroad for a vacation. . . . *Al. Boyd*, one of the Stanley heavyweights, has gone to Hot Springs, Ark., for five weeks and there are rumors that he has resigned. . . . *Robert Kane* will reach New York this week, and is expected to decide to make his next picture at Cosmopolitan studio. . . . *Charlie Pettijohn* did not go to Chicago for the contract revision meeting, *Gabe Hess* representing the Hays organization. . . . *J. R. Saul*, prominent San Francisco theatre broker, stopped over in New York last week on his way to Europe. . . . *Abe Carlos* is expected in New York this week with a print of "Black Butterflies," the first picture of his new producing company. . . . *Ace Berry*, general manager of Robert Lieber's Circle theatres, is in New York, and says the big town hasn't got a thing on Indianapolis except bigger buildings, more people and *Mayor Jimmy Walker*. . . . *Arthur Kelly*, of United Artists, is vacationing in Bermuda. . . . *J. R. Wilson*, salesmanager of Educational, is back after a three weeks' trip over the exchanges. . . . *John Barry*, according to Paramount official notice, will conduct another theatre managers' training school in the spring. . . . *Alex Moss*, of Columbia, gets his picture in the paper, and really he's a right good looking guy. . . . *Eddie Carewe* is in New York for a stay of several weeks, and with him is the ubiquitous and gregarious *Harry Wilson*. . . . *Harry Reichenbach* was laid up several days last week with neuritis in his bridge dealing arm.

—SPARGO.

Theatre Robbed of \$1,110

(Special to Exhibitors Herald and Moving Picture World)

ENID, Okla., Feb. 7.—The Aztec theatre at Enid, Okla., was robbed of \$1,110 Sunday night, the loot being taken from a safe. The theatre was opened only a week ago.

"Camera!"—at the Contract Parley



ABOVE — (left to right) Nate Friedberg and Fred J. Herrington, Pittsburgh exhibitors; P. J. Wood, manager, Ohio M. P. T. O.; and Fred Pickrel, Ponca City, Okla., owner.



RIGHT—J. J. Harwood of the Cleveland Exhibitors Association, and Mrs. Harwood.

BELOW — Talking "It" over: (left to right) Frank J. Rembusch, head of the Indiana M. P. T. O.; Max Goosman, sales manager of Ufa; T. E. Mortensen of "Greater Amusements," Minneapolis; and G. R. Morrissey, Robbinsdale, Minn., exhibitor.



Swapping ideas: (left to right) G. A. Gifford, Chicago; W. A. Steffes, president of the Northwest M. P. T. O.; Nathan Friedberg, Pittsburgh; and Oliver Rowe, St. Paul.

Brookhart Hearings Open Soon

Edward Peter, Former M.P.T.O.A. Treasurer Dies in Birmingham

(Special to Exhibitors Herald and Moving Picture World)

BIRMINGHAM, Feb. 7.—Edward T. Peter, at one time a prominent factor in Texas exhibitor organizations and subsequently treasurer of the Motion Picture Theatre Owners of America, died here suddenly Wednesday of heart failure. Mr. Peter was apparently in good health when he was stricken. Death followed within a few minutes. He was 64 years old.

Mr. Peter came to Birmingham a little more than a year ago from Florida where he has been engaged in real estate. Shortly after his arrival here he became interested in the possibilities of a motion picture studio which would provide facilities for major producers desiring to film stories against authentic backgrounds dealing with the coal, iron and steel industries. He formed the Alabama Motion Picture Company and had made plans for a big studio and sub-division. He was one of the organizers of the Motion Picture Theatre Owners of American at the inception of that national exhibitor body.

Maryland Blue Nose Law Gets Black Eye in Test Case on Sunday Shows

(Special to Exhibitors Herald and Moving Picture World)

BALTIMORE, Feb. 7.—A test case against Maryland blue laws appeared to be victorious last week when the grand jury dismissed charges against John G. Callan, member of the legislature, for operating a moving picture show on Sunday.

Callan, who had previously made an unsuccessful fight in the legislature to amend the laws, rented a theatre, and sold programs rather than tickets to the picture show he announced for Sunday night. Callan, the doorkeeper and the operator were arrested. They asked a jury trial and the case was taken before the grand jury.

H. M. Addison Elected President of Buffalo Theatre Managers' Body

(Special to Exhibitors Herald and Moving Picture World)

BUFFALO, N. Y., Feb. 7.—H. M. Addison, managing director of the Great Lakes theatre, last Friday was elected president of the Buffalo Theatre Managers' association, at the annual meeting. He succeeds Al Beckerich, former manager of Loew's theatre, who recently resigned from theatrical business.

William E. Saxton of Loew's theatre was chosen vice-president and William W. Bradley of the Elmwood theatre was named secretary-treasurer.

Cohen Adds 21 Years to Lease on Bronx Theatre

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 7.—Sidney Cohen has leased the Bronx Strand theatre and the adjoining open-air theatre at 827-829 Westchester avenue for an additional 21 years over the lease which expires in 1930. The present theatre will soon be modernized and the seating capacity increased to 2,500 seats.

Heated Sessions Awaited; Exhibitors Taking Sides

Theatre Owners Join Exchangemen in Signing Albany Board Petition Opposing Measure

Hearings on the Brookhart bill to prohibit block booking are expected to start soon, according to dispatches from Washington, and leaders in the industry are looking forward to some heated sessions when opponents of the measure and its champions lock horns before the legislative committee.

Sign Petition Opposing Measure

One outstanding event of the week was that New York state theatre owners are joining with exchange managers in signing a petition protesting against the Brookhart measure as inimical to the interests of the small exhibitor.

Following are some of the statements of exhibitors from various sections to correspondents of EXHIBITORS HERALD AND MOVING PICTURE WORLD:

Nate Frudenfelt, manager, Capitol theatre, Des Moines—

"The Brookhart bill is silly, as I see it. Motion picture industries are private concerns which should not, by any means, come under government control. The Brookhart bill as proposed, although I hope it will never be passed, may be a blessing in disguise at this time. It may cause enough agitation among producers so that they will attempt to work out a solution of the problem without this interference from Washington. Now if they want to investigate something, why not take the telephone and telegraph companies and the radio corporations? There would be a real job. If I fail to pay my telephone bill by a certain date, I pay the extra 25-cent fee. If I have any dispute of any kind with the company I stand a chance of having my telephone removed. Nobody seems agitated about that except the subscribers.

I believe that the motion picture producers will realize that they can't burden the exhibitor with a complete line of their wares. Just as any merchant must have variety in his merchandise, so must the exhibitor have variety to offer his buying public. The producers will straighten out the situation without government control.

*Compulsory arbitration is all right. Film men are thus their own attorneys, protecting their interests from any abuse which an exhibitor might happen to try to put over. If the exhibitors live up to their contracts they will not be bothered by the arbitration boards.

Jesse Day, manager, Des Moines theatre, Des Moines—

Away back in 1915, when I first became affiliated with the motion picture business, the block booking scheme was a very different proposition from what it is now. We

booked the pictures and took the good and the poor as they came and changed pictures every day of the week. I am not now directly in touch with the booking end of the business. If I were managing a small independent theatre, however, I would certainly be concerned with the block booking system as it is alleged to operate. Compulsory arbitration, I'm sure, would not be a satisfactory procedure under such conditions.

Samuel Carver, manager, Liberty theatre, Kansas City—

If the contract committee conference in Chicago succeeds in bringing about at least a preliminary movement which actually will do away with block booking I will say that it is the greatest movement ever to occur in the motion picture industry.

There is no use in exhibitors being forced to abide by the dictations of distributors forever. Block booking is one reason why there are so many deplorable pictures being shown today. They are crammed down the throats of exhibitors, like it or not.

Imagine a producer dictating playdates to a showman, regardless of local conditions. Not even my dentist, doctor or wife dictates dates to me. Why should the producer?

Adolph Eisner, manager, New Gillis theatre, Kansas City—

I am of the firm opinion that at last there has been called a meeting which actually will be productive of a great benefit to the screen industry. At least, that is the way it looks to me.

If block booking were abolished, does it mean that individual pictures would cost the exhibitor more? It is to laugh. If the goose has its neck severed, do the eggs continue to be laid?

The exhibitor is just as important, if not more so, to the producer as the producer is

(Continued on page 43)

Brisbane Attacks Brookhart Measure In Appeal Against U. S. Interference

"Our lawmakers should encourage the efficiency and large scale business of American movie concerns instead of seeking to interfere with that business," Arthur Brisbane, editorial writer for the Hearst newspapers, said this week.

"The motto today in industry and commerce is, 'The bigger the better.' Let the little man work for the big man, giving faithful service for good pay, until he finds his chance to become one of the big men."

Film Exports Grow to Highest Mark Since Record of 1919

Increase of 11,367,812 Linear Feet Over 1926 Is Registered—
Every Section of World Except Canada Expands
Consumption of American Pictures

[Special from Department of Commerce]

WASHINGTON, Feb. 7.—Increase of 11,367,812 linear feet in exports of motion pictures over 1926 was registered last year, or a total of 231,995,018 feet of positive and negative film as against 220,627,206 in the preceding twelve months. The 1927 figure represents the largest exportation since the inflation year of 1919 with its 273,000,000 feet.

Gain in All Sections Except Canada

Exports of positives in 1927 amounted to 222,546,067 feet with a declared value of \$5,775,730, as against 214,026,620 feet valued at \$6,395,923 in 1926. Negatives totaled 9,448,951 feet valued at \$1,455,519, as against 6,600,586 at \$1,334,960 in 1926.

Every section of the world, except Canada, has increased its consumption of American motion pictures.

Latin America still continues to be our largest market in quantity. For the past year, 82,822,376 feet of pictures were exported to that part of the world, as against 73,592,660 in 1926. Europe continues as second largest consumer, importing 69,512,789 feet in 1927, as against 63,128,710 in 1926, but as a revenue producing market it is by far our best. Facilities in European countries to print positives from negative film account for this.

Next comes the Far East, with an increase of 3,000,000 feet over 1926. In 1927 there was exported 58,827,613 feet, as against 55,407,018 in 1926.

Canada Shows Decline

Canada shows a decline of a little over 10,000,000 feet. Canada during 1927 imported 10,920,724 feet, as against 20,985,072 in 1926. This does not, however, mean there are not as many American motion pictures being shown in Canada as in former years. It is understood that a number of American companies have established their own laboratories in Canada and are sending negatives over the border to have positives printed for use in that country.

Africa for 1927 imported 3,882,836 feet, as compared with 3,390,344 in 1926. Other countries account for the remaining 6,028,680 feet, as against the 4,123,402 imported in 1926.

With regards to individual markets, Australia still leads in quantity. During 1927, there were 27,017,656 feet shipped to the Antipodes, as against 26,188,320 feet in 1926.

Argentina, third in 1926, has moved up to second, supplanting Canada, which has dropped to fifth.

The Argentine for 1927 imported 23,730,723 feet, as against 20,922,708 in 1926.

Brazil has also bettered its position by importing

15,921,565, as against the 13,947,118 in 1926, and now is third.

The United Kingdom has advanced to our fourth market from a quantity standpoint but as a revenue producer it still continues to be our best leading market. The footage exported to the United Kingdom shows but a slight increase for 1927, with 13,806,498 feet exported as against 13,423,079 in 1926.

Canada, our fifth market, is followed by Germany, which for 1927 received 10,121,220 feet as against 7,134,739 in 1926.

Mexico, as our seventh market, maintains the same position held in 1926. For 1927 there was exported to our neighbor of the South 9,336,083 feet of American films as against the 9,274,404 feet exported in 1926. Our eighth market is the British West Indies, Bermudas included, which for the first time has entered the charmed circle of the first ten. In 1927 these islands imported 8,075,001 feet compared with 6,082,418 in 1926. Spain has advanced from our sixteenth market in 1926 to our ninth in 1927, with 7,896,226 feet, as against 4,895,917 the previous year.

Japan for 1927 continues as our tenth market, importing 7,103,883, as against 6,327,091 in 1926. France, sixth market in 1926, has dropped to eleventh, importing 6,781,717 feet as compared with 9,414,489. This decrease is probably due to the increased number of negative films sent to Europe.

Following in order named come New Zealand, British India, Chile and Cuba, each importing more than 5,000,000 feet for 1927.

Exports of sensitized not exposed motion picture film show a slight increase for the year 1927, with 49,514,121 feet valued at \$1,354,236 exported as against 41,437,050 with a declared value of \$1,033,207 in 1926.

Imports of sensitized films not exposed have decreased by 23,000,000 feet for the year 1927, with 278,013,054 valued at \$3,709,346, as against 291,682,662 feet at \$3,800,295 in 1926.

Negative film for 1927 imports shows a slight increase over 1926.

Foreign positive motion pictures also have increased in 1927, with 3,834,343 feet.

Public Feeling Grows Against Hickman on Screen, Ban in Three Cities Shows

Abolition from the screen of scenes showing William Hickman, the Los Angeles child slayer, is being demanded more and more by public sentiment, according to reports the past week. In three cities public action amounted to absolute bans.

In Okmulgee, Okla., men from the sheriff's office raided the Yale theatre and hacked a wax exploitation figure to bits, after an injunction had been obtained by the W. C. T. U., and the Parent-Teachers Association, against showing of Hickman stereopticon slides. The theatre threatens suit.

No motion pictures of Hickman may be shown in either Elma, Wash., or in Minneapolis, as a result of action by city authorities there. In Elma, just before a performance, Mayor W. E. Patrick and several councilmen requested the management of the Gem to remove all Hickman scenes from the film advertised and to remove all posters representing him. The request was complied with.

In Minneapolis Mayor George E. Leach instructed Chief of Police Frank E. Brunskill to notify all theatres that Hickman pictures "will not be tolerated."

Theatre Bandit and Slayer Gets Death Sentence in Texas

(Special to Exhibitors Herald and Moving Picture World)

FORT WORTH, Feb. 7.—Death sentence was affirmed by the Criminal Court of Appeals against J. R. Silver of Tarrant County for robbery with firearms which resulted in the death of Roscoe Wilson, manager of the Majestic theatre at Fort Worth, Texas. Wilson was robbed of \$4,156 and fatally wounded after he had left the theatre with a sack of money.

Cruze Quits Pathe to Make Films for State Right Trade

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Feb. 7.—James Cruze has resigned as supervisor and producer of Pathe productions and is about to enter upon a career as an independent producer, his pictures to be released to the state rights market. He made two pictures during the past six months for Pathe.

David Brill Heads Firm to Distribute Ufa Films in Northeast Territory

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 7.—Ufa product is to be distributed in the Northeastern territory by a new company, Brill, Inc., according to the New York Film Board of Trade. The firm is headed by David Brill, former New York branch manager for Tiffany-Stahl. From February 15 to September 1, six productions, and for 1928-29, 26 productions, will be released. The estimated rental value is \$17,890,000.

Killing of Girl Usher Excites City of Troy

(Special to Exhibitors Herald and Moving Picture World)

TROY, N. Y., Feb. 7.—This city was aroused to a high state of excitement in the death of Loretta A. Graber, 23, a popular usher at the Lincoln theatre, who was shot and instantly killed last week. David T. Ormsby was arrested on a charge of manslaughter, who admitted being with the young woman at the time of her death, but claimed the shooting an accident. The two had known each other for years, and according to police there was no evidence of any quarrel.

M-G-M News Gets Rights To Official Russian Films

All Russian newsreel shots are now being made available to M-G-M through a contract closed by the Hearst News Service, producing M-G-M News, and the Sovkino, the Russian government's official producing agent.

Frank Harris Dies

(Special to Exhibitors Herald and Moving Picture World)

NATICK, MASS., Feb. 7.—Frank Harris, who for some years has owned and operated the Natick theatre here, died at his home last Tuesday.

Fox Deal for F. & R. Reported Set

\$915,350 Grossed in "Fox Week"; Amount Sets a High Record

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 7.—Fox reports gross receipts of \$915,350 for the week ending January 27. The figure, which includes foreign and domestic business, is a new high weekly record. It results from the semi-annual celebration of "Fox Week" in motion picture theatres throughout the world.

The previous high record was \$829,000 for the week ending January 29, 1927.

Phelps Decker Kills Self; Blame Despair Over Unemployment

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 7.—Phelps Decker, until recently scenario editor for Universal, committed suicide last week by gas. He was 41 years old. Despondency because of unemployment is said to be the cause of his act. The body was found by his wife.

Decker assisted Elmer Clifton in the production of Pathe's "Down to the Sea in Ships."

Arbitration Committee Cannot Try Non-Member Cases, M. P. T. O. Rules

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, Feb. 7.—The M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware has ruled that effective March 1 its committee on arbitration cannot sit on non-member cases before the board of arbitration.

This action was made at the regular monthly meeting at which time the Brookhart bill was also endorsed. Officers for the ensuing year were elected and are as follows: Lewen Pizor, president; Floyd Hopkins, William Cohen, Sam Stiefel and M. Wax, vice-presidents; George P. Aarons, secretary; M. Lessy, treasurer; Columbus Stamper, Louis J. Appell and Nick F. Power, board of managers for three years, and Arthur B. Smith was elected an honorary member of the board of managers.

Fire Injures Operator

(Special to Exhibitors Herald and Moving Picture World)

ST. LOUIS, Feb. 7.—Fire in the operator's booth of the Palm theatre destroyed \$600 worth of film and damaged musical instruments valued at about \$600. Edward Baker, operator, was burned severely.

E. C. Cunningham Dies

(Special to Exhibitors Herald and Moving Picture World)

SAN FRANCISCO, Feb. 7.—Edward C. Cunningham, for years an exhibitor of Pacific Grove, Cal., passed away here January 30, at the age of 52 years. He was a native of Denver.

"Edison" Week on West Coast

LOS ANGELES.—West Coast Thomas A. Edison Week will be celebrated in every West Coast theatre from San Diego to Seattle. One of the features of the programs in all the houses will be the showing of old time reels.

Details for Buying Chain in N. W. Complete, Is Rumor

Purchase Would Give Fox Half of First National Stock, with Control Near

By JOHN S. SPARGO

NEW YORK, Feb. 7.—Official announcement will be made within a few days of the purchase of the Finkelstein & Ruben chain of approximately 150 theatres by William Fox, according to present indications. Moe Finkelstein and others of the chain owners, together with their attorneys, have been in New York for several days and, it is understood, have held several conferences with the Fox officials and attorneys.

Details Worked Out, Is Report

Details of the deal have all been worked out and are awaiting the whipping of all the various angles into legal shape for signing, according to an unverified but strong rumor.

Nothing can be learned from the Fox offices, and this is not astonishing in view of Mr. Fox's experience a couple of years ago when he purchased 36 per cent of the stock of the West Coast Theatres. Negotiations for the closing of sufficient of the remaining stock to give Mr. Fox control, were apparently all settled and Sol Lesser had his pen in hand to sign, when something happened and Lesser got away without signing, Fox thereby losing control.

Now all the names will be on the dotted line before announcement is made by Mr. Fox of any theatre deal.

The purchase of Finkelstein & Ruben it is generally believed, will give Mr. Fox almost, but not quite, control of First National. With his purchase of Wesco he secured 28 per cent of the First National stock. Finkelstein & Ruben is supposed to own 22 per cent. This would give Mr. Fox 50 per cent of the stock by the two deals.

Those who know Mr. Fox are of the opinion that he has or knows where he can get a few more shares and that he will have full control.

Fox Deal with F. & R. Closed, Coast Hears

By DOUGLAS HODGES

HOLLYWOOD, Feb. 7.—Fox Films last week closed a deal with Finkelstein & Ruben for purchase of its chain in the Northwest, according to unofficial report here today. The absence of Winfield Sheehan from Los Angeles makes it impossible to obtain confirmation but information of a trustworthy nature lends it authenticity.

With the transaction Fox gets 22 per cent of First National stock which is added to 28 per cent bought last week. The total of

50 per cent is believed to be practically a controlling interest due to scattered stock owned by franchise holders in East.

Clara Bow Faces Knife; May Be Weeks in Hospital

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 7.—Specialists state that Clara Bow's pending appendicitis operation will result in her being required to remain in the hospital for several weeks. Plans for her work at the Paramount lot have been suspended until definite word has been received following the operation.

Hold Free Sunday Shows

(Special to Exhibitors Herald and Moving Picture World)

AMARILLO, Tex., Feb. 7.—After operators had been arrested twice, two Amarillo, Texas, theatres Sunday were run as free shows in an attempt to discover some means of operating Sunday shows locally without violating the state blue laws. There are more than 50 cases on court docket at Amarillo awaiting trial.

Guatemala Houses Closed

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Feb. 7.—All moving picture theatres in Guatemala have closed because of the alleged excessive special taxes imposed upon them, according to advices from the American Consul in Guatemala in a report made public by the Department of Commerce.

Flames Sweep Two Theatres But Bravery of Organist and Comedian Avert Disorder

Billy Ganz, organist at the Isis theatre, Kansas City suburban house, was headlined in the daily papers as the hero of the hour last week. As Billy was playing a solo he saw flames shooting up from back stage. He summoned the manager, quietly, who requested the audience to file out as Billy played a march. As the last patron left the theatre the burning curtain fell across the console, showering Ganz with flaming debris, but Billy picked up his music and fled. Damage to the theatre was estimated at \$15,000. Only six months before he lost \$200 worth of music in a theatre fire in Sedalia.

Heroism on a par with Ganz's was displayed last week when Rody Jordan, blackface comedian, told jokes and played a saxophone until smoke drove him from the stage in a fire at the Fair theatre, Amarillo, Texas, preventing disorder in the audience. The theatre was emptied in an orderly manner, but was considerably damaged.

Stroheim States Own Version of Tilt over "Wedding March"

Director Says Powers Endorsed His Plan for Two Distinct Productions, Then He Was Taken Off Editing

[The following article by Eric von Stroheim, copyrighted by the Mercury Publishing Company, is reprinted from the "Film Mercury."]

By ERICH VON STROHEIM

FIRST of all, I would like to say that most of the facts that have been printed concerning the making and editing of "The Wedding March" were either false or greatly exaggerated.

The production neither cost as much to produce, nor was it as long in the making, as has been reported. I also fail to see why I am singled out as being the industry's most extravagant director, when no less than ten other directors have spent far more time and money in the making of films than I have.

DURING the past year there have been at least two outstanding examples of highly expensive films, far exceeding in cost anything I have ever produced, which consumed lengthy periods in the making and which it is generally conceded will show losses for the producers.

And yet no one is raising a great hue and cry about the wastage on these productions, nor are the directors being held up as squanderers.

Shooting on "The Wedding March" was started on June 1, 1926, and the final scenes were shot on or about February 15, 1927—a little over eight months.

Says It Cost \$1,125,000

While it has been reported that the production cost around two million dollars, the actual figures when I had completed shooting the picture were approximately \$1,125,000. I have lately heard that the official figures are set down as \$1,800,000. Where this other \$600,000 went is one of the little mysteries which only motion picture executives can explain—but don't.

When I started editing "The Wedding March," I had exactly fifty reels of roughly assembled film with all taken scenes running full length—not one inch cut out. Counting the two negatives this made all together 100 reels, or 200,000 feet of film for two negatives.

This stands against approximately three hundred reels of film on "Wings" for one negative, or against two hundred reels on "Uncle Tom's Cabin," not to mention the huge amount of film shot on many other big productions at various studios.

Denies Too Long Editing

Another complaint offered against me is that I was taking up too much time in the editing of the film. If I had been receiving money for the time which I was spending in editing "The Wedding March" such a complaint might be understood, but I was contributing my editorial services without pay.

Aside from this, I contend that if the editing of "The Wedding March" had remained in my hands, cutting of the film would have been completed long before now.

Proposed Split into Two Films

Here are a few of the pertinent facts in regard to the editing of the picture:

After a certain amount of editing had been done on "The Wedding March" I



Erich von Stroheim

evolved the idea of dividing the production into two films—one to be called "The Wedding March," the other to be called "The Honeymoon." These films were to be distinct stories, each having its own beginning and ending, each complete in itself, neither one dependent upon the other as reported in the press.

On this basis I went ahead with the cutting and editing the film with two distinct stories in view. Barring a short sequence necessary in "The Honeymoon," no additional scenes would be needed. I was proceeding rapidly with the work and would have finished editing both pictures last October 15.

On October 8, however, I was suddenly taken off the film. B. P. Schulberg announced that he was turning the editing of the picture over to Joseph von Sternberg, whom, he stated, would edit the picture in two weeks' time.

Instead von Sternberg spent several weeks on the editing and then his version proved to unsatisfactory to Paramount that they took the picture away from him and turned it over to Julian Johnston for a new editing.

Mr. Johnston spent several more weeks working on the picture and it was his version that was recently shown in Anaheim and reviewed by the *Film Mercury*.

Paramount admits that the picture is still far from being in a finished state.

Protests Removal

I fail to see, therefore, why I was removed from the job of editing on the score of delaying release, when Paramount is still assembling the picture several months after I would have finished it. Also, I contend that when I completed cutting, Paramount would have had two good productions, instead of the one poor one now in their possession.

In the midst of this editorial mixup, P. A. Powers made a trip to New York to show the two-picture version to Mr. Lasky. M. Lasky refused even to look at it. As Mr. Powers refused to accept Julian Johnston's version, however, Mr. Lasky gave him permission to cut down the two-picture version into one of about twelve reels.

Powers then had his manager make one picture out of the original two and cut it down to the required twelve reels. When he delivered this version to the Lasky people they accepted it without looking at it, but at the preview in Anaheim they showed the Julian Johnston version.

I have no complaint against the men who attempted to re-edit the picture. But it seemed ridiculous to call in someone else to edit a picture of this type, with so much at stake, when the man who made it and who understood the real meaning of every foot of film was ready and willing to do the job for nothing.

Re-Takes

WELL, I see a bunch of determined exhibitors met in Chicago last week and passed a few resolutions. They won six points at the trade parley last year, which encouraged them some and they see no reason why they shouldn't do a little more demanding.

* * *

The only trouble with the picture business is it's so shifty. The moment you think you've got the halter on, it walks off leaving you holding the strap.

* * *

Silent No Longer

If a few more talking devices are introduced it won't be the silent drama long. I heard a two-hours' demonstration of the Movietone last Sunday night at the Fox studios and never saw so many military bands in my life. Every country except China was represented. As I sat there and saw and listened to the sweet strains of French, Hungarian and German bands it occurred to me those folks over there would get quite a thrill out of seeing and hearing their national anthems while seated in a cozy theatre.

* * *

The Movietone is well nigh perfect when it comes to reproducing sounds. I got the greatest kick out of watching those ancient and modern locomotives gliding along the rails, with their rhythmic purr, and it renewed my first ambition—to be a railroad engineer.

* * *

Sports

I see Jack Dempsey is playing ping pong these days. I thought he wouldn't give up training entirely even though he says he's going to retire.

* * *

Two Birds with One Stone

Those Duncan sisters know how to grab off space in the papers, don't they? First they both announce engagements to two young men, and after that had soaked in, they announce all bets are off.

* * *

Keeps 'Em Out

Fox studios has the world's champion gate crasher, "One-eyed" Connelly, as a gate tender now and not a soul has got inside the studio grounds without sworn credentials for two weeks.

* * *

We've Got One

Word comes from Buffalo that one must have five overcoats to be in style this year. That's tough. We're just four years behind the style then.

* * *

Famous Last Words

"I want a good seat in the center of the house."

* * *

Is that fellow fishing, Meadows, or has he lost something in Hollywood boulevard? Oh, he's hunting for his parked fliv. I see.

—R. M.

Two Film Companies Now Combined Under One Head

(Special to Exhibitors Herald and Moving Picture World)

DENVER, Feb. 7.—The Alexander Film Company of Denver, Colorado, and the Pyramid Film Company of Dayton, Ohio, have joined forces. Their combined activities are to be operated under the name of the Alexander Film Company and managed by the officers of the same. The Alexander Industries will own the controlling stock of the new company.



RUINS OF THE PREMIER THEATRE in Fall River, Mass. This playhouse had only recently been rebuilt and was opened with elaborate exercises. As the flames which destroyed the heart of Fall River crept slowly towards this building the audience was dismissed. Half an hour later only the smoldering ruins seen in the picture remained. The two brick chimney-like piles in the center foreground mark each side of the orchestra.



ALL THAT IS LEFT OF THE ONCE BEAUTIFUL RIALTO THEATRE, Fall River. The theatre stood directly beyond the building in the left foreground of which only part of the walls stand. The Rialto was leveled to the ground. Smoke seen rising in the front foreground just to the left of the line of fire fighters is from the farther wall of the Rialto theatre. Brick, stone and metal crumbled to dust beneath the terrific barrage of flame.

"Beau Geste" Named 1927's Best Picture in Film Daily Vote

Paramount's "Beau Geste" was rated the best picture of 1927 in a nation-wide poll conducted for the 1928 Film Daily Year Book, just published. This picture received 235 of the 286 votes possible, while Metro-Goldwyn-Mayer's "The Big Parade" was second with 205, and Fox's "What Price Glory," third, with 179.

The next seven productions leading in the vote were Paramount's "The Way of All Flesh," 167; M-G-M's "Ben Hur," 164; Fox's "Seventh Heaven," 162; M-G-M's "Chang," 146; Paramount's "Underworld," 97; United Artists' "Resurrection," 91; and M-G-M's "Flesh and the Devil," 77.

No recent roadshows with showings in only a few cities were to be considered.

Paramount Signs Austin And Kent, Bow Supports

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Feb. 7.—William Austin, who is soon to be seen with Clara Bow in her new picture, "Red Hair," has signed a contract with Paramount, while another agreement was signed by Arnold Kent, who will be remembered as the unlucky suitor in Clara Bow's recent vehicle, "Hula."

Too Much Competition Closes Atlanta Theatre

(Special to Exhibitors Herald and
Moving Picture World)

ATLANTA, Feb. 7.—The Metropolitan theatre here will close February 11. Notice to that effect was given all employees early last week, confirming rumors that had gone the rounds for many days. Too stiff competition is given as the reason for closing.

New Theatres to Rise on Sites Of 2 Razed by Fall River Fire

Yamins Rushes Home from Contract Conference to Plan Construction—Flames Engulf Structures as Orderly Audiences Reach Zone of Safety

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

FALL RIVER, Mass., Feb. 7.—When dawn came in a cloudless zero sky Friday it revealed a mass of smoldering ruins where, the night before theatre crowds and hundreds of motor cars dodged each other on the main streets of a busy England city.

Rialto and Premier Destroyed

Two of the city's largest theatres, the Rialto and Premier, were only piles of dust. Here and there in the streets were huge piles of ice from which long lines of ice extended like the tentacles of a mythical monster. There were the pieces of fire apparatus, buried under small mountains of ice, the hose lines similarly coated.

Far down among these powerful engines on Saturday, talking with a group of men who had been on the job throughout the night, was Nathan Yamins, owner of the Rialto, who, at the news of the calamity, had rushed home from Chicago where he had been attending a meeting of the uniform contract committee. He was a member of the group representing unaffiliated exhibitors.

"I would like to have about ten feet more land at the rear," Yamins was saying. "It will give me better opportunity to lay out the stage and auditorium."

Already Planning New Houses

Nate Yamins is going to build two new theatres—two of the finest theatres in New England. As fast as men and materials can work, these modern playhouses are to go forward.

While theatre crowds gathered Thursday night, a dull red glow was seen and the shrill screech of the fire sirens was heard. People watched and then, fearful of missing the early pictures, entered the theatres. The orchestras played and laughter greeted the comedy film. Then, just before the long feature was to be shown there was a delay at the

Rialto. Someone stepped to the stage. The Pocasset Mill, he said, was afire. There was a high wind and as a matter of safety the show would be discontinued temporarily. The audience would be given checks as they passed out and could use them some other night, or later that night if they desired. Lights were turned on and the audience filed out, each lingering to get his check. There was no disorder, not even haste.

As the last of the audience left the theatre, out of town apparatus came bellying into the streets nearby. More and more apparatus continued to arrive. Police and then Naval Reserves and then State Troopers and National Guardsmen mingled in the crowd, directing and urging haste in giving firemen a chance to lay hose lines.

Even before the zone of safety was reached there came a red glow in the Rialto theatre. Gradually it grew in brightness, like coals in a huge furnace. There was a great puff of flame, walls crumbled and the Rialto was no more.

On down the street crept the flames. Audi-

(Continued on page 28)

Exhibitor Thinks before He Buys Nowadays, Declares Manager

Old Idea of Being Interested Only in Keeping Playdates Filled Is Over Now, Says Texan

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

SAN ANTONIO, Feb. 7.—“Of prime importance to the motion picture producer of today is the standard of excellence which he maintains as an average for the firm output,” declared H. E. Pickett, branch manager of the San Antonio Paramount exchange, in commenting on the increased discrimination being exercised by exhibitors in their buying of pictures. “It used to be, five years ago, that a film salesman could go into the small town and land at one shot an outlet for fifty or sixty mediocre pictures, because in those days an exhibitor was interested only in keeping his playdates filled and had not become the craftsman and judge of product that he is today.”

“**Y**EARS of experience have taught him, I believe, the value of booking good films with an appeal. In the case of the independent exhibitor today, much thought is put into his bookings. As the beginning of the year he decides his policy, the number of playdates and the class of product he thinks will be the most beneficial to him, and watches carefully the announcements of new films to fill open dates. He weeds out the undesirable pictures or stars—he usually knows in his case what the patron wants and will pay for—and selects with care the bookings for open dates.”

Emphasizes Trade Advertising

Pickett, who has been with Paramount five years as salesman and branch manager, knows from actual experience that the hit and miss methods of the old type of film salesman do not go today, and says that he is sure experience with red ink has proved to be one of the biggest factors in making the showman of today the good judge of film that he is supposed to be.

Pickett is also a firm believer in steady and firm advertising in the trade journals.

“The exhibitor now follows more carefully advertising in trade journals than ever before has been the case,” he says. “The biggest pictures of the past three years have been put over by careful and systematized national advertising campaigns to exhibitors and patrons, and seldom is there a case where a nationally boosted product fails to bring in the crowds to the box-office.”

“The Film Board of Trade today also plays a great part in picture selection and discrimination,” says Pickett. “The exhibitor cannot now book a list of 25 or 30 pictures with the idea of playing only six six or eight of the best and

throwing out the remainder. The board has practically done away with this practice and has brought selling from a haphazard profession to its high position in the country today. The exhibitor now knows that he cannot possibly run his business in such a manner—he has graduated from such slow time stuff.”

“The star, as a general rule, does not play the important part that he did a few years ago,” according to Pickett, “because the public has come to believe that the story is the thing, and that if the story is good the acting rarely ever fails to be so.” Pickett adds that a real star today means a lot to the box-office, but says that with a few poor stories the star's value will be killed, as has been witnessed in several cases the past few years.

Pickett mirrors the thought of practically any exchange man in the South. He knows that the exhibitor's opinion of a picture goes a long way toward determining the success of future films of the producers.

Lindy's Visit Aids F B O Air Thriller in Mexico

NEW YORK, Feb. 7.—Luis Lezama, who recently organized FBO Pictures of Mexico, capitalized on the recent gala visit of Colonel Charles A. Lindbergh by releasing with success the F B O picture, “The Non-Stop Flight.”

When it became evident that Lindbergh's flight to Mexico City would be an outstanding event in Mexican history, Lezama made immediate arrangements to put over the F B O aviation thriller. The picture is reported to have done a record business.

“Jazz Singer” a Story of Youth, “King of Kings” Untrue, Minister Tells Jews

(Special to Exhibitors Herald and Moving Picture World)

ST. LOUIS, Feb. 7.—“The Jazz Singer” is a picture of the entire life of youth.”

“The King of Kings” contains no truth from beginning to end.”

These two statements by Rev. Wafford C. Timmons, pastor of the First Congregational church, sum up his comparison of the two pictures in an address before the Temple Men's Club of Shaare Emeth Temple, here last Tuesday.

“I sat through the King of Kings,” Rev. Timmons said, “and while it is a tremendous dramatic production, there is no truth in it from beginning to end. It is true that the picture has educational advantages, but it is untrue regarding the Jews. It is most unfair to charge against a people the fault of a particular group.”

“The picture is unfair so far as Christ is concerned. Christ should be the highest embodiment of virtue and manhood. In the picture He is personified as an anemic sort of person. Then, too, there is too much emphasis on miracles in the picture. The modern Christian does not think his religion depends upon miracles.”

“I also take exception to the characterization of God as a tyrant. He really is a Father, as Jesus pictures Him.”

“The Jazz Singer,” he declared, “has been called the story of the life of Al Jolson, but it is the story of the entire life of youth, of my boy and your boy, my girl and your girl. This is an age of conflict between the new and the old, the modern and ancient. There is expressed in the picture a pulsating, palpitating life of a new generation seeking to express itself, while tradition is attempting to throttle it.”

Congratulations on the Merger Still Coming In

From ELI WHITNEY COLLINS

Martin J. Quigley,
Editor and Publisher,
*Exhibitors Herald
and Moving Picture World.*

Maybe I'm a little late with my congratulations but I'll shoot them through just the same, for the amalgamation of the two excellent trade papers into one that I am sure will maintain the high quality of both is a real event in the industry.

No longer directly interested in the business, I am, nevertheless, much pleased with every forward step it makes, a man cannot devote the best part of his life to a business and then completely forget it.

The HERALD-WORLD still reaches my desk and is about the only contact I now have with the industry except for some fine letters occasionally from some of the great fellows with whom I was associated in the M. P. T. O. A.

I warmly congratulate your publication upon retaining you as editor. (By the way, I am now an editor myself, being the sole owner, publisher, editor, business manager, circulation manager and director general of a county newspaper called THE JOURNAL.)

The quality of the HERALD-WORLD continues high and I am sure it always will. The elimination of one publication will benefit the industry generally and I feel that you will develop yours into one of the greatest trade papers in any industry.

Congratulations again, and warmest regards.

Eli Whitney Collins.

* * *

From LESLEY MASON

Martin J. Quigley,
Editor and Publisher,
*Exhibitors Herald
and Moving Picture World.*

Your amalgamation of the oldest trade paper in the business with the most vigorous and enterprising, is a logical and not at all surprising step to one who has followed your career as a publisher with admiration and esteem.

You have every reason to anticipate an unparalleled success with the bigger and better publication you are now guiding, and I hope the coming years will enable you to realize not only that increased material success which you deserve, but will afford you the opportunity to raise motion picture trade journalism to a level of aggressive and constructive leadership that has not been known since the early days of the industry.

With heartiest good wishes and warm personal regards.

Lesley Mason.

Returns from Cuba

NEW YORK.—Joseph Plunkett, managing director of the Mark Strand theatre, and Mrs. Plunkett, returned last Thursday after a three weeks' visit to Havana, Cuba.



Eli Whitney Collins



Film News
in Pictures

PICTORIAL SECTION

Stories Told
by the Camera



Columbia chieftains, noting the directorial gifts of Frank Capra, have given him choice opportunities lately. The last one was "That Certain Thing." Then, the other day, he was assigned to "Broadway Daddies," which will star Bessie Love.

Abraham Lincoln

Born: Feb. 12, 1809

Below, that date is aptly honored. (Farina, of Roach-M-G-M's "Our Gang.")



Maude Fulton, writer, vaudevillienne, and mime. Versatile? Indeed, yes! Author of "The Brat" and other plays, she was also 16 years in variety. The picture shows her as a comedienne in Gotham's "Bare Knees," which stars Virginia Lee Corbin.



You know—or don't you?—that next Tuesday is Valentine's Day. Therefore, we think this picture of Dorothy Gulliver rather appropriate. The old-fashioned motor car symbolizes this Universal player's old-fashioned heart. Still, doesn't that indicate that though cars may change, old-fashioned hearts go on forever?



And here's a 1928 contraption to deliver Colleen Moore's valentines (she has them, we suspect, in the tonneau). It being, according to the Ford Motor Company, your favorite car, you naturally like to have it pictured in your favorite magazine. Here also is First National's great favorite, for good measure.



Not that love disbelieves in signs. Being blind, it just can't read 'em—an optical deficiency long cheered by the world. Doubtless you recognize James Hall and Greta Nissen. They have the leads in the Caddo-United Artists production, "Hell's Angels." (And rumor says they're engaged, but nobody KNOWS.)

The Evolution of a Sneeze, a practical demonstration by Karl Dane, the eminent M-G-M comedian.



—Pshaw, it fizzled! . . . Well, as Oscar Wilde would say, Life is like that!



Al Short, noted conductor, disembarking in Chicago to reassume the musical directorship of the Capitol theatre. From left to right, Short, J. J. Cooney, head of National Playhouses, Inc.; and Roy Dietrich, band leader at National's Avalon. (A. F. Thomas, representative of the Pennsylvania Railroad, in the rear.)



Languorous love amid the sensual beauty of a tropical island lends itself to a fine technicolor treatment in Rayart's short feature, "The Call of the Sea." Shown in the scene above is Hope Hampton, who is the featured player.



One Roach-M-G-M player taking another "for a ride," though not in the Chicago manner. Edna Marion, you see, drives a roadster in her spare time, much to Charley Chase's admiration. The picture shows what a little flattery may do.



Nobody, we suppose, likes his malted milk accompanied by this sort of thing. Still, it happens at the best regulated soda fountains. The tense episode pictured was adapted from life for "Speedy," Harold Lloyd's new Paramount comedy, in which destiny frequently makes a frappe out of his good intentions.



Ordering the meat for dinner in Chicago. It seems Phyllis Haver wanted beef kidneys, while Victor Varconi, being stronger, had a better chance to indulge his desire for lamb chops, off the end. Yet Smith & Wesson makes everyone equal! So—But see "Chicago," Pathe's interpretation of that lively metropolis.



More professional jealousy! Does Ranger care that Director Jerome Storm cut his favorite scenes from "The Law of Fear" (F B O)? Observe his appeal to the author, William Francis Dugan (seated).



Anny Ondra, of Czechoslovakia, who has been given the lead in "God's Clay," First National production which has just been put into work at the Elstree studios in London.



The problem was: Which to picture, Dorothy Dwan and Nick Grinde, leading woman and director for M-G-M's adventurer, Tim McCoy—or, the performing oompus? This is the correct solution.



What's wrong with this picture? Paul Terry of Aesop's Fables fame (left), had complimented Rudolph Schildkraut on his characterization in a scene for Pathe's "His Country." Schildkraut replied, "The credit, sir, is due my director, William K. Howard." Two insignificant prizes will be awarded the winners, perhaps.



One good laugh deserves another, and these two co-operate to that end. He does it, and he says it. Result: nation-wide guffaws. Jimmie Adams, on your left, is the doer, while Al Martin, is the sayer, by virtue of his privilege of titling Paramount-Christie comedies.

N. Y. Film Club's Hunt for Rooms Finds Three Possible Sites

Sholtz Appointed Sales Manager of Zakora Corporation—Chaplin Loses Motion to F-N Over "The Kid"—Jannings Film Breaks Record

By JOHN S. SPARGO

NEW YORK, Feb. 7.—The Motion Picture Club of New York is on the eve of selecting its permanent quarters. The real estate committee, over a period of some three months investigated about 30 possible sites. Choice has been narrowed to three definite proposals, according to a report made to the board of directors Friday at the Hotel Astor.

Al Lichtman, who has been out of the city for some time, presided at the meeting.

THE three proposals are representative of the three possibilities which the club has had in mind from the start, that is, a clubhouse of its own, quarters in a Longacre Square hotel, or quarters in an office building, where restaurant facilities would be available and where the club would not have to be responsible for its own kitchen. The clubhouse under consideration would do very well for a club of two to three hundred members, but the club is already of that size and its growth is so certain that the board was least impressed by this proposition. Final determination as between the other two will await a complete report from the engineers of the hotel under consideration.

With the return of Arthur Stebbins, reports from the membership committee were considered, and ten new members were elected. Plans looking toward the first dinner were also discussed.

* * *

Sholtz Heads Zakora Sales

Bernard Sholtz, former sales manager for P. D. C., and previously supervisor and sales representative for various companies in the New York district, has been appointed sales manager of the new Zakora Film Corporation, distributors of the Russian film, "Potemkin," and the Hollywood production, "The Last Moment."

* * *

Further proof of the old theory, once a theatre manager, always a theatre man, is again proven by Ray LeStrange, who resigned as publicity manager of the American & Canadian Circuit to manage the exploitation department of a theatrical publication and at the same time to instruct in the Theatre Managers' Institute. He is back in the theatre fold again, this time with the Calderone Circuit on Long Island.

* * *

Court Rules for F-N

Justice Edward J. Glennon in the Supreme court last week denied a motion by Charles Chaplin to examine William Vogel and William Vogel Productions, Inc., before trial in the action brought by Chaplin against First National and First National Exhibitors Circuit, with respect to distribution of "The Kid," a film in which the comedian appeared and the foreign rights of which were sold to William Vogel.

* * *

Emil Jannings in "The Last Command" is being kept over at the Rialto theatre another week. This picture has broken all previous records at the Rialto, including the record for "Variety," "For Heaven's Sake," and "We're in the Navy Now."

* * *

First National Pictures, through its publication, First National News, is conducting a contest on "The Craziest Question a Patron Ever Asked Me." Any motion picture theatre manager or any employee is eligible to enter the contest. Cash prizes are offered for the best and funniest questions submitted, and photographs of man-

ers or employees submitting replies are requested. The first prize is \$10, with second, third and fourth prizes of \$5 each. Replies should not run over 100 words, the magazine says, and should be mailed to Walter F. Eberhardt, editor of First National News, 383 Madison Avenue, New York City. The contest closes March 8.

Form Firm to Run Chain of Theatres in N. C.; N. L. Royster at Head

(Special to Exhibitors Herald and Moving Picture World)

CHARLOTTE, N. C., Feb. 7.—Organization of the Circle Amusement Company, with N. L. Royster, former Southern theatre manager for Warner Brothers, at the head, has been completed here. The concern will buy and operate a chain of theatres in North Carolina, and also buy and sell theatre leases. The company now owns and operates the Pastime and Westmore in Concord, N. C.

Royster is secretary and treasurer of the Theatre Owners Association of North Carolina. George F. Dombhart is vice-president of the new company.

Poli Extends Option on Theatre Circuit Held by Morris Schoolman

(Special to Exhibitors Herald and Moving Picture World)

BOSTON, Feb. 7.—The option given by S. Z. Poli on the Poli circuit theatres to Morris Schoolman, which was to have expired January 31, has been extended by mutual agreement, according to statement from both offices. It is understood that a question of title to one property is the cause of the delay in actual transfer, although verification of the rumor is not obtainable from any source. It is not known how long the extension of the option is granted.

TWO THEATRES BURN

(Continued from page 23)

ences were leaving the Premier theatre. Here and there the wall of flame would jump across a street and another building would turn to a huge red pile and then crumble. Firemen were making heroic efforts to hold the fire back but slowly it drove the fighters before it. The Premier in front of which firemen made a valiant stand, was seen to be smoking, then became, like the Rialto, a roaring furnace for a moment and crumbled as the fire passed beyond it.

Yamins, head of the New England Exhibitors Association, has been preaching optimism about the show business for years. The fire was a blow to him but his plans for newer and better playhouses will be ready for figuring as soon as architects can draw specifications.

Brunettes More Emotional Film Love Test Shows

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 7.—By elaborate and allegedly delicate instruments known in scientific circles as the sphygmomanometer and the pneumograph, by charts and graphs and by the simpler expedient of holding hands, Dr. William Marston, a lecturer on psychology at Columbia University, proved recently that brunettes react far more violently to amatory stimuli than blondes. Scenes from "Flesh and the Devil" were used as the "motivating force."

British Money Barons Buy Theatres to Keep Americans Out, Report

(From the London Representative of Exhibitors Herald and Moving Picture World)

LONDON, Jan. 28.—Big news has broken upon the industry this week. It is now disclosed that a very powerful financial group is busy up and down the country buying up theatres with, it is said, the object of trying out a policy of vaudeville with pictures and vitaphone. Large halls in all the main cities and in London, working on uniform prices of admission, are to be operated, it is reported.

Sir Walter Gibbons, remembered for his staunch opposition to the Films Quota Act, is called the chief of the scheme, but the real power behind the move is said to be F. A. Szarvasy, who is a director of many companies, including the concern which controls the Daily Mail. The real object of the move is to prevent American plans for the acquisition of a big holding of English theatres, according to the report.

Already £5,000,000 has been spent by the new circuit, and buying is to continue even at fabulous prices, until the concern has hold of over 100 halls, it is said.

F B O Bookings Stamp Jubilee in Honor of Kennedy Great Success

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 7.—FBO's Grand February Jubilee sales drive to commemorate the second anniversary of the entrance of Joseph P. Kennedy, president of FBO, into the motion picture industry, has resulted in February bookings as follows:

Publix Theatres, the Saenger Amusement Company, Public-Saenger, Balaban & Katz, Keith-Orpheum Circuit, James E. Colton of Chicago, I. Libson Theatres, L. L. Dent Circuit of Texas, Butterfield Circuit of Michigan, Co-Operative Booking Offices of Detroit, Theatrical Utilities Corporation of New York State, Woodward Theatre Circuit of Detroit, Universal Chain Theatres, Midwest of Wisconsin, Finkelstein & Ruben, William Fox Theatres of New York, Edward, Fay, Rochester and Providence; Meyer & Schneider, New York; Commerford Circuit, Pennsylvania; John Kunsy, Detroit; Small, Strassburg, New York; Rachmiel & Rinzler, New York.

Consolidated Circuit, New York; Gray Circuit, New England; Ackerman & Harris, San Francisco; the Stanley Co., Pennsylvania; the Harris Circuit, Pittsburgh; Wilmer & Vincent, Pennsylvania; Stanley Crandall, Washington; Frank Durkee, Baltimore.

National Theatres, California; St. Louis Amusement Company; Loews, New York and Cleveland; T. Sudekum, Nashville; Arthur Lucas Houses, Georgia; E. J. Sparks Enterprises, Florida; Reid & Yemen, Missouri; Rogers Circuit, Missouri; Equity Theatre Company, Philadelphia; Stamper Circuit, Philadelphia; Eaves Circuit, North Carolina; Schine Theatrical Enterprises, New York State; Lightner Circuit, Arkansas; Momand Circuit, Oklahoma; and the World Realty Company, Omaha.

Well! "Trags" Helped Build the "Big Ditch!"

(Special to Exhibitors Herald and Moving Picture World)

PANAMA, R. P., Feb. 1.—The Panama American, in its issue of January 21, says that W. E. Tragsdorf, chief of the personnel bureau of the chairmans office in construction days (during building of the canal), has cabled greetings to his friends in the zone. "Mr. Tragsdorf is in Neillsville, Wis." the paper adds, "and it was last reported that he is operating a chain of motion picture theatres in that vicinity."

(W. E. Tragsdorf is proprietor of Trag's theatre in the Wisconsin city which the paper names.)

"The Busy Girl" Leaves F. & R. for Los Angeles

(Special to Exhibitors Herald and Moving Picture World)

MINNEAPOLIS, Feb. 7.—When anyone calls at the big offices of Finkelstein and Rubin, he is met and welcomed by a little auburn haired beauty by the name of Pearl Mae Sgutt. She is no small cog in the office machinery of this firm and a big asset she is to it, for every application for a position as usher, janitor or any other help around the chain of theatres passes through her hands.

She also has complete charge of all passes issued to the various theatres, keeps the personnel records, gives out information and in her odd moments takes dictation from members of the firm. And now this charming young lady, known to everyone as "the busy girl," has cast gloom around the office, for Pearl Mae is leaving for Los Angeles with her mother.



Pearl Mae Sgutt

Two Film Theatre Bills Enter New York House

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, Feb. 7.—Two bills of much importance to owners of motion picture theatres in New York state were introduced in the legislature last week. The first bill, if it passes, will allow unaccompanied children between the ages of 10 and 16 to be admitted to theatres between 2 p. m. and 6 p. m., if the theatres maintain a matron at their expense.

The second bill would prohibit the selling of tickets by a theatre unless there was a seat available for each patron at the time the ticket was sold. The bill, however, carries a provision that a theatre can issue tickets limited to its standing capacity, such to be determined by local authorities.

Warner Brothers Signs Agnes Franey, Dancer

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 7.—Warner Brothers has signed Agnes Franey, dancer, now a member of the cast of "Rio Rita," to a long term contract.

Credit for the discovery of Miss Franey goes to Archie Mayo, Warner Brothers director, who was so impressed by her screening possibilities that he arranged for a camera test.

Exhibitors to Aim Exploitation at Women as Biggest B. O. Asset

Book Pictures According to Appeal to Feminine Patrons—Demand Courtesy — Build More Attractive Restrooms — Rout Annoyers—Now Plan to Rearrange Advertising

[By Special Correspondents of Exhibitors Herald and Moving Picture World]

ALBANY, Feb. 7.—Exhibitors of Albany and Troy, N. Y., blushed last week, actually blushed as they admitted that they were doing little or nothing out of the ordinary toward attracting the patronage of the fair sex. But as they blushed they made a resolution to the effect that, from now on, they will take advantage of what several termed as one of the best hints the EXHIBITORS HERALD AND MOVING PICTURE WORLD has ever advanced. Naturally these exhibitors want to do everything possible to build up their business. They are the sort who appreciate suggestions and are ever on the alert to adopt them.

Take Woman Patronage for Granted

It's rather odd that this angle had never made any great impression in the conduct of their theatres. They have simply been taking the woman patronage as something for granted. Of course they have been booking pictures that carry an appeal to the women as well as to the men. They have demanded courtesy on the part of the box office and on the part of the ushers. It is noticeable that as theatres are built in this section, the restrooms are made more and more attractive.

Matrons in charge of these rooms, especially of the more elaborate type, endeavor to have their women patrons do their powdering in the washrooms, rather than before the mirrors of the restrooms, in order that powder will not gather in the brocades, and later rub off on the women's clothing.

Plan New Exploitation Angle

But so far as exploitation and newspaper advertising, the exhibitors of these two cities have done nothing up to this time toward attracting women patronage.

There is one thing, however, that must be said and that is that the exhibitors of the two cities have conducted a campaign that has brought results in one sense. There is no longer any annoying of women by men who seek out the motion picture theatre as a place to pick up acquaintance. Ushers have been cautioned to watch out for this type of man, and particularly the man who is seen to change his seat with the obvious purpose of locating next to an unaccompanied woman. Such men are asked to leave the theatre and their admission is refunded at the box office.

This campaign has become noised about, with the result that few, if any, women are annoyed these days at the motion picture theatres of either Albany or Troy.

Several of the theatres use flowers in their lobbies in appealing to the women. This has

been particularly true of the State theatre in Schenectady, where a bowl of cut flowers is always on display.

Columbia Assigns Milne To Bessie Love Script

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 7.—Peter Milne, recently signed to a long-term contract by Columbia Pictures, has been assigned to write the continuity for Bessie Love's first starring vehicle for Columbia, as yet untitled. It will be directed by Frank Capra.

Walter Lang's initial production since his return to the Columbia studios will be a story of the Far East, tentatively titled "Lovers in Damascus." R. Beers Loos, stage and screen writer and critic, has been signed as assistant to Elmer Harris, scenario editor.

U-A Appoints Schlaifer Manager of District 1

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 7.—L. J. Schlaifer assumed his new post yesterday as manager for United Artists of district 1, embracing New York City, Buffalo, Philadelphia, Boston, New Haven and Portland. He was formerly general manager of Universal Theatres in the West.

Bombs Damage Two Theatres; Labor Union, Discharged Employes Blamed

Police of East St. Louis, Ill., and the sheriff of St. Clair county are investigating an explosion of dynamite that damaged the Idlewild theatre in East St. Louis shortly after midnight last Thursday.

The dynamite had been placed against a sidewall, about 20 feet of which was blown away, hurling two sections of sheet iron about 70 feet into a vacant lot. The police are inclined to attribute the blast to labor difficulties between Grover C. Thomas, proprietor of the theatre, and union organizations.

Anticipating trouble, Thomas had placed three watchmen armed with shot guns in the theatre. The guards had moved their cots from the vicinity of the explosion to another part of the building.

Thomas has contended that he could not meet the demands of the unionists and operate profitably. The theatre, a neighborhood house, was damaged to the extent of about \$200.

The second attempted bombing in several weeks of the Palace Hippodrome, Seattle, last week, started an intensified police quest of the perpetrators. Slight damage was done by the last explosion. Discharged employes are suspected.



Front view of the new home of Anderson Boarding and Supply which is now open for business on a bigger scale than previously attempted.

Clean Delicious Comfort

WE have just completed a three months period of expansion and are commencing a gigantic schedule of Location Camp Catering. Our new home in Hollywood, with its complete stores, is a base of supplies for motion picture companies of any size. . . . Let us shoulder *entire* responsibility in feeding and lodging your location company! . . . Our modern method has no rival in the industry. It has been tried and proven by the following companies:

"Beau Sabreur," Paramount-Famous Lasky.
 "Lilac Time," Colleen Moore-First National.
 "The Foreign Legion," Universal.
 "The Silent Lover," Milton Sills-First National.
 "The Pioneer Scout," Fred Thomson-Paramount.
 "She's a Sheik," Bebe Daniels-Paramount.
 "The Blood Ship," Columbia.
 —and many others.

FOOD prepared with scientific knowledge and hygienic methods. Men, trained to serve palatable dishes, compose the staff of experts of the dining room.

INDIVIDUAL homes of canvas boasting electric lights, each home having hot and cold showers, inside lavatories, dressing rooms, bedrooms and heaters.



A section of the vast supply room of the newly completed Anderson Boarding and Supply home in Hollywood where is stored equipment that would supply an army comfortably.

Every Convenience of a Modern Apartment

W. L. ANDERSON
 Anderson Boarding & Supply Company
 1041 McCadden Place, Hollywood
 Tel. Gladstone 0782



THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Schenck and Wanamaker Have Highest Insurance

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 7.—Joseph M. Schenck, president of United Artists, last week took out additional insurance on his life for \$1,000,000. Schenck now ranks as carrying more life insurance than any man in the world with the exception of Rodman Wanamaker. He is insured for \$6,000,000 which is divided among several companies, with his wife Norma Talmadge and the United Artists corporation, and other interests named as beneficiaries.

Oscar Price to Begin Film for New Company

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 7.—Oscar Price, formerly president of Associated Exhibitors, will begin work on the first picture to be made by his company at San Mateo, Cal., next month. He has taken over the studios formerly owned by Graff Brothers near San Francisco and has formed a company known as Consolidated Motion Picture company.

Beaudine-Sidney Unit Back from S. F. Trip

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 7.—William Beaudine returned from San Francisco last week to the Universal lot where he is completing "Give and Take," the George Sidney comedy.

Lipsitz Advanced to Fox Western Production Head

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 7.—Harold B. Lipsitz, editor-in-chief of Fox Films scenario department, has been promoted by Sol Wurtzel, production manager, to supervisor of Western productions, effective at once.

Schildkraut Joins U. S.

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 7.—Rudolph Schildkraut, veteran character actor, last week became a United States citizen by order of Federal Court here. He came to this country in 1920 from Italy.

A. G. Wittwer Dead

(Special to Exhibitors Herald and Moving Picture World)

RAINIER, ORE., Feb. 7.—A. G. Wittwer, owner and manager of the Grand theatre here, died here suddenly. He is survived by a wife, son and daughter.

Colony Faces Severe Lull in Work; 11 Specials Under Way

Anticipated Cut in Production Strikes Film Center; Rapid Completion of Many Pictures Leaves Only 36 in Actual Process; Lloyd on "Most Expensive Film"

By DOUGLAS HODGES

LOS ANGELES, Feb. 7.—Eleven pictures of the first class are under way with such stars and directors as Colleen Moore, George Fitzmaurice, F. W. Murnau, Alfred E. Green, Emil Jannings and Ernst Lubitsch involved in their production.

Pictures of the program variety have dropped off to 25 with the plans for the near future, of course, very roseate and gratifying. One month ago there were 47 productions under way with promises from producers that there would be no lessening of production.

De Mille Directing "Godless Girl"

With regard to the expenditures of money it is probable that production remains at an even pace. Cecil B. De Mille's "The Godless Girl," in which Marie Prevost and Lina Basquette appear, is surely an expensive thing which is difficult to estimate. One hundred thousand dollars will undoubtedly have been spent on it before it is titled.

There is no measuring the money spent on "Tempest" which United Artists started last October. Barrymore is trying to get certain results which have necessitated the re-shooting of thousands of feet of film and the scrapping of enough celluloid to have made a complete picture. His most recent director is Sam Taylor, who is working valiantly to bring the picture to an economically successful ending.

"Four Devils" to Run High

F. W. Murnau's American reputation, gained by his making of "Sunrise," leads to the expectation that he will build mammoth sets and properties, not without wonderful effects, that cost high. His "Four Devils," which stars Janet Gaynor for Fox Films, will cost far over \$100,000 and is likely to come nearer to a half million, according to "inside information." Murnau pleads for protection from the visiting crowds and is the only director in Hollywood who will not work with an audience.

Luther Reed, who began shooting "Hell's Angels" November 7, for Caddo Productions-United Artists, continues to work day and night in an effort to bring the big picture to an end in February. It has already incurred a cost of \$300,000.

Harold Lloyd is filming the finishing touches on "Speedy," which he says is the most expensive picture he has ever made. It has involved a long location trip to New York City and many shorter trips and has been under way since July 30, 1927.

Lubitsch Film Over \$150,000

Ernst Lubitsch is in the early part of "The Patriot," which stars Emil Jannings and has worked many scenes with expensive mobs. It is at all odds a picture which people on the Paramount lot say will cost

\$150,000 or more.

Fred Thomson, after working long and earnestly over the script and location spots for "The Sunset Legion," has finally got started on his next big one for Paramount.

Others of the big ones are "Hangman's House," with John Ford directing; "Honor Bound," with Alfred E. Green directing; "Lilac Time," starring Colleen Moore; and M-G-M's "Laugh Clown Laugh."

Warners to Begin Comedy Before Official Opening

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 7.—Warner Brothers' opening March 1 will be preceded by two pictures made this month featuring Louise Fazenda and Clyde Cook. The studio will be theoretically closed however until the first day of next month.

Niblo Moves to U. A. to Begin "La Paiva"

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 7.—Fred Niblo moved his megaphone to the United Artists lot yesterday where he began preliminaries on the filming of "La Paiva" (Pah-Eva) which may star Lupe Valez, Douglas Fairbanks' former leading woman. Niblo completed "Leatherface" Saturday.

Finishes "Yellow Lily"

HOLLYWOOD.—Bess Meredyth, who has been preparing for the screen "The Yellow Lily," has been working 18 hours a day for the past week to finish the Lajos Biro story for a shove-up on production schedule. Miss Meredyth wrote "30" on her script Wednesday and departed Thursday for Palm Springs.



Trucking up to Truckee in California, the Fox company found the snow that made possible a long sequence in "The Red Dancer of Moscow." The sequence shooting was also made possible by the young gentlemen above. Most prominent are Raoul Walsh, astute director of this and many other dramatic film things, and the chief cameraman of the outfit, Charles G. Clarke, whose name is regularly in up to date news of the trade.

FBO Will Begin Sound-Pictures Within Month, Says LeBaron

Device to Be Installed in Melrose Avenue Lot March 1—Several Films on New Program to Have Scores

By RAY MURRAY

HOLLYWOOD, Feb. 7.—A complete outfit for the recording and reproduction of sound in connection with motion pictures will be installed at the FBO studios here by March 1, according to William LeBaron, vice-president. LeBaron returned from New York Wednesday where he witnessed a demonstration of the new device.

Work to Begin Immediately

The General Electric Company is sending an engineering expert from the laboratories with the apparatus and work will begin immediately with a production unit especially assigned for this at the studio. Space has been set aside for the installation of the General Electric's new patent.

EXPERIMENTS toward the practical development of the device will be made in Hollywood, according to LeBaron, and as rapidly as possible a new technique somewhere between stage and screen will be devised for the filming of talking or operatic pictures. While the tie-up with the Radio Corporation of America, and the General Electric and Westinghouse companies will not immediately affect the product of FBO, it is stated undoubtedly a number of the pictures on the new program will have musical scores on the film.

* * *

Thomas Meighan returned to the Coast last Thursday, after an extended vacation in Florida and New York. Plans for Meighan's next picture to be filmed by the Caddo Company for Paramount, are well under way and work is scheduled to start about March 1. It is to be a melodramatic tale of rum-running and maritime hijacking. Lewis Milestone is to direct.

* * *

Funeral services were held Jan. 30, by the 233 Club, for Earle Metcalf, aged 38, former motion picture actor, who fell from an airplane while receiving instructions near Burbank.

* * *

All West Coast Theatres are celebrating the eighty-first birthday of Thomas Edison this week. Motion pictures made more than a score of years ago are being shown in the 175 houses comprising the West Coast chain.

* * *

Benny Stoloff, who recently completed "The Gay Retreat," has signed a new long-term contract with Fox. This marks Stoloff's sixth year with that company.

Blanche Mehaffey, actress, and George J. Hausen, were recently married, left Wednesday on the Chief for New York and Florida on a honeymoon.

* * *

Ramon Novarro set aside rumors that he was leaving pictures forever, by signing a new contract with Metro-Goldwyn-Mayer last week. He has just completed, "China Bound."

* * *

Betty Bronson, Blanche Sweet, and "Micky" Neilan left last week on a three months' trip to Europe. They will visit London, Paris, Berlin and Rome. This is Miss Bronson's first trip abroad.

* * *

George Marshall, supervisor of comedies for Fox Films, has elevated Jasper Blystone to a directorship. He will direct "Daisies Won't Yell" as his first assignment.

* * *

Harold Lloyd is shipping the first pair of horn rimmed glasses he ever wore to the first international film exhibition to be held at the Hague, Holland, April 14 to May 15. The glasses will be one of the feature exhibits which is being staged for the benefit of the Dutch Red Cross.

* * *

The writers of Hollywood are about to adopt a "code of ethics" for scenarists somewhat on the order of those enjoyed by the legal and medical professions. As an initial move the following well known screen writers met at the Roosevelt hotel last week, Charles Logue, Agnes Christine Johnstone, Bess Meredyth, Barney Glazer and John Goodrich, and agreed on a decalogue, which is now being drafted and will be presented to the Academy.

THE STUDIO PREVIEW

"The Show-Down"

"**T**HE Show-Down" is George Bancroft's initial starring vehicle for Paramount. It is heavy fare but serves as an ideal stellar introduction for the big, likeable actor and he delivers with telling effect and conviction. The story, adapted from Houston Branch's play, is a study in psychology. It depicts the ravages of the heat of the tropics upon a small group of men working an oil well, trying to control their emotions yet distrusting each other. The picture has an all-star cast, consisting of Evelyn Brent, as Sibyl Shelton; Neil Hamilton, as Shelton; Fred Kohler, as Winters; Helene Lynch as Goldie; Arnold Kent as Pickerell, Leslie Fenton as Kilgore, and George Kuwn as Willie.

At the Westlake Theatre, Hollywood, where it was previewed last week, it held the audience in a tense grip of suspense to the last foot. Victor Schertzinger directed the opus, originally called "Honky-Tonk," and has succeeded in getting over the idea of the inborn lust of men cooped up in a dirty, hot camp, without giving offense or resorting to the profanity that usually accompanies such stage plays.

"The Show-down" is to the screen what "White Cargo" is to the stage, minus the strong dialog. It is crammed full of dramatic situations, however, and ends in a smashing climax. Evelyn Brent, playing the wife of a man who is attempting to retrieve lost fortune and social position, injects a very human and unique feminine touch and in the more dramatic moments scores heavily. Another excellent role is that played by Helene Lynch as Goldie, a cabaret dancer. A tense and convincing fight is staged by Kohler and Bancroft, one of the best this previewer has witnessed.

The story concerns a group of oil workers located far in-land, away from any amusement or diversion. Into this camp comes Shelton and his wife. He leaves her behind when he goes prospecting for oil. During his absence, Cardan, the owner of the camp, knowing the lustful nature of his companions, keeps a watchful eye upon her. The heat, and noise of the pumps, finally drives her to desperation and she asks Cardan to take her away. He refuses. Cardan gives Winters a terrific beating when he discovers the latter has broken into Mrs. Shelton's room. The husband returns and misjudges Cardan's motives. He asks for a settlement and Cardan suggests a hand of show-down poker, the winner to take the oil well and remain. Shelton draws a pair of tens. Cardan's hand contains a pair of kings but he says: "Tens win" without disclosing his hand and walks out of the shack.

A splendid play, well acted, well titled, well photographed and very well directed. Victor Milner photographed it, while John Farrow wrote the titles.

—MURRAY.

Frances Misses Bobby

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 7.—Frances Lee, who began work on a Christie comedy last week, stated it is the first picture she has ever made in which she does not work with Bobby Vernon. Neal Burns is in the leading male role.

Evelyn Brent Ill with Tonsillitis

HOLLYWOOD.—Evelyn Brent is confined to her home with tonsillitis, having contracted a cold on the Paramount set while working with Adolphe Menjou in "Captain Farreol." Upon completion of her role, she took to her bed.



ESTELLE TAYLOR

now playing

In "HONOR BOUND"

With George O'Brien

Alfred E. Green directing for Fox

"THE WHIP WOMAN" With Antonio Moreno
First National

"LADY RAFFLES" With Roland Drew
Columbia Pictures

Exhibitors Herald and Moving Picture World Production Directory

[Number immediately following title denotes production number]

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
California Studio				
NO PRODUCTION THIS WEEK				

Columbia Studio				
"The Sporting Age"	Erle Kenton	Belle Bennett Holmes Herbert	Columbia	Jan. 24
"Broadway Daddies"	Frank Capra	Bessie Love	Columbia	Feb. 2

DeMille Studio				
"Hold 'Em Yale" (11)	E. H. Griffith	Rod La Rocque		Dec. 27
"The Godless Girl" (30)	C. B. DeMille	Lina Basquette		Jan 3

F B O Studio				
"Hearts and Hoofs"	Wallace Fox	Tom Tyler		Jan. 23
"Stocks and Blondes"	Dudley Murphy	Jacqueline Logan Gertrude Astor Skeets Gallagher Albert Conti	Gold Bond	Jan. 17
"Little Yellow House"	Leo Meehan	Orville Caldwell Martha Sleeper	Gold Bond	Feb. 1
"Dog Justice"	Jerome Storm	Ranger Eddie Hearn Nita Martan		Feb. 1

First National Studio				
"Lilac Time"	Geo. Fitzmaurice	Colleen Moore Gary Cooper		Dec. 19
"The Little Shepherd of Kingdom Come"	Al Santell	Richard Barthel- mess Molly O'Day		Dec. 14
"Lady Be Good"	Richard Wallace	Dorothy Mackaill Jack Mulhall		Dec. 5
Untitled	Eddie Cline	Chas. Murray Louise Fazenda		Dec. 27
"The Upland Rider"	Al Rogell	Ken Maynard Marion Douglas	Chas. Rogers Production	Jan. 13

Fox Studio				
"The Four Devils" (2)	F. W. Murnau	Janet Gaynor Chas. Morton Nancy Drexel Barry Norton Mary Duncan Farrel MacDonald		Jan. 3
"Honor Bound" (6)	Al. E. Green	Geo. O'Brien Lella Hyams Estelle Taylor		Jan. 6
"Red Dancer of Moscow" (21)	Raoul Walsh	Dolores Del Rio Chas. Farrell		Dec. 21
"The Painted Post"	Gene Ford	Tom Mix Natalie Kingston		Jan. 16
"Hangman's House"	John Ford	June Collyer Larry Kent Earle Foxe		Jan. 13
"The Sport Girl"	Arthur Rosson	Wm. Farnum Madge Bellamy		Jan. 30

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Metropolitan Studio				
"Speedy"	Ted Wilde	Harold Lloyd	Paramount	July 30
"Hell's Angels"	Luther Reed	Ben Lyon Greta Nissen James Hall	Caddo Prod.	Nov. 7
"Yellow Contraband"	Leo Maloney	Leo Maloney	Leo Maloney	Jan. 26

Metro-Goldwyn-Mayer Studio				
"China Bound" (354)	Wm. Nigh	Ramon Novarro		Dec. 27
"The Actress" (336)	Sidney Franklin	Norma Shearer		Dec. 24
"Laugh, Clown, Laugh"	Herbert Brenon	Lon Chaney		Dec. 29

Paramount-Famous-Lasky Corporation				
"Sunset Legion"	Lloyd Ingraham A. W. Werker	Fred Thomson	Paramount	Jan. 23
"The Patriot" (690)	Ernst Lubitsch	Emil Jannings Florence Vidor Lewis Stone		Jan. 3
"Three Sinners"	Roland V. Lee	Pola Negri		Jan. 27

Tec-Art Studio				
"Chinatown Charley"	Chas. Hines	Johnny Hines Louise Lorraine Edna May	First National Prod.	Dec. 27

Tiffany-Stahl Studio				
"Power"	Reginald Barker	Douglas Fair- banks, Jr. Jobyna Raiston	Tiffany-Stahl	Jan. 29

United Artists Studio				
"Tempest"	Sam Taylor	John Barrymore Camilla Horn Louis Wolheim	United Artists	Oct. 15

Universal Studio				
"Lonesome"	Paul Sejos	Glen Tryon Barbara Kent		Jan. 30
"Phyllis of the Follies"	Ernst Laemmle	Charles Rogers Marion Nixon	Jewel	Jan. 12
"Cream of the Earth"	Melville Brown	Hugh Trevor	Jewel	Jan. 14
"The Michigan Kid"	Irvin Willat	Conrad Nagel Renee Adoree	Jewel	Jan. 18
"Give and Take"	Wm. Beaudine	Geo. Sidney Jean Hersholt Sharon Lynn Geo. Lewis Wm. Orlamond	Jewel	Jan. 22
"Give and Take"	Wm. Beaudine	Geo. Sidney Jean Hersholt Sharon Lynn Geo. Lewis Wm. Orlamond		

Warner Brothers				
NO PRODUCTION THIS WEEK				



THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Newspictures

KINOGRAMS NO. 5366—Small airplane weighing only 500 pounds, 2 cylinders, goes 100 miles an hour, lands in Washington—30,000 reindeer in biggest of roundups at Choris Peninsula, Alaska—Clarence Kootz trains giant tigers for the circus ring at Luna Park, Cal.

INTERNATIONAL NEWSREEL NO. 9—Dog teams plow through deep drifts in a 2-day race at Poland Springs, Me.—\$2,000,000 night fire wrecks college hall at Villanova, Pa.—Cuban firemen show speedy demonstration of smoke-eaters prowess at Havana, Cuba.

PARAMOUNT NEWS NO. 53—Charles Lindbergh is given a rousing ovation on his arrival at San Jose, Costa Rica—Fire companies from all parts of Tokio, Japan, stage carnival for Emperor Hirschto—New motorless plane stays in air for five miles at Milan, Italy.

FOX NEWS NO. 9—The 13 most promising newcomers to screen are named by wampas at Hollywood—Terrific storms batter big liners crossing Atlantic—Kellogg welcomes new German envoy, Dr. F. Prittwitz-Gagron to Washington.

PARAMOUNT NEWS NO. 54—Captain Cunningham is new skipper of Leviathan—Pretty Dixie models display latest creation for beach wear at Miami, Florida—Honor patron saint Virgln of Guadalupe at Guadalupe, Mexico.

Dent and Educational Plan State Contest in Texas to Select Harmonica Champion

A statewide exploitation tieup between exhibitors and Educational is being arranged in Texas under the joint leadership of L. H. Grandjean of the Dent Theatres, Inc., at Dallas, and F. A. Tomes, Educational branch manager. Plans call for getting the cooperation of other theatres and circuits, including Robb & Rowley, Jefferson Amusement Company and Saenger at Houston.

The final contest will be in Dallas, with Governor Moody expected to award the prizes. After the contests in individual theatres, a city contest will be conducted. At the state meet a gold medal and a musical instrument will be awarded the first prize winner, silver and bronze medals for second and third. It is also planned to provide the champion with a course in a school of music.

Dent's El Paso manager says each public school there is planning to organize a harmonica band. The contest follows Educational's hookup with M. Hohner, Inc., maker of harmonicas.

Blind Children "Witness"

Pictures in Radio Showing

Motion pictures were broadcast to blind children Wednesday afternoon when Nils T. Granlund described over WPAP an M-G-M comedy and other short product to several hundred blind youngsters at the Catholic Institute for the Blind in New York.

Cameraman, Overcome by Gas, Is Rescued from Blazing Well

(Special to Exhibitors Herald and Moving Picture World)

SAN ANTONIO, Feb. 7.—Harry W. Diehl, Paramount staff cameraman for the Southwest territory, was rescued from the inferno surrounding a burning gasser, Rachal No. 7, at White Point, on the Neuces Bay, near Corpus Christi, Thursday, when he attempted to photograph the interior of the blazing maelstrom of gas and oil.

Professional Rescues Cameraman

Tex Thornton, professional oil well fighter, when he saw Diehl collapse on the edge of the blazing pit, rushed in with an asbestos suit, and dragged Diehl to safety.

Diehl had borrowed an asbestos suit from Thornton with the intention of taking close range pictures of the blazing well for Paramount News, but was overcome by the intense heat when he had been on the edge of the pit for only a few seconds. He did obtain some unusual shots in the few seconds that he had his machine in action.

Diehl only recently has been appointed Paramount news man for the Southwest Texas district, and the gasser was his first big assignment. He showed no ill effects the next day, the asbestos suit preventing serious burns.

No. 8, Timely, Pathe, one-third; "Newsfluff," No. 13, F B O, one; "Rah Rah Rexie," Standard, one.

WEEK OF FEBRUARY 26

"The Man Without a Face," No. 7, Pathe, two; "A Blaze of Glory," Fables, Pathe, two-thirds; "The Smile Wins," Roach, Pathe, two; "The Swim Princess," Sennett, Pathe, two; "Pathe Review," No. 9, Pathe, one; "Topics of the Day," No. 9, Timely, Pathe, one-third; "Back to Nature," Snappy, Universal, one; "The Vanishing Rider," No. 7, Adventure, Universal, two; "All Balled Up," Special, Universal, two; "George's False Alarm," Stern Bros., Universal, two; "The Looters," Western, Universal, two.

WEEK OF MARCH 4

"Rival Romeos," Snappy, Universal, one; "The Vanishing Rider," No. 8, Adventure, Universal, two; "Newlyweds' Success," Junior Jewel, Universal, two; "Indoor Golf," Stern Bros., Universal, two; "Madden of The Mounted," Western, Universal, two; "Amazing Lovers," Metro-Goldwyn-Mayer, one.

Short Feature Releases

WEEK OF FEBRUARY 5

"The Man Without a Race," No. 4, Pathe, two; "The Good Ship Nellie," Fables, Pathe, two-thirds; "Smiths Army Life," Sennett, Pathe, two; "Versatility," Rice, Pathe, one; "Pathe Review," No. 6, Pathe, one; "Topics of the Day," No. 6, Timely, Pathe, one-third; "Mickey in School," No. 6, McGuire, FBO, two; "Children of the Sun," Metro-Goldwyn-Mayer, one; "Newsfluff," No. 12, FBO, one; "Mickey in School," Mickey McGuire, Standard, FBO, two; "All Washed Up," Standard, FBO, two.

WEEK OF FEBRUARY 12

"Mistakes Will Happen," Snappy, Universal, one; "The Vanishing Rider," No. 5, Adventure, Universal, two; "The Prince and the Papa," Special, Universal, two; "Man of Letters," Stern Bros., Universal, two; "Buckskin Days," Western, Universal, two; "The Man Without a Face," No. 5, Pathe, two; "Everybody's Flying," Fables, Pathe, two-thirds; "Flying Elephants," Roach, Pathe, two-thirds; "Life Savers," Record, Pathe, two-thirds; "Over the Bounding Blue With Will Rogers," C. S. Clancy, Pathe, one; "Pathe Review," No. 7, Pathe, one; "Topics of the Day," No. 7, Timely, Pathe, one-third; "Oui, Oui, Heidelberg," No. 6, Standard, FBO, two; "Secrets of the Sea," Metro-Goldwyn-Mayer, one.

WEEK OF FEBRUARY 19

"Africa Before Dark," Snappy, Universal, one; "The Vanishing Rider," No. 6, Adventure, Universal, two; "Out in the Rain," Gumps No. 12, Special, Universal, two; "What a Party," Stern Bros., Universal, two; "An Unexpected Hero," Western, Universal, two; "The Man Without a Face," No. 6, Pathe, two; "The Spider's Lair," Fables, Pathe, two-thirds; "The Best Man," Sennett, Pathe, two; "Crowned Heads," Rice, Pathe, one; "Pathe Review," No. 8; Pathe, one; "Topics of the Day,"

Puffy's Comedies Follow

"Collegians" in Release

The Octavus Roy Cohen-Charles Puffy series of comedies is now being released to take the place of "The Collegians," just ended, on the Universal releasing schedule. The six two-reel productions are being released every other week, and started January 29 with "Horne and Orange Blossoms."

The others are "The Prince and the Papa," February 12; "All Balled Up," February 27; "His In-Laws," March 12; "Some Babies," March 26, and "Married Bachelors," April 9.

Snookums Recovering

From 4 Weeks' Illness

Snookums, Universal's baby star in the "Newlyweds" series, is recovering after four weeks of illness from pneumonia. He was taken ill early in January on a holiday trip into the California mountains with his parents, Mr. and Mrs. Lawrence McKeen.

Movietone Makes Debut

at Globe in Kansas City

The Movietone news reel of Fox made its debut at the Globe theatre, Kansas City, amid much advance publicity and exploitation. Attendance throughout the week showed a marked stimulation.



LIVE NEWS FROM COAST TO COAST

Cincinnati

CINCINNATI.—B. F. Keith's two-a-day vaudeville and picture house has been closed and will be razed to make room for a more pretentious structure. Meanwhile a short season of pictures will be played. . . . Managing Director *Isaac Libson*, Cincinnati, is remodeling an entire floor of the Palace Theatre Building for executive offices. . . . The *Mayflower*, Troy, O., owned by Troy Amusement Company, opened last week. The seating capacity is 500. . . . The *Palace*, Hamilton, of which *Silver and Turberg* are managers, is celebrating its eighth anniversary. . . . The *Regent*, Hamilton, dark for several months, has reopened for Sundays only, with pictures and stage acts. *James Schwalm* has been made manager. . . . *John A. Schwalm*, president Jewel Photoplay Company, Hamilton, announces he will build a modern house on the site of the Jefferson theatre, which was recently destroyed by fire. . . . The *Majestic*, Springfield, O., with *Phil Chakers* manager, is being remodeled at an approximate cost of \$100,000. Movietone will be featured when the house reopens. . . . *Harry Moller*, Marion, O., has been named assistant manager of the Capitol and Gem, Sidney, O.

New England

BOSTON.—Leavitt's theatre at Rochester, N. H., has been closed temporarily. . . . *Del Bibber*, manager of First National at Boston, is able to be out-of-doors for the first time in over two months after his recent operation. . . . The *Opera House* at Poultny, Vt., has been closed. . . . *R. Clement* has purchased *Grange Hall*, Freedom, Me. . . . *Frank Lydon* has acquired the *Ideal* at Milford, Mass. . . . The *Orpheum*, Canton, Mass., has been acquired by the Regional chain. . . . *R. C. Gaffner* has sold K. P. Hall at Freyburg, Me., to a company of local men. . . . The new *Union*, Taunton, Mass., will open within the month. . . . The *Rialto* has opened. *James Greeley*, formerly with the Keith-Albee theatres and later with Universal houses, is the owner and manager. . . . *Charles Stearns*, former manager of the Bangor office of United Artists and more recently salesman, has been appointed branch manager at New Haven. . . . *L. B. Gorman's* newest theatre, the *New Maine*, with seating capacity of about 1,000, has opened.

Pittsburgh

PITTSBURGH.—*Mr. Filson*, local manager of the Lyric Amusement Company, says that Point Pleasant's new theatre will open April 1. . . . A great surprise greeted Al Harteau, office manager of the Pathe exchange, who went home after working overtime at the office to find co-workers had remembered it was his birthday. . . . An old trouble of the legs has returned to *Manager J. O. Hooley* of the *Sheridan*, East Liberty. But he expects to be on the job in a week or two. . . . Now Pathe and Universal, like Fox, are challenging any make-up team in the Film Row for the basketball championship. The three-cornered fight promises a bunch of thrills. The captains of the teams are *David Siverman*, Pathe; *Joseph Hanna*, Fox, and *Joseph Pemberton*, Uni-

versal. . . . The Pittsburgh Press has *Sherwood George* working on the road. He was formerly a film salesman. . . . Recent exhibitor visitors were *Carl Becker*, Butler; *William Gray*, Monongahela; *Samuel Haimovitz*, New Kensington, and *Theodore Mikalowsky*, Maysville. . . . *George Tice* is booker for Paramount. He held that position in the Universal exchange. . . . Lumas has added *Charles Molte*, one of the best known film salesmen in the local territory, as special representative. . . . *Stanley S. Neal*, former FBO salesman here and now manager of sales for the Theatre Ad Mat Service of Uniontown, was a recent visitor. . . . *Miss Ruth Sell* is the new head cashier at the Warner Brothers' local office. She was formerly cashier at M-G-M. . . . *Louis Engel* is on the road in the West Virginia territory for Warner Brothers. He is a former Pathe salesman.

Indianapolis

INDIANAPOLIS.—Detectives have discovered no further clues in the threatened kidnapping of little *Marilyn Nicholson*, four-year-old daughter of *S. R. Nicholson*, manager of the American theatre at Terre Haute. A negro and his wife are being held in jail in connection with the case. When apprehended the woman denied any knowledge of threats to kidnap the little girl and denied having made a telephone call to the Nicholson home. The little girl and her 9 year old sister have been removed to Indianapolis for safe keeping. . . . Announcement is made of the marriage of *Miss Greta C. Bjorn* of Chicago, to *George P. Florey*, manager of the ball room of the Indiana theatre. The ceremony was performed at the Garfield Boulevard Presbyterian church in Chicago. . . . The management of the *Circle* theatre recently entertained with a dinner party at the *Hotel Lincoln* in honor of *Ruth Taylor*, Paramount star, who appeared in person at the theatre, and whose picture "Gentlemen Prefer Blondes" will be shown in two weeks. *William Wright*, her publicity man, is a former Indianapolis newspaper man.

Salt Lake City

SALT LAKE CITY.—*Alexander Pantages*, the theatre magnate, visited his house in this city a few days ago. New theatres in Dallas, Houston, San Antonio, and New Orleans are contemplated, he said. . . . *Manager W. E. Shipley* and his assistant manager, *P. C. Peterson*, of the Gem, are expected to return from Honolulu within the next few weeks. . . . *Louis Marcus*, head of the *Louis Marcus Enterprises* in the Intermountain territory, is in Colorado due to the death of his brother-in-law at Pueblo a few days ago. . . . A new theatre is to be built, it is reported. The house would have a seating capacity of about 700 and be ready for the opening about April 1. *Messrs. Lawrence and Smart* are sponsoring this venture. . . . District Sales Manager *R. S. Ballantyne* and District Representative *L. L. Savage* of Pathe, have left with Branch Manager *Al O'Keefe* for Butte, Mont. . . . *David Bershon*, United Artists division sales manager, has been in Salt Lake City conferring with *Manager Harry Stern*.

Milwaukee

MILWAUKEE.—*Henry A. Staab*, executive secretary of the M. P. T. O. of Wisconsin, was a speaker at a meeting of the postal education bureau. . . . *Nat. Nazzaro, Jr.*, who directed the stage band at Midwesco's Wisconsin theatre while *Dave Schooler* was on his vacation, has been booked for twelve straight weeks at Newark, N. J. . . . The position of *David J. Goldman*, former manager of the Milwaukee Theatre Circuit's *Downer*, who is now manager of the Little theatre, *LaGrange, Ill.*, has been taken by *Stanley Gross*, former manager of the circuit's *Venetian*. *Emil Franke*, formerly manager of the State, has taken *Gross'* place, and *H. J. Tondreau*, formerly at the *Kosciuszko*, is now manager of the State. *Arthur Wertheimer*, formerly of New York, has been named manager of the *Murray*, to succeed *Eugene Arnstein*, who has been named manager of the *Kosciuszko*. . . . *Mount Sinai* is the first Milwaukee hospital to show motion pictures to its patients, and will continue to do so.

Kansas City

KANSAS CITY.—*Harry Taylor* has been re-elected president of the *Kansas City Film Board of Trade* for 1928. *A. H. Cole*, Paramount branch manager was re-elected vice-president, and *C. A. Schultz*, Midwest Film Distributors' branch manager, secretary-treasurer. *E. S. Olsmith* and *L. J. Doty* were elected to the board of directors. . . . Universal branch managers from Dallas, San Antonio, Des Moines, St. Louis, Minneapolis, Milwaukee, Omaha, Sioux Falls, Chicago and Oklahoma City attended a sales meeting at the *Hotel Muehlebach* last week. *Berny Bernfield Educational salesman*, tipped the operator of the *Strand* theatre, Emporia, Kas., for screening three one-reel subjects last week. The other day *Russell Bore*, Educational branch manager, received a letter from the operator, containing ten cents. The operator believed the tip excessive. . . . The *De Luxe* theatre, Bucklin, Kas., has been sold by *Mrs. Emma Elland* to *C. C. Johnson & Son* of Ellinwood, Kas.

Philadelphia

PHILADELPHIA.—The *Equity Theatres Corporation*, representing an amalgamation of Philadelphia independent theatre owners, has recently taken over several houses, which now brings the total number under the *Equity* banner to more than 30. . . . Plans have been prepared by the *Hoffman-Henon Company*, architects, and contracts have been awarded for a 3,000-seat theatre to be erected in East Liberty, Pittsburgh, at a cost in excess of \$2,000,000, and to be leased to *Stanley*. . . . *Edgar Moss* manager of the *Fox* exchange, has left for a several weeks' vacation in Havana. . . . *William Andrews*, an inspector employed by the Pennsylvania Board of Motion Picture Censors, received injuries from which he died January 24, when the automobile in which he was riding on the *Sproul Highway* near Media, Pa., skidded and overturned. . . . *Bob Lynch*, general manager for M-G-M here, accompanied by *Mrs. Lynch*, sailed recently via the *Panama Canal* for California.



PRESENTATION ACTS

Incorporated in this department of Exhibitors Herald is the Moving Picture World Department, "Stage and Pit."

New Stage Units to Carry Bands

Publix Shows To Book Into Coast Houses

Units Will Be Presented in Four Pacific Slope Theatres, Says Announcement

Definite arrangements have been completed by which the Publix shows will be presented in Seattle, Portland, San Francisco and Los Angeles on the Pacific Coast.

The first Publix unit, "The Merry Widow Revue" will be booked for the opening of the new Publix theatre in Seattle on March 1. These Publix shows will then move in rotation to the new Publix theatre at Portland which opens March 8, and then to the Granada theatre, San Francisco and the Metropolitan, Los Angeles.

These theatres are operated by the West Coast Western Theatres Company owned by Loew, Paramount and West Coast. The theatres will be supervised by West Coast Theatres, in accordance with an arrangement concluded by Sam Katz, for Publix, Nicholas M. Schenck for Loew's, and Harold B. Franklin for West Coast Theatres.

Ralph E. Grabill, now in charge of deluxe operations for Publix, will join West Coast Theatres in a similar capacity, and will devote his efforts particularly in connection with the DeLuxe operations in which the three companies are interested.

West Coast Theatres will continue to route the Fanchon and Marco shows in the same situations, which will include the following theatres: Loew's State, Los Angeles; Loew's Warfield, San Francisco; Broadway, Portland, and Fifth Avenue, Seattle, and will also include the other cities where Fanchon and Marco shows are now being shown.

It is felt that the Publix shows will bring to the cities involved the best efforts of both producing organizations.

Jetta Goudal Sues for \$42,250 Against DeMille

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 3.—Jetta Goudal, former DeMille star, has brought suit in Superior Court for \$42,250 against DeMille Pictures. Miss Goudal charges breach of contract and claims the company failed to pay her salary according to her contract. The asserted breach occurred Sept. 10, 1927. Under her contract she was to receive from \$750 to \$1,750 per week on a rising scale.

His Reward



After rotating for six years between the Uptown and Tivoli theatres, Chicago, Balaban and Katz have rewarded MILTON CHARLES by appointing him solo organist for their Chicago theatre, the Loop's class picture house.

ORGANISTS!

Villa Moret, Inc. have the following special illustrated slides now ready, and organists will do well to get in touch with their Chicago, New York, or San Francisco offices.

The Legend of the Everglades, introducing "CHLO-E," a weird, haunting, compelling melody from the Florida swampland. . . . It is both Indian and Negro in character with an underlying rhythm. The slides are in keeping with the melody and lyric, and are actual photographs of the Everglades. A real song of the swamp.

A Spanish Fantasy, introducing "AN OLD GUITAR AND AN OLD REFRAIN." A truly great song, beautifully illustrated. The version by Walter Hirsch and the song by Gus Kahn and Neil Moret.

A Venetian Serenade, introducing "MOONLIT WATERS," a colorful idea with slides that portray and carry out the Venetian atmosphere.

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(The Voice of the West)

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Acts Will Play Universal and Other Houses

Companies to Be Routed by Chain Agency to Have 12 to 14 in the Casts

The expansion of chain theatre organizations, and the growing popularity of presentation among them, is gradually widening the scope of activity in this phase of motion picture entertainment.

The production of acts has reached a stage where it requires skilled artists and technicians if the exacting demands of the public are to be met.

Latest in the field of presentation production, booking and routing, is Chain Vaudeville Agency, which will operate under the management of William Stevens. This company, it is understood, has been organized primarily for the purpose of handling bookings for Universal Chain Theatrical Enterprises, Inc., but will also route acts into other houses.

Band to Accompany Acts

A new feature of the Chain Agency policy is that a stageband will accompany each presentation company. The orchestras are being recruited in New York.

An announcement of the new agency has just been issued from the offices of Universal Chain Theatrical Enterprises in New York. It follows in part:

"In many instances the houses of the new vaudeville circuit will be able to do away with their house orchestras, while at the same time being assured of music by high class orchestras.

"The new policy, which will be inaugurated next week, contemplates the inclusion of a special orchestra with every presentation company or group of vaudeville acts it sends out. These traveling orchestras are being made up of well-trained, high class musicians recruited in New York. They will supply various theatres with a brand of music far better than many are now able to supply in their communities.

Says Plan Looks Favorable

"The presentation companies to be routed by the Chain Vaudeville Agency will include casts of 12 or 14 people.

"The Chain agency also announces the addition of 14 new houses to its circuit. Arrangements have been completed to book specialty acts into the Avon theatre, Utica, N. Y., the Echo theatre, Syracuse, and the Schine theatre, Watertown, N. Y., besides other houses."

STAGE SHOWS

Chicago Diversey

Week Ending February 11

The stage presentation at the Diversey theatre this week was titled "Bing Bang." The show started off with a clever act. The lights on the stage grew dim and the curtain rose slowly to see the orchestra dressed in billy goat hats, talking and hollering, but no one knew what they were saying.

One fellow gave the pass word "Horsefeathers" and the rest answered OKMNX. It was announced that Barney Google, president of the organization was coming and silence reigned. Joe Kayser arrived on a mechanical horse bearing the name of "Spark Plug." He announced that the meeting of the "Billy and Nanny Goats" would be held in Chicago, and asked all to join in and sing their celebrated song, "Horsefeathers." The act was well done and the audiences liked it.

Following were the Anderson Brothers who sang the chorus of "The Birth of the Blues" and then falling into a tap dance. Both of the two colored boys gave solo dances and then concluded their performance with some tricky steps.

Lavor and Walters were next with some funny dances. They gave a fine imitation of a bar room dance, to the song "Nothing Could Be Finer Than to Be in Caroline in the Morning." After doing more of their silly motions they ended up with an acrobatic stunt getting a hand that no one could complain of.

Kayser then introduced the Ryan Sisters, who sang for their first number, "Keep the Cobwebs Off the Silvery Moon." The girls can sing and the audience proved it with their applause. They next sang another popular song which left no doubt in the minds of the people that they were singers. For their final number they sang "Sundown" accompanying themselves with a guitar.

An arrangement of the song "Did You Mean It When You Said I Love You" by one of the boys in the orchestra followed. The orchestra gave a beautiful rendition of the piece and were given a nice hand.

May and Ray, two juveniles, followed with a clever tap dance which was easy to look at. The boy, Ray, came out and did a dance to the song "Just Look at That Baby." He met with success and gave many encores. May followed with an acrobatic dance. She has a pleasing personality and is a gifted dancer. Ray appeared again in a cowboy uniform, this time doing some fine dancing through the lariat. The children concluded their act with some great rope work, doing their very best. Both are clever children and the pleased the audience with their dancing ability.

Kayser announced that the treat of the day, Burt and Lehman, were next. The two boys get your attention right away by singing, "Positively and Absolutely." Both have a fine voice and get over great. Their whole act was entertaining and con-

tained outstanding features of unusual interest. The people cried for more but the orchestra played a popular number to keep them quite.

Finale—with a dance rendered by the entire ensemble closed a fine stagershow of much interest.

The feature picture was "The Lovelorn" starring Sally O'Neil and her sister Molly O'Day.

Chicago Oriental

Week Ending February 5

Only to those few who see beauty in the lower East Side of New York would the scenery of the presentation show at the Oriental this week appeal. Under the "L" depicted Hester street in all its reality. However, it might even have been refreshing to those viewing it after the many lavish presentation numbers in the past.

The Abbott Girls opened up the act playing "London Bridge's Falling Down" and for atmosphere were accompanied by a hand organ grinder. The orchestra was placed in a store window on their movable platform which later came forward. "East Side, West Side" was then played by the orchestra, at which time Paul Small came hurrying on the stage announcing a party in the old neighborhood on account of the fact that a celebrity who once was a dweller in that vicinity was to return and entertain them.

The celebrity, of course, is Paul Ash and together the two Pauls put over that stirring musical refrain "Back in Your Old Back Yard." Much applause necessitated Small doing other numbers and they were "Dream Kisses" and "Blundering Ben," which last number failed to create much interest. Babe Carter, a splendid dancer, then entertained the audience and received abundant applause.

The orchestra then participated both vocally and otherwise in that inelegant ditty "Ice Cream." Considerable credit should be given the slide trombonist in this orchestra for his exceptional playing and cooperation with Paul Small this week. The Darling Twins, two little girls, got a big hand especially when they did the latest dance called "Bambolina."

The Rope dancing act which the Abbott dancers then performed appeared to this reporter as the most difficult work done by these dancers up to date.

Ginger Rogers, the inimitable female presentation artist, helped splendidly to put over the finale this week in the way of a triangle love scene in which both Paul Small and Paul Ash shared.

Chicago Stratford

Week Ending February 4

The Stratford presentation started with the band playing a jazzy piece, after which Ted Leary appeared among a cheering crowd of people. Leary started off with his usually good jokes and had the people on their toes.

MaGee and Maloney were announced as two little bashful girls who just returned from Europe after a successful tour doing the kerozine dance. The two boys appeared in funny, tricky costumes and went through a silly dance.

Leary came in with a few more jokes and then introduced the Folley Sisters, saying, "be careful of the blond, she's married." The two sisters are full of pep. They sang a few popular songs and ended their act with a little dance routine.

Grace Darrow followed with a novelty piano act, giving imitations of a harp, music box, etc. She was assisted by Leary who sang "Just Another Day" and put the act over big. The stage was arranged for the next act but Ted and Grace had to come out for another number.

The orchestra next played an arrangement of a pretty song called, "Sunrise." Leary announced MaGee and Maloney again who went through some more of their silly dances.

Leary then sang a new song entitled "Henry's Made a Lady Out of Lizzie" and how he sang it. The people can't get enough of him.

The orchestra followed this with the concluding number in which the entire cast appeared on the stage for the curtain.

The stagershow changes program twice a week, Sundays and Wednesdays. This show was reported Monday.

Chicago Norshore

Week Ending February 4

This week's show marked the 500th performance of Al Kvale and his Jazz Collegians, and as such, it bore that title. As Al Kvale is one of the popular leaders in this town, it's a cinch he will be more popular at his 1,000th performance.

The stagershow opened to a scene in which four girls as sign painters are painting on a huge electric sign, the fact that this week Al will celebrate his 500th performance. Four more girls (all eight being Gould dancers) then enter and sing special lyrics for the occasion.

Curtain then rose to the band playing "Hail, the Gang's All Here" as Al enters to a fine reception. Al sings "Way Back When" with special lyrics reviewing his history in the musical world, and finishing by playing a hot chorus on clarinet. He next plays "The Doll Dance" on his saxophone as he had played it in a previous show. Al then sings "Where Is My Meyer" as boys assist. This was all well received.

Gay Nell, a young woman, next pleased with an eccentric tap dance. She was followed by Mirth Mack who sang (as Al announced it, the elevator song) "Just Rolling Along," and that old favorite "After You've Gone" in her own inimitable way, for which she received a fine hand.

During the orchestra number of "Four Walls," which Andy Goes, the banjoist, sings, Al plays "Alone" on his sax. This was well received. During the previous acts, George Riley had been interrupting but this time he entered and joked with Al. They argue over the girls of yesterday and the modern flappers, Al being for the old fashioned girl. He dons a suit of 1899 vintage and he and George sing special lyrics to "Gallagher and Shean" as six flappers of 1898 and six of 1899 enter and do routines of their day. They then sing "Kiss Me Again" as they do in 1928 and as they did in 1899. An stopped the show when he did an old fashioned waltz with one of the belles.

Zeck and Stewart, two boys in comedy attire, have the audience roaring with laughter at the funny antics, their singing, playing and dancing. They were well received and could have had an encore but didn't take it.

Tommy Wonder, a young boy, wins much applause for his fine eccentric Russian dancing and his encore of his waltz with a girl dummy. He really stopped the show but Al begged off for him. George Riley again interrupts. He and Al joke and then he sings in his pleasing voice, "Everywhere You Go," to a fine hand. The next number was a contest between the ballet dancers led by Marie Peterson and the jazz lancers led by Alta Warsawsky to the tune of "Rhapsody in Blue" and "Birth of the Blues." This was well received and for the finale a pleasing effect was given by many strings of colored lights being lowered on bridge.

Chicago Granada

Week Ending February 5

Libby and Sparrow, comedy dance team and the Barney Google "Horsefeather" number by the orchestra and ballet were the entertaining features of Charles Kaley's "Topsy Turvy" stagershow this week.

Opening to a stage setting of Topsy Turvy Town with the 12 Granada Girls in red and white yachting suits singing an introductory song and later doing a snappy routine. Orchestra then played "Here Comes Charley" as Charles Kaley enters to a nice hand. Kaley's latest composition, "Strolling in the Moonlight," was next sung by him and well played by the orchestra. Kaley's songs and singing are always pleasant to hear and a fine reception is always accorded him.

The Moran Sisters followed with a blues number

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and they do a good eccentric tap dance to the tune of "Hallelujah" to a fairly good hand.

Barnard and Rich, a boy and girl dance team, next offer some well done eccentric and high kicking dances to a good hand.

Kaley next announces that his is the 20 millionth and one "Billy Goat." Moving pictures of his receiving his membership card to Barney Google's Brotherhood of Billy Goats is then flashed on the screen. The screen then rises as the orchestra in regulation Billy Goat hoods plays and sings, "Horsefeather, OKMNX." The "Nannies" then enter carrying placards and sing and dance to aforementioned tune. This was all very well received.

Monte and Lyons, a singing team with one boy playing guitar, sing "Giddap Garibaldi" to a fine hand. The man that had been singing bass then sang "Kiss Me Again" in falsetto soprano voice.

Libby and Sparrow of the "Passing Show," shared honors on the bill with Kaley. They entered in golf togs, swinging golf clubs while doing an eccentric soft shoe routine finishing with a slow motion effect with a fluttering spot cast on them. The girl then offers to teach the boy ballet dancing. Instead he does a very good eccentric soft shoe dance with the girl doing a fine ballet dance. They next offer their impression of Leon Errol and Pola Negri doing a tango. This was well done and earned them an encore in which they offer their impression of a classical dance team in a prize ring. This was a lot of hokum but got many laughs. Wayne Allen assisted in this "bout" by being a second to the fighters.

The next number by the orchestra was "My Ohio Home" and in it Kaley interpolates "Sundown" and "Blue Heaven." This was well received.

The finale assembled the entire cast on the stage and a girl on the pedestal with huge butterfly wings and surrounded by the 11 other Granada girls on the bridge made a pleasing effect.

Philadelphia Carman

Week Ending February 4

A Syncopation Frolic heads the bill at the new Carman theatre this week. Murray and Allan, the Jesters of 3,000 years ago, created plenty of laughter with their chatter and melodies. Frank Salt, the man of a thousand songs and his banjo contributed a great variety of numbers. The Eight Dancing Skyrockets did some agile and expert dancing and Mills and Walker, eccentric dancers, were well received.

The Carman Grand Orchestra played "Syncopating Melodies," a group of numbers by Irving Berlin, arranged as an instrumental number as the overture.

Philadelphia Stanley

Week Ending February 4

The seventh anniversary of the opening of the Stanley theatre was marked by a program of exceptional quality, featuring the Herbert Brenon production, "Sorrell and Son," and a special birthday celebration in which Catherine Littlefield and her ballet played the principal part.

Overture: Gabriel Hines, conductor of the Stanley Orchestra, commemorated the late Victor Herbert, who during his lifetime conducted the Stanley orchestra during anniversary week, by playing an overture arranged by himself comprising favorite melodies of the famous composer. The applause was prolonged until the entire orchestra rose to acknowledge the tribute.

Due to the length of the photoplay, there was but little time for the birthday celebration. Edward Albano, baritone, in Colonial costume, introduced the act by an appropriate song instead of the usual speech. At its conclusion two girls entered from the wings and danced a charming number after which they drew aside the curtains disclosing Fania Davidson, coloratura soprano, in Colonial costume, with voluminous hoop skirts and powdered hair, standing before the traditional birthday cake back of which were seven huge candles with glittering strands of tinsel suspended before them. She sang an aria from "Mignon" and another selection in a voice of pleasing quality.

The candles were suddenly lifted revealing seven ballet dancers, the center candle being occupied by Miss Littlefield. In groups of two the dancers gave a series of interesting dances, after which Miss Little-

field descended from the cake and with her usual grace and sprightliness added zest to the dancing by the introduction of a few syncopated steps. The group of dancers joined hands and gave a typical ballet dance.

In the finale a multicolored maypole was lowered with garlands of illuminated flowers, which were grasped by the dancers in silver and rhinestones who were also joined by Edward Albano and Fania Davidson in Colonial costumes, the whole forming a glittering and colorful spectacle, which was followed by a burst of applause.

Philadelphia Fox

Week Ending February 4

Again this week the Fox theatre presents a surrounding program which might be termed a miniature revue. The Fox Theatre Orchestra played "Gypsy Love," with Maurice Braun, violin soloist, with a melody and rhythm that actually keep the audience talking while it is being played.

The Delft Plate Ballet, directed by Alexander Oumansky, was a charming and artistic number. The stage was a monochromatic color scheme in blue, with a huge delft blue plate with windmill and Dutch scene at the back. Eighteen little Dutch boys and girls in blue and white costumes danced in front of the plate to catchy music that started the audience to keeping time.

Neville Fleeson, composer and author, was assisted in presenting some of his sketches by vivacious Bobby Folsom. She first impersonated a heartbroken bridesmaid who should have been the bride. Next came a portrait of Priscilla, sitting at her spinning wheel in the modest gray garb of the Puritan maid, which was sharply contrasted with the modern costume in the next sketch showing an immodest inebriated Priscilla of 1928. The sketches were cleverly written and well presented and the applause left no doubt as to the approval of the audience.

The Fourteen Parisienne Redheads have greatly improved since their last engagement in Philadelphia. Bobby Grice as mistress of ceremonies sets everybody at ease and adds plenty of spice with her perpetual motion leading. Mae Wynn in black and white costume supplied some excellent tap dancing. One of the number played the harp while another sang "Charmaine" in a sweet voice. Then all took part in explaining why they had walked home from a buggy ride which gave rise to much mirth in the audience. They ended a very good performance with a peppy "Hallelujah" from "Hit the Deck." A conventionalized flapper face at the back of the stage with plaits of red hair draped from the head to the side of the stage furnished an appropriate setting.

New York Paramount

Week Ending February 11

The Paramount Orchestra opened with "Chopin Melodies." One of the melodies was sung by Leonora Cori, and one was played on the violin by Carl Schuetze representing Chopin. This was assisted by the Paramount Vocal Ensemble. Still another melody was represented by the Dance Ensemble as butterflies.

Jesse Crawford, just home from Chicago, played on the organ "Just a Memory," waltz time and Paul Whiteman style, "Whisper Sweet and Whisper Low," and "After My Laughter Came My Tears."

Publix presented this week "Welcome Sophie!" The opening presentation was the six English Tivoli Girls in evening dress—men's—with canes, toppers and monocles. They sang a song which brought out their truly English accent and did some very clever clogging and dance steps.

Lou Kosloff directing the Paramount Stage Orchestra in "The Grass Grows Greener" was

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The SUNRISE
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A Real Ballad Hit!
"MY OHIO HOME"
by Walter Donaldson & Gus Kahn

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followed by Bert Tucker, the son of the famous Sophie, in his first appearance in New York City. He sang two clever songs that met with great success and showed his remarkable dancing skill. As an encore number he rendered the Sugarfoot Step, a new Southern dance.

Sophie Tucker made her first appearance then in presentation work. She sang "The Salt of My Tears," "It's Bologna," "The Spanish in Your Eyes," "Tall, and Dark, and Handsome," and "I Still Love you." She made a tremendous hit and was recalled time after time. As an encore she and Bert sang a song about California.

As the closing number Sophie Tucker directed the orchestra in "What Do You Say," assisted by the Tivoli Girls, dancing just in hack of the orchestra with a background of flashing lights, and her son.

Boston Metropolitan

Week Ending February 2

A Paul Osgard production entitled "Dancing Feet" was staged this week, assisted by Harry Rose and a host of Footlighters. The first number on the program was rendered by the dance ensemble, a snappy bunch of pretty girls, who danced a characteristic step entitled "The Puppets." They were dressed to look like puppets.

Then Gene Rodemich and the Band Boys jazzed up a tuneful chorus of "I'm Just Strolling Along, Having My Ups and Downs." Gene always gets a fine hand so that's nuff said about him!

Vale and Stewart put across a clever combination of tap steps, alone and together, for a couple of encores. After them came the Cameo Ballet. The solo dancer was lowered to the stage on a huge cameo from which she alighted to dance a few steps, while other dancers all in white assisted her. The sweet old-fashioned costumes and the pretty setting made this a most attractive number.

Richard (Limberlegs) Edwards made one of the best hits with his loose-jointed stuff. He did a variety of crazy steps that made the audience call him hack for three encores. A great comedy number.

Ruth Kenney, former Ziegfeld star, with Gene and the boys accompanying, sang and original number, "Somebody Else." Then Myrtle Pierce stepped some fast foot work in a solo. Her black and red costume was quite striking, but appropriate to the number.

Harry Rose, "The Broadway Jester," put on a clever comedy stunt of songs, dances, jokes and takeoffs. His version of "Henry's Made a Lady Out of Lizzie," and his takeoff on the poets were especially good.

Finale—Girls came in in blue and yellow costumes and did some fancy dancing, while others danced on a platform up in back. A big sparkling wheel revolving in hack made a pretty background.

An Arthur Martel organ concert, "Let a Smile Be Your Umbrella" completed the program.

Film was "Gentlemen Prefer Blondes." The Lorelei of the film appeared on the stage in person Tuesday.

Indianapolis Indiana

Week Ending February 3

"Highlights," the Publix revue, is a handsomely staged production, in which comedy seems to be the specialty. This is particularly true of the team of Clifton and De Rex, two amusing girls, who are introduced as beauty contest winners in 1870.

Their act was received hilariously during the entire week. The audience also showed a distinct preference for Helen McFarland, an attractive young woman who sings, dances and plays a xylophone. Douglas Burley does an amusing "slow motion" dance, and Masse and Dietrich appear as a pair of dancing traffic cops. The leading songs are by Sherry Louise, and the Foster Girls provide the dance routines.

Charlie Davis and his orchestra present for the first time a new "blues" number, "We'll Have a New Home in the Morning," written by J. Russel Robinson, an Indianapolis musician. It is an interesting number.

Indianapolis Circle

Carlo Restive is seen in a stage presentation this week, his specialty being accordion playing and whistling and he can do both to the satisfaction of the audience. His numbers consist largely of popular songs, played or whistled with a lot of personality which makes a hit with the audience. Under the direction of Edward Resener, the Circle Orchestra is playing a medley of popular songs.

Milwaukee Wisconsin

Week Ending February 3

This week we find Dave Schooler back from his two weeks' vacation and offering "Rhapsody in Blue." The setting is that of blue grape drops while the orchestra is attired in white. Before the curtain is parted a motion picture is flashed upon the screen showing Dave leaving New York in an airplane and dropping from the plane over Milwaukee in a parachute, and as the curtains are parted the Abbott Dancers in attractive blue costumes are watching for Dave as he floats upon the stage with a parachute.

Dave then sings a song about Broadway, and as he finishes the Abbott Dancers strut the varsity rag and draw a big hand. The introduction is cleverly done and goes over big.

The Loomis Twins, celebrated recording and Vitaphone stars, next give the audience a lesson in song harmony offering "Baby Your Mother," "I Told Them All About You," and "What'll You Do." The girls have good voices and their songs are well received.

"Everywhere You Go" is played by the band with Billy Meyers singing the chorus and this number is followed by Buddy Doyle, who gives a parody on a number of famous recitations including the "Face on the Barroom Floor." He follows his line of funny chatter with singing "Henry Made a Lady Out of Lizzie," and receives a good hand.

"Lovely Little Silhouette" is prettily done with the Abbott Dancers on the upper stage in a garden scene

dancing to the melody by the orchestra with the lights dimmed so that just their silhouettes are apparent to the audience. Before the number is concluded, Billy Meyers, in a hazy blue light, sings the words to the song. The selection was artistically done and well received.

The La Varr Brothers, in a burlesque apache dance, received only fair applause for their efforts. They conclude their number with an acrobatic stunt which is really difficult and which meets with the audience's approval.

Boyd Center, an accomplished saxophone player, makes a big hit playing several popular selections, and answering an encore with a "hot" number on the hanjo assisted by his piano accompanist who plays the kalamazoo or some other such instrument.

The concluding number is the "Rhapsody in Blue" played by the hand under the direction of Glenn Welty with Schooler playing the piano. The presentation was well staged and well done and on a par with the best that have been offered to date.

The picture is Richard Bathelmiss in "The Noose."

Minneapolis State

Week Ending February 3

One of the biggest bills presented at the State in weeks contained a variety of entertainment. It saw the return of a State bandshow, which has been a feature of the theatre's bills on various weeks since the first of the year.

The State orchestra, in pirate dress, played in the fo'castle of a pirate ship, with two bearded robbers of the sea pacing the deck and manning the wheel throughout the performance.

Fred Heiseke doubled in the role of orchestra director and master of ceremonies. The Wise Trio presented an eccentric novelty act consisting of pole and ladder balancing, tumbling, accordion and violin numbers. It was decidedly different from any acts seen heretofore on the State stage.

John Williams and Beulah Gleanson, dance duo, gave an attractive number. Hawks and Mack, singing comedians, returned to the theatre after an absence of a year and received a good hand. Their patter, although a bit risqué in spots, goes over big with picture audiences.

The F & R Ballet, a group of comely misses, danced in and off between numbers, wearing pirate garb and doing a number of well executed steps. A novelty on the hill was an old fiddlers contest, which brought together the winners in various other theatre contests for their finals. At the closing show the old men were presented with their prize money.

Richard Dix in "The Gay Defender" was the feature picture. The first Vitaphone trailer, announcing the coming of Al Jolson in "The Jazz Singer," was another novelty.

Atlanta Howard

Week Ending February 4

The Howard presentation this week received good criticisms all around. "Joy Bells" was the title, although many bells were represented, among them, gold bells, watch house bells, joy bells and dumb bells.

Ray Teal handled his hanton with his usual maestro stroke, strengthening his popularity with Atlanta audiences.

The Staefano Mascagno Ballet of seven girls did some good work in their several numbers.

Representing the gold bells, the Roma Brothers brought loud hands for their fine athletic work.

Scotty Western's voice was well adapted to represent the watch tower bells and was well liked.

Douglas Wright and Company gave their version of dumb bells to the entire satisfaction of the audience. Others on the hill were Charlotte Arren and Chauncey Brown, both of whom went over fine. The whole program was a unique and interesting one. Especially attractive stage settings enhanced the atmosphere and portrayed a tempo quite fitting for the different numbers.

George Lee Hamrick was at the organ.

Pittsburgh Penn

Week Ending February 4

The first Publix unit to play Pittsburgh made its bow at the Loew house and scored a decisive hit, helping "The Student Prince" which was the feature to break the house record.

Instead of using the pit orchestra on the stage though, Dave Harman and His Band was held over for an eighth week to act as master of ceremonies and stage hand leader. Special opening number "How Do You Do" as done by Dave and the hand went right into the Thompson Sisters' banjo solo, who came down from the flies making a novel effect. Then right into Byron and Stone, also banjoints, after

Dear Gallo:—I've wrecked my car, my dog has the mange, the Kinura needs tuning and I haven't prepared a solo for next week, so I've no time now to write an ad.

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Oriental Theatre, Milwaukee



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which Dave announced Margaret Ball, who did a high kicking dance.

Straight hand number, special arrangement by Ferdie Grofe, of a popular number, scored. Mills and Shea, comedy acrobatics, Byron Sisters, with a special pianist, and Freddie Hill, all got away nicely with a flash finale sending the public away happy.

Overture played was "Midsummer Night's Dream" and Dick Leibert did "Day Is Done" three different ways for his solo.

Pittsburgh Grand

Week Ending February 4

With a long feature picture this week, "Shepherd of the Hills," the two acts booked cut their time down to a minimum with Ann Popove, violinist, singing one number and doing a violin chorus then going into Russian dancing while playing the fiddle which terminated her short act to a nice hand.

The other act was the Rehan and Faye Revue which included six girls and a pianist besides the two dancers the act is named for. The opening bit had the six girls doing a waltz with the pianist singing. Then followed a waltz by Rehan and Faye. The pianist then soloed by singing "Muddy Waters" which got best hand on entire act. Six girls on again for a Raggedy Ann dance followed by Rehan and Faye doing a fast finish, all on stage at finale.

Overture was "Countess Maritza" selection but the absence of David Broudy was missed as director. Hodge Podge and newsreel also seen.

Denver Denver

Week Ending February 3

Lou Forbes and His Jazzical Stageband in a stage production entitled "Shadowland" assisted by a well balanced group of performers put on plenty of merry entertainment at the Denver theatre this week in connection with Ruth Taylor in "Gentlemen Prefer Blondes."

The Denver Theatre Grand Orchestra opened the show under the direction of Joseph Klein by playing "William Tell." The piece with its crashing crescendos and varying moods was presented in high class fashion and was well received.

The Foster Dancers, 16 in number, appeared in white costumes against an ebony drop which was very effective. They presented something entirely new for these parts in their aerial ballet on trapeze and rings.

Roy Rogers, tumbler extraordinary, furnished plenty of amusement with his freakish tumbling stunts. Someday he will break his neck.

Collins and Hart also go in for some aerial thrills, pure comedy in front where you can see the wire support of the man on top but breath-taking for those in the rear until the secret is out.

Another something very new for the cash customers here was the performance of Pauline Alpert who with her piano flies all over the stage playing musical numbers. Miss Alpert makes records for Victor.

Lou Forbes and his musical crowd are on the job every minute during the entire presentation adding harmony and keeping things lively. Mr. Forbes opens playing "Me and My Shadow" while silhouetted against a white drop.

The Denver theatre presentations are already the talk of the town and filling the 3,000 seats nightly. There is no question here about Publix for sure shot entertainment.

Kansas City Midland

Week Ending February 3

Pat Rooney and his family held the spotlight in the stage program at the Midland this week in a skit titled, "Bring Your Family to See Our Family." Pat, Mrs. Rooney and Pat Rooney 3rd, made up the act, which was confined almost chiefly to dancing. Pat Rooney 3rd exhibiting clever imitation of the steps made famous by his father.

The Midland Rockets, composed of dancing girls from Marie Kelley's Dancing School of Kansas City, again were frequently seen at intervals in the program. Hines and Smith had a dancing and a vocal number. Jack Sidney, as usual, filled the role as master of ceremonies, rendering his usual vocal selection which was applauded liberally throughout the week. The Midlanders, composed of members of the Midland Concert Orchestra, again were seen and heard as the stage orchestral attraction.

The regular orchestra, under Director Carbonara, rendered a medley selection as the overture. Arthur Hays, organist, offered an illustrated organ solo.

Kansas City Mainstreet

Week Ending February 3

"The Fountain of Melody" was the title of the stage presentation at the Mainstreet this week in which Walter Davison and His Louisville Loons were featured for their thirty-second consecutive week. The Loons rendered popular selections as an overture.

Ray and Harrison were seen in vocal and dance numbers, while Reed and Levere had a novelty act to offer. Jack Pepper had a dialogue number replete with humor, dance and vocal numbers. "Sugar" proved to be another novelty act which met with approval.

The Four Chocolate Dandies offered vocal and dance numbers, spiced with humorous dialogue.

Des Moines Capitol

Week Ending January 28

Probably the most unique stunt ever attempted on a motion picture theatre stage in Des Moines, or anywhere in the country, was successfully put over at the Capitol when Herbert Lee Koch, organist, played the Wurlitzer by "remote control" as a part of the bill, "Listening In."

The spotlight was directed on the organ console but Koch was not in sight. He played popular music, however, and appeared on the stage for a hand immediately after his last number. The secret of the stunt was not made public although the management promised that it would be revealed during the show a week later. A great amount of comment was generated by this performance.

Dolores and Eddy entertained with dance eccentricities. Carlos and Inez, ballroom dancers, made much of their graceful movements. The radio girls with Jerome Mann were popular. The girls with their ensemble dancing and Mann with his engaging character songs and dances.

Herman and Seaman did a comedy acrobatic, pleasing when it was not too suggestive.

Paul Spor and his band gave a laugh making rendition of, "Henry Made a Lady Out of Lizzie." "The Private Life of Helen of Troy," was the feature.

San Francisco Warfield

Week Ending February 3

The stage presentation this week was billed as "Hoke" and Rube Wolf and his merry makers lived up to the name in real Barnum fashion.

The curtain announced this leader as the greatest showman since the famous Barnum and as soon as it went up Rube came running out on the stage as the Cheer Leaders, a quartette of young men, started singing "Among My Souvenirs." A huge fan in colors formed the background for the act.

Gae's Sweet Sixteen Girls, 10 in number, danced and posed to "The Dream Melody," with two of them offering a specialty. Johnnie Dove, who dances on roller skates, gave a truly wonderful performance.

Maxine Doyle, held over from last week, sang "What'll You Do?" with Rube assisting her by making funny noises and dancing. Both received a great hand and Maxine thanked the audience.

Harry Verne, a singer, offered "It's Raining Tonight" and "Without You Sweetheart," together with a character sketch written by a group of McAllister street boys. He was recalled three times but offered no encore.

Gae's Sweet Sixteen Girls and the Cheer Leaders, assisted by members of the orchestra, danced the Varsity Drag, the Cheer Leaders showing unexpected terpsichorean attainments.

The act came to a close with the offering of solo numbers by different members of the orchestra to discover what instrument the audience likes best. There were trumpet, saxophone, oboe, xylophone and harp solos, with an excruciatingly funny argument between the harpist and a jealous fellow musician. Rube Wolf ended the fun and music fest with a selection from "page eight of the green book."

San Francisco Granada

Week Ending February 3

A Fanchon and Marco "Lampshade" idea illuminated the stage entertainment at the Granada this week, this feature fitting in well with winter nights and rainy weather.

Owen Sweeten headed the stage presentation as master of ceremonies and directed the Synco-Symphonists in several telling numbers, including "Rain," the overture to "William Tell," played in bizarre style, "A Shady Tree" and "Together We Two." In "A Shady Tree" he played a trumpet solo.

The Sunkist Beauties offered something new in costumes, everyone a lampshade, with designs ranging from grotesque Oriental shades to those of Colonial days, or the dainty French boudoir shades of today. The animated illuminated lamps, weaving in the graceful movements of the dance, presented a beautiful picture.

The headliners of the act, and deservedly so, were the Original Cansinos, two Castillian dancers whose art has won them international stage fame. They offered the "Dance of the Whip," the "Sombbrero Dance" and "La Jota," three wonderful numbers.

David Reese, a silver voiced tenor, was entertaining, and Lewis and Kellogg, girls doing simultaneous dancing, received a full measure of applause. Don and Dorina also offered a dance, a rather unusual one, entitled "The Dance of the Flame."

Director Owen Sweeten demonstrated that he can sing as well as lead an orchestra and joined with three of the Synco-symphonists in presenting a vocal number.

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Salt Lake Capitol

Week Ending February 4

The stage offering at the Capitol theatre of this city during the past week was titled "Oil," a snappy Fanchon and Marco production of a unique and very entertaining character. Many unusual stage arrangements contribute to its effect which was exceptionally amusing and entertaining.

One feature of the setting is a large imitation of an oil well, which contributes three platforms upon which various acts are splendidly given.

Jean Boydell, a hoydenish comedienne of note, brought down the house at all performances throughout the week with her dancing and amusing imitations. Irma, Dot and Anna Lou and two clever step dancers, Walter and Russell, were also pleasantly featured.

Alberti and His Band offered some very good popular musical offerings on the stage. The late dance hit "I Scream, You Scream, We All Scream for Ice Cream" was featured and it is announced here that through this presentation all of the Victor records of this number have been sold out throughout the city. Ned Nicholson, who is handling the output of the Victor records for this musical number was on the stage in person assisted by the orchestra boys in putting this song and dance number over big.

Alexander Schreiner scored at the organ with some special numbers.

Many beautiful girls graced the stage in artistic costumes as well by doing some unusual dancing.

The feature picture shown in connection with this presentation was Emil Jannings in "The Last Command" and the bill was commented upon as being unusually pleasing throughout, with big business being enjoyed.

Chicago Chicago

Week Ending February 5

Jules Buffano opens the stage show at the Chicago this week called "Rainbows," with a band number, "The Baltimore," in which was interpolated "The Varsity Drag" and "The Black Bottom." Buffano sings the chorus, and the number as a whole goes over well, as it deserved to do.

Jeanned Geddes comes on to sing "I'm a Broken Hearted Bluebird," for nothing more than a fair applause. The Petroff Dancers follow with a good routine, and dressed in striking costumes of blue, representing bluebirds.

Milton and Farnum follow with a clever and comic

Apache dance, unusual and unique. They get a fine hand and three calls. They are followed by Russell and Marconi, "two musical troubadours," one of whom plays the violin, the other an accordion. They play and dance and offer "The March of the Wooden Soldiers" as an encore. They were entirely too stingy with their entertainment, for they left with audience wanting much more.

The next is a band and dance number featuring Effie Morton and the Petroff Dancers. Miss Morton's contortionist dance was excellent, she almost succeeding in tying herself in knots. The costuming and stage effects were good for this number.

Pall-Mall, black face comedian, came next to sing a combination of all the popular songs of the last two years and more. It was a knockout and funny as could be. As an encore he sings "Broken Hearted." He gets a wonderful hand and deserves it. He then sings "I'm Looking for a Rainbow," during which the lightning flashes across a drop and the organ gives good imitation of a thunder storm. The singer then goes into April showers and the whole cast come out for a good finale.

Note: From indications observed by this reporter, Jules Buffano is becoming more popular every week at the Chicago. His work is clean cut, pleasing, efficient and effective.

Spitalny's orchestra number was up to its usual standard of excellence this week, it being "Pagliacci." A group of 13 singers sang from the pit, several of them being featured, and their singing was a pleasure to hear. The number received an applause that sounded like that usually heard at grand opera.

Milton Charles (Chicago Chicago) called his organ presentation this week "A Musical Contrast," and played "An Old Guitarr and an Old Refrain," "Varsity Drag," "The Song Is Ended," and the finale to the "Second Hungarian Rhapsody." The contrast in the types of music played and the manner in which Charles played them won him a good hand. Slides of the lyrics accompanied each song.

St. Louis Missouri

Week Ending February 3

Brooke Johns said good-by to Arthur Nealy in the stage show of the week. The title was "Good-by, Arthur."

Nealy has left the Missouri to become master of ceremonies of the new stage show that will be featured at the Shenandoah theatre, Grand boulevard at Shenandoah avenue commencing on February 4. The Shenandoah is one of the Skouras Circuit houses, being the property of the St. Louis Amusement Company, a Skouras subsidiary.

Arthur in his final appearance sang several of the Irish airs for which he is more or less famous. Johns himself sang "The Little White House with the Little Green Blinds," The Missouri Ensemble furnishing the trimmings.

Deszo Retter, so-called Prince of Walls, or the man-who-wrestles-with-himself, provided the necessary comedy to spice up the bill.

Leonid Leonardi and the Missouri Orchestra presented as their overture a medley of "Butterfly" melodies. They were assisted by Milton Slosser at the organ.

St. Louis Ambassador

Week Ending February 3

Mae Murray, herself, none other, dancing her famous Merry Widow waltz was the big noise of the stage show during the week. It was entitled "A Merry Widow Revue" and Mae did not appear until almost the very close of the show.

There were a number of Lehar airs, some couple dancing, also some ballet work and clowning, but everyone came to see Mae, so the balance of the show was just so many teasing minutes so far as the vast majority of the cash customers were concerned.

Dave Silverman directed the orchestra in the playing of the entrancing Merry Widow airs.

Mae, clad in black, relieved only by a couple of rhinestones, danced the famous waltz. In a later appearance she wore a ruffled dress of white tulle, red slippers and a baby blue neck scarf.

Dave Silverman and his orchestra also played "Waiting for the Sunrise."

Stuart Barrie at the organ offered a novelty organ solo.

St. Louis State

Week Ending February 3

Teddy Joyce offered a Hula Hula stage show entitled "Ukulele Land" as the chief attraction for the week. It featured Rome and Dunn, plump harmonists who have been heard at Loew's State a number of times since it was opened some three years ago, and Jeanne Houston, a dancer of above the average in ability.

The Criss Cross Girls and Teddy Greene were also prominent in the entertaining.

Teddy Joyce himself danced in an alfalfa skirt and outwiggled the girls themselves. Joyce also did a number of his famous eccentric dance specialties.

A very important part of the program was missing, however, the overture by the orchestra and Kirk Frederick.

Talbot Is Promoted

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 7.—Irvin Talbot, musical director of the Paramount theatre since its opening, has been promoted to an important executive position in the music department of Publix Theatres Corporation and has been succeeded by Adolphe Dumont, formerly conductor at the Rivoli.

Tremain at Criterion

Paul Tremain and his 12-piece stageband have been engaged for a week's engagement at the Criterion theatre, Okla.

JOE KAYSER

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Diversey Theatre Chicago



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Leo Terry

BACK AT THE RIALTO THEATRE - JOLIET

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Featured Organist

Oak Park Theatre, Chicago

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: I saw you on Broadway a few weeks ago and hollered to you, but you were so busy trying to keep your spats clean that you didn't hear me. Well, old kid, how goes it? I understand that you are a big shot now. I sure was glad to hear about it.

I just got back to St. Louis and find that we don't get the Exhibitors Herald & Moving Picture World here, so I want you to put me down as a subscriber, and also be kind enough to send me at once five or six back issues. Send these to me at my expense. With kindest regards, I remain—John Fink, Larry Conley Inc., St. Louis, Mo.

PRESENTATION ACTS—To the Editor: For my featured organ selection for the week ending today, I used the novelty called "A Musical Conflict" which is strictly a community number, introducing Irving Berlin's popular number "The Song is Ended" and "Together We Two." The audience was asked to show their preference of the songs offered and from response, it seemed to be a tie. Community solos have been a feature at the West Side since it opened a year ago and to date, it looks good for another six months or more. With all good wishes.—Clark Fiers, Organist, West Side theatre, Scranton, Pa.

Spor Goes to Omaha

Jimmy Ellard, former master of ceremonies at the Capitol theatre in Des Moines, who was sent to the Riviera in the same capacity, will return to the Capitol on February 10. A general swing about will be made when Harry Watts, manager at the Capitol, will take charge of the Omaha house, taking with him Paul Spor, who has made such a hit with Capitol patrons in the short time he has been master of ceremonies there. Nate Frudenfelt, publicity manager for the Blank houses in Omaha, will become manager of the Capitol in Des Moines. He will have as his assistant, Lionel Wasson, now managing the Strand in Des Moines. A. G. Stolte, who is leaving the Riviera, has not announced his plans.

Coons at Metropolitan

The Metropolitan Stage Orchestra, in Houston, installed a new band director last Saturday in Lindy Coons, a "new face" in personality directors, who is talented with a beautiful, robust tenor, and is said to be of the Eddie Peabody type. Coons replaces Ted Claire, who, it is rumored, will go to Cleveland. Charles Pincus, city manager for Publix houses in Houston, announced the change, after a conference with Boris Morros, John J. Friedl, and Maurice Lawrence, Publix executives.

A Hole in 72

Don Galvan, director of the Texas (San Antonio) stageband, is developing into quite a golfer, thanks to the aroused interest in this sport by the Texas Open last week. Don recently took up golf, and the first day he went out, shot a remarkable game. When explaining his experiences to members of the band, someone asked him what he shot, Don replying that he made a 72. "But I did better on the second hole," Don facetiously remarked, with a grin.

DAVID GOULD

LUBLINER & TRINZ
BALABAN & KATZ

Production Dept.
Chicago

MAXIM SOBOLEWSKI

Pit Musical Director
MARKS BROTHERS

Granada and Marbro
THEATRES, CHICAGO

Hearings on Brookhart Bill Start Soon; Lively Sessions Are Awaited

(Continued from page 19)

to the exhibitor. It is high time all this foolishness pertaining to block booking and the dictation of playdates comes to an end. We've got a serious battle in making a living, much less trying to "hook" each other in the industry.

Board Sees Hardship on Small Exhibitors

(Special to Exhibitors Herald and
Moving Picture World)

ALBANY, Feb. 7.—The Albany Film Board of Trade is arousing considerable interest these days in Central and Northern New York in a protest against the Brookhart bill. Petitions circulated by the Film Board of Trade are being signed liberally, not only by the exchange managers and film salesmen of Albany, but also by the exhibitors and theatregoers. These petitions are being sent to Washington.

The claim is made by the Albany Film Board of Trade that the bill would work a hardship on the small town exhibitor who books out of a city like Albany, in that it would not be possible for film salesmen to visit these exhibitors if they booked only one or two pictures at a time. Many of these small town exhibitors in New York state are now booking in blocks, and judging from the fact that they are signing the petitions, they do not see anything detrimental to their interests in block booking.

During the past week or two there appears to be much more interest in the outcome of the Brookhart bill than in the past. Owners of some of the first run houses in Albany, however, have refused to sign the petitions.

ENDORSE BROOKHART BILL

(Special to Exhibitors Herald and
Moving Picture World)

PHILADELPHIA, Feb. 7.—The Brookhart bill was endorsed by the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware at their regular monthly meeting held here.

Give Warners Verdict

(Special to Exhibitors Herald and
Moving Picture World)

SEATTLE, Feb. 7.—A decision unanimously in favor of Warner Brothers was rendered this week by the Seattle Film Board of Trade, in an action brought against the distributor by Waldo C. Ives, owner of the Empire theatre, Anacortes, Wash. The exhibitor claimed that in delivering five pictures substitutions had been made.

War Hero Is Headliner

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Feb. 7.—Private Clayton K. Slack of Madison, Wis., wearer of nine major war medals and the fifth most highly decorated soldier in the world, has been engaged by the Loew Circuit to appear "in person" with the picture "Gold Chevrons."

Fire Razes Theatre

(Special to Exhibitors Herald and
Moving Picture World)

HUMBOLDT, IA., Feb. 7.—Fire originating in the furnace destroyed the Strand theatre here last week. A new 500 seat house with a stage will be erected immediately by the owners, W. B. Franke & Company.



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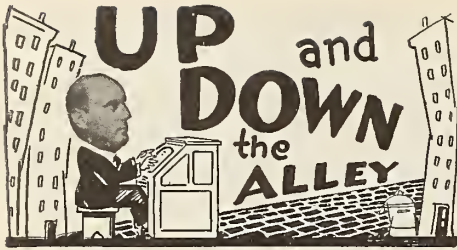


W. REMINGTON WELCH

SOLO ORGANIST

TIFFIN THEATRE CHICAGO

(Solos and Community Sings)



Well, coming back to Broadway I find things the same as they have always been. In fact the Alley always seems the same with perhaps a few changes here and there, but in general, appearances and the general spirit it's always the same.

Last week the Happiness Boys (Ernest Hare and Billy Jones) received some very nice write-ups in the Metropolitan newspapers in view of one of their puns which seemed to be quite clever and original. I repeat it herewith, for I think you will agree with me: "Mr. Jones: What business were you in before you became a singer? Mr. Hare: I was a salesman. I sold salt. Mr. Jones: That's funny. I used to be a salt-sell too. Mr. Hare: Well, well, Shake!"

A couple of weeks ago I mentioned in this column rumors that were persisting about Paul Whiteman and His Orcehstra severing his connection with the Victor Company and joining the Columbia Phonograph organization. These rumors seem to be confirmed to date more or less, and it seems quite bonafide that this is coming to pass, also that the labels instead of bearing the Columbia imprint will be called the Paul Whiteman Record Company.

Just a word about Danny Yates and His Orchestra playing at the Windsor hotel, Montreal, Can. For three years Danny was fiddle player with Vincent Lopez and His Orchestra, branching out as a maestro himself eight months ago up in Canada. He has been voted in the "Radio Digest" the most popular orchestra leader in the Dominion of Canada. Besides playing at the Windsor hotel, Yates handles the "Everyready Hour" up there and does quite a lot of social affairs. He has a good many friends in the States and I am sure that all of them will be glad to hear of his wonderful success.

Harry Richman, formerly associated with the Brunswick Recording Company, has recently become an exclusive Victor artist and his first records will appear on the market under this new banner within the next three weeks.

While I am on the subject of all this recording business, I might mention the fact that there is one orchestra leader in New York City, to date, who records for practically every mechanical company in the business. I allude to Harry Reser of Cliquot Club and Banjo fame.

Fred Waring's Pennsylvanians are starting out on their annual national tour beginning with their two weeks' engagement at the Palace theatre, New York City, on February 6. They are a considerable boom to the music business wherever they play, for they are a tremendous plub and create quite a demand for whatever tunes they feature in their act.

With Fess Williams opening at the Regal theatre in Chicago, I feel sure that the colored folks in that district will find Fess an instant favor. Besides being a marvelous musician, he has a million dollars worth of personality and seems to be on the road of replacing that favorite of a few years back, Bert Williams. He should be a tremendous draw, for not only the Regal theatre but for any "white" house in the country.

Jimmy Campbell and Reg Connelly, those two youthful and enterprising songsters, who, within a period of two and a half years, have built up in London one of the most powerful music publishing firms there, are at present over here on the look out for some good songs to take back with them.

The orchestra that is allotted more time on the air than any other in New York City is Al Lynn and His Music Masters, who are on one hour every night in the week from King's Tea Garden, the largest Chinese restaurant in Greater New York. Lynn plays from Radio Station WABC and this has helped him considerably in bringing his name to the public.

Larry Spier

ORGAN SOLOS

John Devine (Chicago Patio) this week terminates his first year at this theatre, and in honor of this, and also the anniversary of the opening of the house, he played a special anniversary number. He called his solo "Birthday Greetings" and played Feist and Remick's most popular numbers in such a fine way as to never fail to earn him an encore, this time being no exception. Devine's popularity is increasing in leaps and bounds and the Friday night when his solo was caught the lobby and street were packed. The way the audience sang proved Johnny is one of the main attractions at this theatre.

Albert F. Brown (Chicago Granada) offers "A Modern Romance" in which he featured a scrim presentation with Leeta Hope and Fenton MacAvoy. Behind the scrim a beautiful garden scene with MacAvoy singing "Where in the World" then Leeta Hope sings "Did You Mean It?" then Fenton sang "The Girl Is You and the Boy Is Me." They finished with "Did You Mean It?" This was well received.

Henri A. Keates' (Chicago Oriental) "Back Home Again" organ number was the most outstanding and entertaining event on the program this week. If there were a doubt as to the following this organist had at this theatre it has been eradicated after witnessing the heartiest welcome with flowers and everything ever accorded any artist's return. And, how they did sing for Henri this week when given the chance after he opened his heart to them and told them how happy he was to be with them again. Such song numbers as "Hello Everybody" (not quite sure whether there is a song by this name) and "I Told Them All About You" fitted in great with his plan for greeting his old Oriental followers.

Chauncey Haines (Chicago Norshore) offers "Then and Now" in which he used comedy slides and a man in a full dress suit of 1900 who sang in an off key, "I Love You," as old time slides were shown. Haines next played "Moonlight Bay" which the audience sang real well. He then played the modern songs, "A Shady Tree," "What'll You Do?" and "Among My Souvenirs" all to which the audience sang with a will. Haines was well received.

Don Isham (Chicago Embassy) offers his own version of the following popular numbers, "I Think of You," "Song Is Ended," "Among My Souvenirs," and "Everywhere You Go." Isham is popular at the Embassy and seldom fails to earn an encore, this time it being a second chorus of "Everywhere You Go." By the way, Isham has been out there a year now and between his fine solos and his flying (perhaps you did not know it, but Isham is the only flying organist in this country, he incidentally having just returned from a flight to Washington, D. C., and return in a sister ship of Lindbergh's) he is the idol of the neighborhood. Here's luck to him!

Clark Fiers (Scranton West Side) used as a solo a stunt to precede the film called "Two Arabian Knights." His solo was called "The Tale of One Arabian Night" which introduced the new song called "The Beggar" and also brought in strains of "Allah's Holiday" and "That Night in Araby" written by Rudolph Frimi.

ADOLPH GOEBEL

FEATURED ORGANIST
BACK EAST AGAIN



LOEW'S CIRCUIT
Opened Avalon Theatre and Loew's
Yonkers Theatre, Yonkers, N. Y.



BY ITSELF

"Among My Souvenirs" (DeSylvia-Brown & Henderson).

NEXT BEST SELLERS

"My Blue Heaven" (Feist).

"Song Is Ended" (Berlin).

"Diane" (Sherman Clay).

"Charmaine" (Sherman Clay).

TIRED HANDS—(Al Piantadosi)—A mother song well written and the type of song that has great commercial value. The writer, Al Piantadosi, is known for his "Pal of My Cradle Days" and "Cross My Heart Mother I Love You."

IF I CAN'T HAVE YOU (I Want to Be Lonesome—I Want to Be Blue)—(Leo Feist)—Walter Donaldson, America's leading song writer has given us another excellent song that will add to his fame.

HORSEFEATHERS—(Forster Music Publishers)—Barney Google's cartoon has started something. With the Hearst papers expecting to have 20,000,000 members, only a small portion will have to buy copies for it to be a big song. Words and music by Charlie Newman, Abe Olman and Buddy Fields.

AND THEN YOU CAME ALONG—(Henry Waterson)—A very well written love song with an excellent fox trot tune. One of the writers, Ev. E. Lyn, will be remembered as having written "Under the Moon." Co-writers are Hazel Mooney and Sammy Fain.

NO MATTER HOW YOU SLICE IT IT'S BOLOGNE—(Irving Berlin, Inc.)—One of the writers, "Billy Rose," just paid us a visit on his way flying from coast to coast. A comedy song with lots of laughs that should at least pay for the trip. The other writer is James V. Monaco.

AUF WIDERSEHN (We'll Met Again)—(J. H. Remick & Co.)—The story of the lover who refuses to say goodbye as he expects his sweetheart to come back. Abner Greenberg, the composer, is well known in the east as a lawyer.

MY BLUE RIDGE MOUNTAIN HOME—(Triangle Music Pub. Co.)—This song is beginning to show up well through some excellent radio plugs. The publisher, "Joe Davis" himself, is a well known radio artist. Words and music by Carson J. Robison.

TELL ME YOU'RE SORRY—(Ager Yellen & Bornsteing, Inc.)—Another sorry song that invades the musical field every once in a while. These two writers are very well known and have written and excellent song of this type. Words by Benny Davis, music by Joe Burke.

GIRL OF MY DREAMS—(Jack Mills, Inc.)—A brand new waltz number that is already creating some talk and is also proving very commercial. Lyric and melody by Sunny Clapp.

WAS IT A DREAM—(Spier & Coslow)—A beautiful waltz by the writers of "Just a Memory." Just recorded on the Victor by Waring's Pennsylvanians and being featured by this well known organization Sam Coslow and Larry Spier.

WHILE WE WALTZ GOODNIGHT—(Chappell Harms, Inc.)—This standard house is plugging this as a popular song. A beautiful number that should do credit to their catalogue. Words by Jack Meskill, music by Charles Rosoff.

PLENTY OF SUNSHINE—(DeSylvia, Brown & Henderson)—It is surprising with the amount of shows these boys are writing that they still have time to feed the popular public but as usual when they do they turn out a classic. By DeSylvia, Lew Brown and Ray Henderson.

From the music buyer—

Leo Bernstein



THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the Picture to the Public," which was established September 23, 1911, by Epes Winthrop Sargent, and "Better Business Builders."

Patrons' Goodwill Pays Big Dividends

By Will Whitmore

LOUIS XVI, King of France, lost his head under a guillotine because he did not have the goodwill of his people. And many a theatremen has lost his business for the same reason. Just the other day I heard that an exhibitor in a small town, and an acquaintance of mine, had sold his theatre to his competitor. He was forced to sell. He had operated his house at a loss for the last two years. But why?

Simply because he had ceased to cultivate the goodwill of his patrons. He had come to the town a number of years ago and opened the first theatre. For years he made himself the center of community life. He took part in all community enterprises. He gave benefits for many civic clubs and other organizations. He was a keen supporter of anything connected with the up-building of his city.

As a result, his theatre's success grew by leaps and bounds, and he in turn had the support of the public. But as he grew older he gradually let his community work slip, and perhaps he became just a bit cranky. Then a young man opened a competing theatre in the town. For several years he had a tough fight. It wasn't easy for him to gain the prestige of the older exhibitor. But he was a hustler, and gradually began to usurp the place of the older exhibitor. He did the things that the older exhibitor had once done, and should have kept on doing. As the older man felt his business slipping from him, he became disgruntled and discouraged. He blamed his retrograde on the radio, the automobile and the producers, yet there was only one reason: he had lost the goodwill of his public. And now he has sold out to the "young upstart."

I have just been looking over the scrap books of two livewire exhibitors, and that's the reason for this harangue on goodwill. The exhibitors are A. J. Lukachie of the Hauber theatre, Camden, Arkansas, and R. L. Nellis, manager of the Liberty theatre, Washington, Indiana.

Looking over their scrap books, the two big impressions I get are the value they put on the goodwill of their public and the reaction of their towns to the things these men do to create goodwill.

The scrap books of both men are crammed with newspaper stories about benefit shows and many other things the men have done for their respective cities, and every story reflects the goodwill that the papers and the people hold for the men. When the local high school basketball squad at Washington needed modern equipment, Nellis held a benefit show. At Christmas time Nellis holds a special matinee for the poor in connection with the Salvation Army, and donates the entire receipts. And there are many other things that Nellis has done to cement the goodwill of his patrons.

Nellis is also successful in using the talent of his community in putting on amateur

Balaban & Katz Theatres

<p>CHICAGO RANOLPH STATE ST. LAKE</p> <p>Monday Dinner from 11:15</p> <p>STUDY WIEDOEPF and LE BRUCE in "MARCHING ON" —On the Screen— "THE NOOSE" —On the Screen— "THE NOOSE" —On the Screen— "THE NOOSE"</p>	<p>ORIENTAL RANOLPH ST. STATE</p> <p>Monday Dinner from 11:15</p> <p>PAUL ASH and his merry-mad musical "Gang Busters" "Under the L" —On the Screen— "THE NOOSE" —On the Screen— "THE NOOSE"</p>
<p>'BEAU SABREUR' EVELYN BRENT, NOAH BERRY, GARY COOPER, Wm. POWELL</p> <p>Monday Dinner from 11:15</p> <p>On the Screen: "THE WHIP WOMAN" —On the Screen— "THE WHIP WOMAN"</p>	<p>McVICKERS MADISON ST. STATE</p> <p>Monday Dinner from 11:15</p> <p>with EVELYN BRENT and WILLIAM POWELL in Paramount's massive production "THE LAST COMMAND" —On the Screen— "THE LAST COMMAND"</p>
<p>NORSHORE NORWICH AND CLARK</p> <p>Monday Dinner from 11:15</p> <p>AL KVALE and COLLEEN MOORE "THE NOOSE" —On the Screen— "THE NOOSE"</p>	<p>TIVOLI COTTAGE GROVE AND STATE</p> <p>Monday Dinner from 11:15</p> <p>FRANKIE MASTERS and ORCHESTRA in "MARCHING ON" —On the Screen— "MARCHING ON"</p>
<p>AL KVALE'S CELEBRATION ON THE SCENE "THE NOOSE" —On the Screen— "THE NOOSE"</p>	<p>UPTOWN BROADWAY AND LAUREL</p> <p>Monday Dinner from 11:15</p> <p>FRANKIE MASTERS and ORCHESTRA in "MARCHING ON" —On the Screen— "MARCHING ON"</p>
<p>CENTRAL PARK STATE ST. STATE</p> <p>Monday Dinner from 11:15</p> <p>FRANKIE MASTERS and ORCHESTRA in "MARCHING ON" —On the Screen— "MARCHING ON"</p>	<p>ROOSEVELT STATE ST. WASHINGTON</p> <p>Monday Dinner from 11:15</p> <p>MARIA CORDA and LEWIS STONE "THE LOVE MARY" —On the Screen— "THE LOVE MARY"</p>

Good Tieups Made for U. A's "Ramona"

Book stores, music stores, drug stores, stationery stores and special theatre lobbies will be made available to exhibitors playing Dolores del Rio in "Ramona," an Inspiration-Carewe production which United Artists is releasing. Tie-ups already set by Inspiration Pictures ensure direct hook-ups with current exhibitions of the picture, which is now selling.

"Jazz Singer" Has Jolson Exploitation

Brunswick phonograph dealers in every city of the United States will soon have on display specially lithographed one-sheets of Al Jolson in "The Jazz Singer" which they will use in connection with sale of Brunswick Record "Mother, I Still Have You." This is the popular number written especially for Jolson and introduced by him for the first time in Warner Bros. picture in which he sings it on the Vitaphone.

nights. He has held Charleston contests, old fiddlers' contests, title contests and many others. Not only do such contests pack the theatre and bring new business, but they make people take an interest in the theatre.

A. J. Lukachie is just as successful as Nellis. When a tent show comes to town and pulls a shady trick, and puts the theatre at a disadvantage, the local paper rises up and defends the theatre editorially. When the local baseball team is face to face with the stiffest game of the season, Lukachie offers them complimentary tickets if they come through victorious. When he plays "The Country Doctor," he makes the members of the county medical society guests of the theatre. He puts over "Laugh Week," and "Take A Chance" week and many other fine exploitations, and in every case gets the support of the paper and the public.

Create the goodwill of your public, and if you are any kind of a theatremen, you will be successful. Without your community's goodwill, you'll have to go some to be a success.

Balaban & Katz, Chicago, do a right about face, and swing from black type and jazzy makeup to a dignified layout; beautiful, slender lettering and readable composition. Anyone can read their ads now without eye-strain and the new ads do much to improve the tone of the entire theatre advertising pages of Chicago newspapers. The ads show such an improvement further comment is unnecessary. Do you remember "The Theatre's" criticism of Chicago advertising in the December 24 "Exhibitors Herald"?

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

With Charlie Chaplin in "The Circus," the show was laid out to have six deluxe performances Saturday and Sunday and five during the balance of the week. Besides the feature photoplay there was an overture, a violin solo, the Mark Strand Topical Review, a technicolor short subject and an orchestral fantasy called "Dancing to the Classics." Altogether this program required one hour and 55 minutes, of which time one hour and six minutes went to "The Circus." The two remaining film subjects took up 28 minutes between them, while the three musical incidents required 21 minutes.



Edward L. Hyman

Beginning each of the deluxe shows was the overture, "Massanello," by Aufer, and played by the famed Mark Strand Orchestra, with Sascha Kindler conducting. This number requiring six minutes, was lighted as follows: amber spot on the director as he entered, going to flood as he picked up baton; bridges light blue on draw curtains and side; blue foots on production stage, steel blue stars in cove ceiling.

Immediately after the finish of the overture, the conductor stepped down from his platform as a film leader was flashed on the screen announcing that Sascha Kindler would play "One Alone" from Romberg's "The Desert Song." Picking up his violin, Kindler stepped to the apron of the large stage and did this selection in three minutes. Lights: pink spot from dome on artist, rest of stage dark.

Kindler then stepped back into the pit and conducted the Mark Strand Topical Review, which ran for 10 minutes, and after that came the other orchestral presentation, "Dancing to the Classics." The program called attention to the fact that we have all commented at various times upon the great similarity in melody of the modern dance tunes to the classics. It was the purpose, therefore, of this presentation to show how the classics would sound, first as a piano solo in their original form and then as an orchestra number arranged according to the modern manner.

Film leaders were put on the screen for each selection, included in which were Chaminade's "Scarf Dance," "Kammenoi Ostrow" and others. This presentation required 12 minutes.

The technicolor subject, running 18 minutes, was Hope Hampton in "The Call of the Sea," this subject being filmed from an old legend and which permitted Miss Hampton to disport as a sea nymph through many beautiful scenes.

Congratulations to—

Munson
Storin
Kelley

Mayer
Meredith
Allen

"The Theatre's" takes off its hat, so to speak, and congratulates the six men above for their splendid work in the Harold Lloyd "Speedy" contest. Each of them won a prize in the contest, and the "The Theatre" is proud to say that each is a contributor to "The Theatre."

Clark Munson of the Virginia theatre, Champaign, Illinois, wins \$100 as the third prize. His contributions appear often in this department. Joe Mayer of the Palace theatre, Hamilton, Ohio, an old standby of "The Theatre," wins \$50, as do H. F. Storin, Leroy theatre, Pawtucket Rhode Island, and G. J. Meredith, Saenger theatre, New Orleans. Storin is a member of "The Theatre's" fast growing M. B. I. club, being M. B. I. No. 4.

Bob Kelley, Texas theatre, San Antonio, and Wallace R. Allen, Penn theatre, Pittsburgh, win \$10 each for honorable mention. Both contribute regularly to "The Theatre." Good work, boys. Congratulations!

Old Horse Ballyhoos

F-N's "Her Wild Oat"

Milt Arthur, manager of the Figeroa theatre, Los Angeles, has gained quite a reputation for himself as a creator of unusual stunts in exploiting pictures. When First National's Colleen Moore picture, "Her Wild oat," was the attraction at his theatre, he devised another unique ballyhoo.

There is in Hollywood an old sway-backed nag, a film "actor" who has only to appear on the screen to get a laugh. The horse has been seen in many a feature picture. Arthur arranged to use this horse as a ballyhoo "artist" for "Her Wild Oat."

Hitched to a "skeletonized" buggy, the horse was driven about the streets, and got a laugh from every passer-by. People invariably waited for the horse and buggy to pass so they could read the banner advertising "Her Wild Oat" which was tacked to the back of the seat and to the rear axle.

Louis Stern Finds "The Theatre" His Complete Library

At the risk of being just a bit immodest, "The Theatre" prints below a letter from Louis Stern, manager of the Roosevelt theatre, Newark, N. J., and right here we want to thank Louis for his fine letter. He has the right spirit of co-operation. Now go ahead and read his letter.

Editor, "THE THEATRE."

Dear Sir:

I have found your combined paper my complete reference library, and I use it almost exclusively in digging up theatre helps.

Your theatre section is so good that I feel that I am obligated to send in an occasional bit to help a good cause along. If I can think up something every now and then that might help the other fellow bring the customers in, you can depend on me to send it along.

I am sending along several copies of my house program. It isn't so pretentious, but I manage to get in a column every week that tells them something else about the theatre besides the pictures.

Sincerely,
LOUIS STERN, Mgr.,
ROOSEVELT THEATRE.

On this page is reproduced one of the programs of the Roosevelt, which Stern speaks of in his letter. The program is very attractive, with two colors. As Stern says, it is not pretentious, but simplicity often proves more effective than the pretentious. The program serves admirably to announce the attractions of two weeks and that is all a program is intended to do. By the way, Stern is a graduate of the Publix managers' school, second class.

Leap Year Stunt Draws the Ladies

When "Get Your Man" played at the Rivoli, Universal chain theatre, in East Indianapolis, the management got out several thousand small sealed envelopes bearing the following advice: "GIRLS! IT'S LEAP YEAR. LET CLARA BOW SHOW YOU HOW! RIVOLI THEATRE (play dates)." Inside each envelope was a gold wedding ring, not 24-carat, of course, but a very good imitation of the narrow wreath design so favored by modern brides.

DON'T SAY WE DIDN'T TELL YOU ABOUT IT!!

THE WORLD'S FAMOUS STARS

MARY PICKFORD
POLA NEGRI
LON CRANEY

Will be seen in these Outstanding Productions

"MY BEST GIRL"
"THE WOMAN ON TRIAL"
"LONDON AFTER MIDNIGHT"

During the Week, Beginning February 5th

It is seldom in the history of a motion picture theatre that stars and pictures of such magnitude are assembled to provide such unparalleled entertainment in one week's program.

This is a step forward in the Roosevelt policy. We hope to see it justified by your turning out en masse, for these programs.

See Three Exceptional Shows at the ROOSEVELT Week of February 5th

Roosevelt
A Stanley-Jubian Theatre

ROBERT T. McGER, at the Organ LOUIS STERN, Managing Director
Telephone Terrace 8264

THE BEST IN MOTION PICTURES

Adults	Matinee 2 to 5 P. M.	20c	Evenings 7 to 11 P. M.	35c
Children		15c		20c

Saturdays, Sundays and Holidays Continuous Performances 1 to 11 P. M.

Week Commencing Sunday, January 22nd, 1928

Sunday, Monday and Tuesday, Jan. 22nd, 23rd and 24th

Unit 1—**"TWO ARABIAN KNIGHTS"**
with William Boyd, Mary Astor, Louis Wolheim

Unit 2—**"THE WINNING FIVE"**—2nd Chapter of New "Collapsas"

Unit 3—**"TODDLES"**—A Juvenile Comedy 100 per cent Laughter

Unit 4—**ROOSEVELT PICTORIAL NEWS EVENTS**

Wednesday and Thursday, January 25th and 26th

— Two Features —

Unit 1—**"MAN CRAZY"**
with Jack Mulhall and Dorothy Mackaill

Unit 2—**"MME. POMPADOUR"**
with Dorothy Gish, Antonio Moreno

Unit 3—**"MEMORIES"**—A Novelty

Unit 4—**INKLINGS**

Friday and Saturday, January 27th and 28th

— Two Features —

Unit 1—**"TWO FLAMING YOUTHS"**
with W. C. Fields, Chester Conklin

Unit 2—**JACKIE COOGAN in "BUTTONS"**

Unit 3—**Screen Oddity**

Unit 4—**Roosevelt Pictorial News Events**

We shall be pleased to mail you our weekly program—Fill in name and address and give this slip to any member of the house staff

NAME _____
Address _____

DIRECTION
Stanley Company of America

Coming Attractions

WEEK OF JAN. 29th

SUNDAY, MONDAY, TUESDAY,
JANUARY 29th, 30th and 31st

COLLEEN MOORE
in "HER WILD OAT"

— ALSO —
Chapter No. 3
of New "COLLEGIANS" Series

WEDNESDAY and THURSDAY
FEBRUARY 1st and 2nd

John Gilbert and Jeanne Eagels
in "MAN, WOMAN and SIN"

— ALSO —
DOUGLAS MACLEAN
"SOFT CUSHIONS"

FRIDAY and SATURDAY,
FEBRUARY 3rd and 4th

MILTON SILLS
in "VALLEY OF THE GIANTS"

— ALSO —
"TEA FOR THREE
with Aileen Pringle, Lew Cody

WEEK OF FEB. 5th

MARY PICKFORD
in "MY BEST GIRL"

POLA NEGRI in
"WOMAN ON TRIAL"

LON CRANEY in
"LONDON AFTER MIDNIGHT"

The use of Bodoni type and simple layout makes this a very readable and effective weekly program for the Roosevelt theatre, Newark, N. J. A letter from Louis Stern, manager of the Roosevelt, appears on this page.



When the Aztec theatre, San Antonio, played First National's special, "The Patent Leather Kid," starring Richard Barthelmess, a number of good window displays like this one in the A. G. Spalding and Bros.' store stopped hundreds of passers-by.



And here is the result of the window displays and other promotions at the box office of the Aztec. The photo was taken before the theatre opened. Crowds were turned away all day. The tank and marquee sign stopped people passing the theatre.

Billboards Must Put Over Their Ideas In a Flash If They Pay

(This is the fourth of a series of articles on advertising which originally appeared in "Showmanship News," the house organ of Finkelstein and Ruben. The fifth appears next week.)

Number Four

BILLBOARD advertising becomes more and more important in showmanship as population-drawing territory increases. And so posters are a big factor in our Twin City campaigns. Relatively speaking they are just as important in the smaller key cities.

In deciding poster values we study the paper itself, whether it be a 24-sheet or an insert card. The first question we ask on looking at a poster is, "does it get our idea over in a flash?"

No matter how beautiful a poster is we throw it out if it doesn't get over our message at a glance. We are selling entertainment, not beauty cream.

Poster paper must get attention or we spend our money on something else. When the proper kind of paper comes along we spread ourselves in placing it before the people. Most of our posters are 24-sheets.

To properly display them we use both snipe and rented stands. Our rented stands are especially selected locations on street car streets, mostly near intersections. They are changed weekly. These locations give us an outdoor calendar on our attractions. They stare people in the face for 52 weeks out of the year in exactly the same location.

Some of our snipe 24-sheet locations are very satisfactory. We snipe to gain distribution at a comparatively low cost. The smaller forms of paper like ones, twos, threes, sixes, eights, and banners, are used to supplement the larger forms of billboard advertising on special campaigns. We find one-sheets most adaptable for lithographing windows. Lithographing allows us to get valuable space in important windows in the loop district.

Recent examples of special outdoor billing in the Twin Cities were campaigns on "Ben Hur," "The Cat and Canary," "Chang," Clara Bow in "Hula," "Beau Geste" and "What Price Glory." Especially good paper was provided by the producer on these pictures. Consequently we made effective use of 24-sheets.

Back when we played "The Lost World" and Rose's "Midgets" we found the billboards of greatest advantage. You can readily see that those mastadonic animals in "The Lost World" were pictures much more alluringly in colors on the billboards than in the ordinary newspa-

Idea Used for Last Eight Years Makes Hoxey Farley M. B. I. No. 5

Any idea that has produced results for the last eight years should entitle the originator to become an M. B. I., and for that reason Hoxey C. Farley hereby becomes M. B. I. Number 5. Give him a hand, boys. He hails from Montgomery, Alabama, and is city manager for Publix at the Empire, Strand and Plaza theatres. Read Farley's "My Best Idea," and then send in your own. M. B. I. Number 6 has already been chosen, and he's well known to readers of "The Theatre." His "My Best Idea" appears next week.

"My Best Idea" No. 5

By Hoxey C. Farley

IN READING over the issue of your magazine for January 7, I note your article on the beginning of the M. B. I. club and am going to give you "My Best Idea."

About eight years ago I employed 13 young ladies to go from house to house with a questionnaire, of which I am enclosing a copy. These girls would spend from 10 to 15 minutes in each house asking information on different stars that were liked best, etc., and later asking the birthdays of all the family.

After they had canvassed the city, all the names they were able to get were made out in order and a birthday card was sent them which was good for two tickets at the Empire theatre. This is still being kept up by us and quite a few other theatres have put this into use at their theatres.

This, I think, is a very good idea and creates a lot of goodwill among the patrons of the theatre.

Farley's Questionnaire

1. Number in family?.....
2. How often does each member attend the theatre?.....

per black and white. By the same token Rose's "Midgets" made fine poster copy.

Examples of sheer forcefulness of poster copy were our campaigns on "The Unknown Soldier." Artistic design, spectacular layout and wonderful coloring made these pieces of paper outstanding. The box-office success of these two pictures was attributed largely to the excellence of the poster paper and the fine locations obtained from the outdoor advertising company.

Pictures with short titles have given us a distinct advantage in the Twin Cities, Colleen Moore in "Sally," "Chang," "Ben Hur," Norma Talmadge in "Kiki," Sally O'Neil in "Mike," Clara Bow in "It" are examples. The titles made great street car cards.

3. How are the children's pictures selected?.....
4. Who are your three favorite stars?.....
5. What kind of feature pictures do you like best?..... (Melodrama, drama, society drama, comedy drama, comedy, western.)
6. Do you like serials?.....
7. Do you especially like news—comedy—scenic?.....
8. Do you prefer small orchestra to organ?.....
9. Is there anything about the theatre you do not like?.....
10. Birthday of each member of the family?.....
11. Do you read the theatre announcements in the newspapers?.....
12. Would you like for us to mail you program announcements?.....
13. At what hour do you prefer going to the theatre?.....

Members of "The Theatre's" M. B. I. Club

A. D. Baker, Baker theatre, Lockhart, Texas.

Louis E. Ramm, Wintergarden theatre, Jamestown, New York.

John T. O'Rourke, director of advertising and publicity, East Coast Theatres, Philadelphia.

Harry F. Storin, Leroy theatre, Pawtucket, Rhode Island.

Hoxey C. Farley, city manager of Publix, Montgomery, Alabama.



SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

"BABY MINE"

"BABY MINE" is back again, a hardy perennial, this time as a mixture of college, shiropractic and baby comedy with only its excessively broad captions to mar its entertainment. Charlotte Greenwood is great at the old slapstick comedy of other years and the fracas between her and Karl Dane is a young riot, even if Mons. Dane does seem a bit adult for the student thing.

George K. Arthur does the lovesick male as George K. Arthur would, which is practically perfect, and the rest of the cast are what expert critics term "adequate." The picture is, by and large, first rate comedy.

—
REPLY TO MR. FULLER

I SHOULD answer the following letter by mail did I not feel that a public answer will be of some interest, at least to such exhibitors as take the trouble to read this department. The letter, from Mr. George E. Fuller, of the Playhouse, at Fairhope, Ala., follows:

"Under separate managements I have found both publications, (*Exhibitors Herald and Moving Picture World*) well worth while. The only suggestion I have to make the combined papers more attractive is to make the 'Service Talks' shorter, pithier, less wordy. Keep in mind, please, that we read trade papers for the information they contain. It is a matter of business to keep in touch with what is going on in the industry. We do not expect, nor do we desire, literary gems of thought, delicately turned phrases, nor articles which bring out the personality of the writer rather than the substance of the idea to be expressed. These make us tired."

Mr. Fuller writes a good letter, no doubt such a letter as others might write if they valued my paragraphs highly enough to feel it worth the effort, and I shall attempt a reply to fit all. I shall begin by admitting that on this particular Monday morning I agree fully with the ideas expressed, even going further and saying I believe the combined publication would be better if I wrote no part of it. I feel it is only fair, however, to explain that I may feel this way today only because the w. g. 14-months-old girl-child has had so much Whooping Cough during the past seven days that I have

By T. O. SERVICE

devoted my evenings neither to sleeping nor looking at motion pictures. No doubt I should feel very differently, otherwise.

The facts, however, are:

There is little occasion for me to describe a motion picture, to name its actors, its director, scenarist, author, etc., in this space. All such statistical information is conveyed to readers, long before I have seen the picture, by the Studio department in its Production Directory, by the New Pictures Department, by the news columns of the magazine at large and—for permanent record—by the Quick Reference Picture Chart. Certainly I can add nothing to the statistics given in these departments, and certainly I cannot compete with them in point of expediency, brevity or authenticity. Further, I can tell nothing about the box office value of a picture which is not told better in "What the Picture Did for Me" and semi-annually in the "Box Office Record." No, I think Mr. Fuller will agree that there would be little or no use in my repeating information previously published in these splendid departments.

With this phase of the matter cleared up, I suppose I should provide a reason for the existence of this page and so I shall tell you why I write it. (Why the paper prints it is, of course, not for me to say.) Anyway—

In all the near and far reaches of this gay industry, when two individuals meet, the first, second or, at most, third question is, "Didja see such-and-such a picture?" On being assured affirmatively, the next question, shot from the lip, is "Howja like it?" From there on the conversation becomes a debate, if not a battle. All of which merely indicates a commendable interest in motion pictures and a generally healthy condition of the business.

Now, then, my function, if any, is to provide in this space a collection of answers to this trade-wide question. If you have no one at hand with whom to argue about the merits of a given attraction, and if you are normal with respect to this humanizing addiction of the trade, you have but to turn to this section and read the always positive and strongly personal opinions of the oversigned. Then, by letter, by personal call at the office, or by banging the fist smartly upon your own mahogany desk, you

can have the time of your life denouncing me as the world's most such-and-such, so-and-so. By this arrangement, you see, we both have a good time, for I like to write these things just as much as you like to disagree with them.

Of course there are other reasons for a department like this, some of them pretty good, but this is the main one. At least it is the main one so far as I'm concerned, and of course I wouldn't protract a discussion further than it concerns me.

—
WHOOPING COUGH

AS mentioned briefly above, I've been sitting up with a first-born whose first illness is Whooping Cough. As also mentioned, the child is 14 months old and, considering that this is the first illness, the doting (and possibly doty) parents again you may share (or have shared) my sudden dissatisfaction with the medical profession. When I reflect that all the millions of doctors devoting all their lives and all the millions of dollars provided by donors for research are, as yet, wholly unable to do anything important toward the allayment of Whooping Cough—when, as I say, I reflect upon this fact, I am cheered as to the prospects for worthwhile motion pictures from the Hollywood factories. If medical science has come this long way with so little definite result, the motion picture industry has plenty to crow about.

—
"SEVENTH HEAVEN"

I AM pleased to hurl at my friend J. C. Jenkins, whose late attempt to make peace with me in the debate about "Seventh Heaven" flopped in its tracks, and the statements of E. S. Clifford, G. M. of this paper, and Jay M. Shreck, M. E. of the same, supporting my contention. Mr. Clifford says it is the first picture he ever saw which was better than the stage play and still followed it. Mr. Shreck says it's just about the best picture he ever saw and he can't recall the name of a better one. And so, Jaysee, you see who was right? For you know, as well as I, that neither of these gentlemen would agree with me, against you, on anything less vital than Nebraska state politics, the true status of Middle Western Izaak Waltonism or "Seventh Heaven."



NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD and MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaigns.

ALEX THE GREAT: FBO comedy, with Richard "Skeets" Gallagher, Albert Conti, Patricia Avery, Ruth Dwyer, and Charles Byer. Directed by Dudley Murphy. Released May 13. Length.....

TYPE AND THEME: Baseball is only incidental in this one, in spite of the title. Alex is called the Great by his small town admirers, probably because his name is Alex. He goes to New York, where his brother is a baseball manager. That's the baseball. But Alex, after meeting Muriel when he accidentally gets into her car, finds a job in a stable. Thus he has chances to go riding with Muriel. One day he learns that Gumble, department store owner, is in the market for a fleet of trucks. Alex gets the order, then turns it over to a dealer. Gumble turns out to be Muriel's father. Liking the young fellow's nerve, Gumble decides he is o. k. for a son-in-law.

BEWARE OF MARRIED MEN: Warner Brothers comedy-drama, with Irene Rich, Myrna Loy, Audrey Ferris, Clyde Cook, Richard Tucker, and Stuart Holmes. Directed by Archie L. Mayo. Released January 14. Length.....

TYPE AND THEME: Only technically is this one not straight farce. Miss Rich plays the part of Myra, secretary to Gilbert, divorce lawyer, whom Mrs. Sheldon has engaged to get her fourth divorce. Myra knows Sheldon, and when he flirts with her sister, Helene, she goes to him in the guise of a social worker to plead with him to leave Helene alone. He feigns a heart attack. She stays to revive him. Mrs. Sheldon and a comic-strip detective discover her. So events go, until finally they all are in Sheldon's apartment, where farcical goings-on take place. At the end, Mrs. Sheldon decides her husband is interesting enough to keep.

BEYOND LONDON'S LIGHTS: FBO melodrama, with Lee Shumway, Gordon Elliott, Herbert Evans, Jacqueline Logan, Florence Wix, Templar Saxe, Blanche Craig, Adrienne Dore, and Katherine Ward. Directed by Tom Terriss. Released March 18. Length.....

TYPE AND THEME: She has one love affair broken up, only to find a better one. Kitty is a domestic, that is why Colin's mother opposes his marrying her. She goes to London, where John Risk, an artist, befriends her. And although Colin gives up the titled girl his mother wants him to marry, and goes to London to Kitty, she has ceased to love him. It is John she chooses now.

BREED OF THE SUNSETS: FBO Western, with Bob Steele, George Bunny, Dorothy Kitehen, Leo White, and Larry Fisher. Directed by Wallace Fox. Released April 1. Length 4,869.

TYPE AND THEME: Maybe this one's a comedy, after all. Anyway—Jim Collins, a Wyoming cowboy, lands in California in time to save Marie Alvare in a runaway. Her father rewards him with a job on his ranch. Valdez is coming from Spain to marry Marie, and Alvare wants Jim to fake a hold-up to scare him. But the foreman and his men sincerely steal Valdez valuables, whereupon Jim has to round up the thieves. Valdez thinks the hold-up is still a joke, until Alvare consents to the marriage of Jim and Marie.

CHASER, THE: First National comedy, with Harry Langdon, Gladys McConnell, Helen Hayward, William Jamison, and Charles Thurston. Directed by..... Released February 12. Length 5,800.

TYPE AND THEME: A comedy distinguished in theme from a short only by a couple of thousand feet. And for some reason the name of the director, if any, is a studio secret. Harry is married to a wife and a mother-in-law. He accidentally stabs the latter with his lodge sword. A judge sentences him to petticoats and housework. He seeks poison, drinks castor oil. Wife and m-i-l think he's dead. He's at picnic. Later his car is ditched. Rolls down hill and crashing into porch, throws him into his own kitchen. He lands in flour barrel. Looks like ghost. The two women are really glad when he proves otherwise.

CROOKS CAN'T WIN: FBO melodrama, with Ralph Lewis, Thelma Hill, Sam Nelson, Joe Brown, Eugene Strong, James Eagle, and Charles Hall. Directed by Charles Gillette. Released April 7. Length.....

TYPE AND THEME: About a copper. Danny has a brother, Dick, who is a member of a silk robbery gang which has been committing many robberies. Because of him, Danny tells his sweetheart, Mary, that they can't be married until his brother, who is missing, has been found. Danny is given a beat where the thefts are going on. Dick lures him off his beat while a robbery is being staged, which results in Danny's discharge from the force. But he gets a job as a truck driver and with the help of Mary and a reporter, exposes the gang.

DAREDEVIL'S REWARD: Fox Western, with Tom Mix, Natalie Joyce, Lawford Davidson, Billy Bletcher, Harry Cording, and William Welch. Directed by Gene Forde. Released January 15. Length 4,987.

TYPE AND THEME: Peril and comedy are all mixed up in this one, as is usual with Mr. Mix. Tom, as ace of the Texas Rangers, starts out with his trick truck carrying Tony, to run down a gang of bandits. He poses as a medicine man first, and it is while extracting a coupuncher's tooth that he first sees Ena. He pulls the wrong tooth. That, of course, starts a row in the town. And leaving, he goes from adventure to adventure until the gang is found, Ena saved at least once, and love rewards the brave—just as it should.

FIGHTIN' REDHEAD, THE: FBO Western, with Buzz Barton, Duane Thompson, Milburn Morante, Bob Fleming, Edmund Cobb, and Edward Hearn. Directed by Louis King. Released July 1. Length.....

TYPE AND THEME: The two generous partners, Sidewinder Steve and the kid, Red Herner, continue their generous adventures in this one. Noting that a friend, Tom, is suspected of the robbery of a bank, and that a reward is up for the capture of the bandit, Steve and Red decide to find the thief. They do and turning him over to the sheriff get the reward. But learning

that their friend Tom and the sheriff's daughter can't get married because of Tom's poverty, they turn the money over to them. A coupla nice guys!

LAW OF FEAR, THE: FBO melodrama, with Ranger, Jane Reid, Sam Nelson, and Al Smith. Directed by Jerome Storm. Released April 8. Length.....

TYPE AND THEME: More canine intelligence. Ranger's a wild dog in this one, and when his mate is killed, he sets out to get the bandit who committed the "murder." Believing that Ranger belongs to the bandit, Bud, the sheriff, tries to kill the dog, but Marion intercedes for him. In gratitude Ranger exposes Steve, Bud's rival for Marion's hand, as the bandit. Lucky for Bud he didn't kill Ranger, eh?

MAN IN THE ROUGH: FBO Western, with Bob Steele, Marjorie King, Tom Lingham, William Norton Bailey, and Jay Morley. Directed by Wallace Fox. Released May 20. Length 4,785.

TYPE AND THEME: Bob is a coupuncher without any money when he wins the purse of Bruce, outlaw, in a poker game. In the purse are letters showing that Bruce has been hired to kill Cale Winters, aged prospector. Cale's granddaughter, of course, thinks that Bob is Bruce. But Bob saves the mine and the old man's life, so Tess gladly changes her mind.

TURN BACK THE HOURS: Gotham melodrama, with Myrna Loy, Walter Pidgeon, Sam Hardy, George Stone, Sheldon Lewis, Josef Swickard, Ann Brody, Joyzelle Joyner, and Nanette Villon. Directed by Howard Bretherton. Released April 1. Length 6,900.

TYPE AND THEME: The story of a coward made brave through love. Lieutenant Drake, discharged from the U. S. Navy because of his cowardice, stows away on a ship and lands on an island in the Caribbean, where he is saved from death by the beautiful daughter of Colonel Torreon. Soon again his cowardice is displayed, when he refuses to protect Tiza from insults. Becoming a beach-comber, he turns brigand. It is when the band captures Tiza that his manhood awakens, and he fights desperately to save her, for he loves her.

WHIP WOMAN, THE: First National drama, with Estelle Taylor, Antonio Moreno, Lowell Sherman, Hedda Hopper, Julianne Johnston, and Loretta Young. Directed by Joseph C. Boyle. Released..... Length 5,087.

TYPE AND THEME: Quite a girl, this Sari. She is called the whip woman, because she uses her sheep-whip to keep her would-be lovers off. One day she is insulted by Michael, shell-shocked soldier who comes to the Hungarian countryside to escape a mercenary marriage arranged by his noble parents. To save him from suicide, Sari takes him to her room. They fall in love. But the noble parents turn up and telling Sari she is ruining Michael's career, get her to go to Budapest. Michael follows and finding her in a cafe, throws wine in her face. She threatens to kill him, then offers her body to the best fighter in the cafe. Michael strikes her unconscious with her own whip and subduing the other men, wins a strenuous bride.

WICKEDNESS PREFERRED: Metro-Goldwyn-Mayer comedy-drama, with Lew Cody, Aileen Pringle, Mary McAllister, Bert Roach, and George K. Arthur. Directed by Hobart Henley. Released January 28. Length 5,011.

TYPE AND THEME: Babs reads a book entitled, "My Island Life," in which the author describes himself as quite a caveman. Bill and Babs are happily married. But the author, Tony, turns up with his wife, and Babs promptly falls in love with the "caveman." But when they go for a ride on his yacht and are tossed up on an island, he proves pretty much of a drug-store cowboy. And when Bill joins them, Babs finds that she is already married to about as much of a caveman as she requires.

WIFE'S RELATIONS, THE: Columbia comedy-drama, with Shirley Mason, Gaston Glass, Ben Turpin, Arthur Rankin, Flora Finch, Lionel Belmore, Armand Kaliz, Maurice Ryan, and James Harrison. Directed by Maurice Marshall. Released January 1. Length.....

TYPE AND THEME: Farce—with slapstick added. Patricia, daughter of wealth, runs away to New York to escape marriage with Clifford. She meets Tom, a poor young inventor, who has a jolly little household shared by a writer, an artist, and a cross-eyed cook. Marrying Tom, she joins the group. Then Tom sees her picture in the paper and tells her he will not live on his wife's relations. At this point, an explosion in the laboratory results in the discovery of whatever Tom has been looking for. Patricia's parents are asked to come and meet her distinguished husband. They do. Clifford turns up to make a row. A chase through the rooms follows. Plaster falls. Water from a broken pipe floods the place. . . . Then Patricia convinces her mother that an annulment would cause a scandal. And all ends well.

Your Classified Ad Will Do the Work!

Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and also in solving many another problem that seemed difficult. The rates are but 10c per word. See this week's classified page. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.



PRESS SHEETS

BEWARE OF MARRIED MEN (Warner comedy-drama): Prepare envelopes with "Beware of Married Men" in staring black letters on outside and place inside, throwaways giving data about the play and asking that people in need of a good hearty laugh take this opportunity of getting it. Have these missives put under doors or in mail boxes. Arrange for a basketball game between the married men and single, offering prizes. Have the married men's team wear blue banners over their shoulders with the words, "Beware of Married Men." Have the single men carry banners with the following on them: "Beware of Married Men. Why?" Other games may be substituted. Offer a prize for the best essay on "Why should one 'Beware of Married Men'?" or "Do you 'Beware of Married Men'?"

DAREDEVIL'S REWARD (Fox Western): The front of the herald showing a masked bandit makes an outdoor placard when pasted on card board. The title is shown boldly on the herald. Copy suggested to go under illustrations—"Reward for the capture alive, of the mysterious bandit prowling about town. Don't shoot him full of holes because he is needed to appear on the screen in the picture 'Daredevil's Reward'". . . . Here is a suggested contest to run for the picture. Offer a free pass to the person solving the following: "If you save one cent the

first day, two cents the second, four cents the third and keep doubling each day thereafter, how long would it take to save \$5,000?" You can limit your prizes to the first ten who send in the answer. The stunt can be tied-up with a bank. The answer is 19 days.

FLYING ROMEO (First National comedy): Offer free passes to the boy or girl making the best toy airplane. Have them displayed in local merchants' windows as advertising for the picture. A parachute jumper would give publicity for the picture if he could be readily procured. You can also announce free admission to those having the name of Sidney or Murray.

JAZZ SINGER, THE (Warner drama): Offer a free ticket to the person answering the most of the following questions: (1) Where was Al Jolson born? (2) What was his name? (3) His fathers occupation? (4) What was his first part? (5) What circus experience? (6) His next venture? (7) First vaudeville team? (8) Who suggested blackface? (9) Joined what minstrel in 1911? (10) What was his first "movie?" The answers to the question are (1) St. Petersburg, Russia. (2) Asa Yoelson. (3) A Jewish cantor. (4) Child in Zangwill's "Children of the Ghetto." (5) Ballyhoo man. (6) Singing in cafes. (7) With brother and another as "Jolson,

Palmer and Jolson." (8) An old negro dresser in Washington theatre. (9) Dockstaders. (10) The Jazz Singer. . . . Have two singers, one to sing jazz songs and the other classical. Have the audiences be the judge by their applause. Same can be applied to orchestra or dances. You can also offer a free ticket to the person making the most words out of "The Jazz Singer."

PATENT LEATHER KID, THE (First National melodrama): Arrange for a prize fight on your stage between boys. If there is a boy's club in your town, it will furnish the fighters. You can have two or three matches and give small prizes of some kind for their services. . . . Hire a truck and build a ring similar to the big prize fight ring. Have the truck driven through the town making frequent stops. Have a couple of boys go through the fighting movements. Also have a bell to indicate rounds, this to also attract the attention of the people. A sign can be put on the auto with the name of the picture, also where it will be shown. . . . Calling cards can be printed with the following on them: "The Patent Leather Kid" called to see you, sorry you were not home. He will be glad to see you at the _____ theatre this week (Date). . . . If you can arrange to have a large boxing glove about six feet high made and place over the head of a person and let him parade through the town, would draw the attention of the people. . . . Have large signs printed and put in various parts of the town with the following: "Straight ahead to the _____ theatre and see 'The Patent Leather Kid.'"

PHANTOM OF THE RANGE (FBO Western): Either a masked rider on horseback or a man on foot dressed as combination cowboy-actor is a suggestion for a street ballyhoo. Have printed a few hundred envelopes with the following copy on the outside: "Directions on How to Milk a Cow." Inside the envelope have a throwaway with the following copy: "If you want to be a milkman, see Tom Tyler in 'Phantom of the Range' to be shown at the _____ theatre (Date)." If you use girl ushers, you can have them dress in milkmaid dresses. Teasers can be used in a newspaper advertising stunt. Previous to date of showing the picture, the following can be used: First day, "Who is the Phantom? He is abroad in the night, spreading terror in the midst of those who least expect him. Watch and be warned"; second day, "Who is the Phantom? The mysterious horseman is still at large, but his name is known and his capture is certain. Watch!"; the day before the showing, "The Phantom is captured, see him at the _____ theatre tomorrow."

RACE FOR LIFE, A (Warner melodrama): Give numbers all week preceding the playing of picture and announce on the screen and in lobby that during the run of the picture, "A Race For Life," you will give a pup to the holder of the lucky number. Display the dog in your lobby or in a merchant's window with a sign saying that it will be given to the holder of the lucky number. . . . Have a dog contest, offering a free ticket for the dog looking most like Rinty. . . . Arrange for a group of boys that have dogs, to parade around the town with signs of the coming picture. Have the school teachers in your town to have the children write essays on "Why Should We Be Kind To Dogs?" or "Which is Man's Best Friend, the Dog or the Horse?" or "Why My Dog Is Great."

UNDER THE TONTO RIM (Paramount Western): Have banners or cards printed with the following: "Gold and overnight a flood of gamblers, outlaws, crooks and cabaret girls! 'Under The Tonto Rim' will be at the _____ theatre next week (Date)." Offer a free pass to the person making the most words out of the title, "Under The Tonto Rim."

WICKEDNESS PREFERRED: (M-G-M comedy-drama): Free passes can be given to the five best letters on "Do men prefer 'Wickedness' in Woman?" or "What do you call a wicked woman?" or "Is Wickedness Preferred?" . . . Get out a scandal mailing card printed on the back of an ordinary postal and send it to the people on your mailing list. The copy should be brief and in keeping with the theme and title of the picture. Copy is suggested as follows: "What should he do? What Would he do? Have you heard the scandal about Anthony Dare, who left his own wife for a 'back to nature' existence on a tropical isle with the wife of his best friend? If you want to know more about it, see 'Wickedness Preferred' at the _____ theatre (Date)." "Have cards with the following printed on them: "Three Reasons Why Wives Prefer Wicked Husbands: (1) Because they know that men who step out with the boys once in a while appreciate their fireside all the more; (2) because men who play cards at the club and drink make more generous and amenable husbands; (3) because a husband who is a 'good sport' is sure to include his wife in his good times. For others good reasons see 'Wickedness Preferred' at the _____ theatre (Date)."

An ad to catch the eye is this one for Warner Brothers' "A Race for Life," a Rin-Tin-Tin picture. The cut is a zinc and a comparatively inexpensive accessory.

Warner Bros. present
The wonder Dog

RIN-TIN-TIN

IN

"A RACE FOR LIFE"

with

VIRGINIA BROWNE FAIRE

CARROLL NYE >>> BOBBY GORDON

Based on the story by Charles R Condon - Directed by Ross Lederman

Wonder Dog Saves Jockey's Life on Race Track!

Thrills! Thrills!! Thrills!!!



QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of picture:

- C—Comedy
- D—Drama
- R—Romance
- F—Farce
- M—Melodrama
- W—Western
- My—Mystery

Where the picture is a comedy-drama, comedy melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Review" column are those of the issues of Moving Picture World in which the pictures were reviewed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of EXHIBITORS HERALD in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which this information will be printed.

Title	Players	Length	Released	New Pictures	Reviews
Columbia					
1927					1927
Alias the Lone Wolf (D)	Lytell-Wilson	5831	Aug. 22	Jan. 7	Oct. 1
Blood Ship, The (M)	Bosworth-Logan	6843	Aug. 10	Dec. 3	July 23
By Whose Hand? (MyD)	Cortez-Gilbert	5432	Sept. 15	Dec. 31	
College Hero, The (CD)	Agnew-Garon	5628	Oct. 9		
Fashion Madness	Windsor-Howes	5513	Dec. 8	Jan. 14	Jan. 14
Isle of Forgotten Women (D)	Tearle-D. Sebastian	5645	Sept. 27	Dec. 3	
Lone Wolf Returns (M)	Lytell-Wilson	5750			July 31
Opening Night, The (D)	Windsor-J. Bowers	5524	Nov. 14		
Pleasure Before Business (F)	Davidson	5569			May 14
Sally in Our Alley (M)	Mason-Allen	5892	Sept. 3	Jan. 14	
Screen Snapshots		1000			Aug. 28
Siren, The	T. Moore-Revier	5996	Dec. 20	Jan. 21	Jan. 21
Stage Kisses (D)	Harlan-Chadwick	5435	Nov. 2	Jan. 7	
Stolen Pleasures (CD)	Revier	5054			
Sweet Rosie O'Grady (CD)	Mason	6108			Oct. 2
Tigress, The (M)	Holt-Revier	5357	Oct. 21		
Wandering Girls (CD)	Revier-Agnew	5426			
Warning, The (M)	Holt-Revier	5791	Nov. 26	Dec. 3	
1928					1928
Lady Raffles	Taylor-Drew		Jan. 25		
So This Is Love	Mason-Collier		Feb. 6		
That Certain Thing	Dana-Graves	6047	Jan. 1	Jan. 28	
Wife's Relations, The	Mason-Glass		Jan. 13		

Cranfield & Clarke, Inc.

1927					1927
Angelus, The (D)		2000			May 15
Real Charleston	Lesson Novelty	2000			Apr. 24
Wooden Shoes	International				May 8

Emblem Films

1927					1927
Husbands or Lovers	Jannings	6250			Dec. 3

Excellent

Back to Liberty (D)	Walsh-Hall	5980	Nov. 15		
Bowery Cinderella, A (D)	O'Malley-Hulette	6805	Nov. 1		Nov. 26
Broadway Drifter (D)	Walsh-Hall	5912	May 1		
Broadway Madness (D)	De laMotte-Kelth				
His Rise to Fame (D)	Walsh-Shaw	5792	Feb. 15		
Nest, The (D)	Frederick-Herbert	7393	Aug. 1		
Striving for Fortune (D)	Walsh-Roberts	5337	Jan. 15		
Your Wife and Mine (F)	Haver-Holmes	5867	Sept. 1		
Winning Oar, The (D)	Walsh-Hall	5750	June 1		
1928					1928
Satan and the Woman (D)	Windsor-Keefe	6400	Jan. 20		
Stronger Will, The (D)	Marmont-Carewe		Feb. 20		

Title	Players	Length	Released	New Pictures	Reviews
F B O					
1927					1927
Aflame in the Sky (M)	Luden-Lynn		Dec. 18	Dec. 10	
Bandit's Son, The (W)	Bob Steele	4765	Nov. 20	Dec. 10	
Boy Rider, The (W)	Buzz Barton	4858	Oct. 23	Dec. 8	Oct. 8
Breed of Courage (D)	Ranger	4910	Aug. 7		
Cherokee Kid, The (W)	Tyler-Lynn	4837	Oct. 30	Nov. 26	
Clancy's Kosher Wedding (CD)	George Sidney	5701	Sept. 17	Sept. 10	
Coward, The (D)	Warner Baxter	5093	Aug. 21	Sept. 10	
Desert Pirate (W)	Tom Tyler	4754	Dec. 25	Dec. 24	
Don Mike (RD)	Fred Thomson	5723			Mar. 5
Flying U Ranch, The (W)	Tom Tyler	4913	Sept. 4		
Gambler's Game, The (W)	Tom Tyler		Oct. 30		
Gingham Girl, The (C)	Lois Wilson	6300	Oct. 2	Nov. 26	July 30
Great Mail Robbery, The (M)	Von Eltz-Nelson	6507	Aug. 15	July 2	
Harvester, The (D)	Orville Caldwell	7014	Nov. 23	Nov. 19	Nov. 19
Hook and Ladder No. 9 (D)	Ed Hearne	5240	Nov. 13	Dec. 3	Nov. 26
In a Moment of Temptation (M)	Kit Guard	5665	Sept. 18	Dec. 10	
Jake the Plumber (C)	Jesse De Vorska	5186	Oct. 16	Dec. 3	
Judgment of the Hills (D)	Darro-Valli	6481	Nov. 6	Nov. 12	Aug. 20
Lightning Lariats (W)	Tyler	4536			Jan. 22
Little Mickey Grogan (D)	Frankle Darro	6515	Dec. 27	Dec. 17	
Loves of Ricardo (D)	Beban	5181	June 17	Dec. 31	
Magic Garden (D)		6807			Feb. 26
Mojave Kid, The (W)	Bob Steele	4924	Sept. 25	Aug. 6	Aug. 6
Moon of Israel (D)	Maria Corda	6680			July 9
Mother (D)	Belle Bennett	6885			Mar. 19
Moulders of Men (M)	Frankie Darro	6412			Apr. 9
Naughty Nannette (CD)	Viola Dana	4949			May 9
Not for Publication (M)	Ralph Ince	6140	Aug. 31	July 23	
Outlaw Dog (M)	Ranger	4721			Apr. 23
Racing Romeo (D)	Red Grange				Dec. 10
Ranger of the North (D)	Ranger	4941	Oct. 9	Dec. 3	
Shanghaiad (M)	Ralph Ince	6004	Oct. 19	Dec. 3	Aug. 20
Silver Comes Thru (M)	Thomson	5476			May 28
Slingshot Kid, The (M)	Buzz Barton	4886	Dec. 4	Dec. 10	
Sonora Kid (W)	Tyler	4565			Mar. 5
South Sea Love (D)	Patsy Miller	6388	Dec. 10	Nov. 12	
Swift Shadow, The (D)	Ranger	4892	Dec. 11	Dec. 10	
Tarzan and the Golden Lion	A Jungle Fantasy	5807			Apr. 2
When the Law Rides (W)	Tyler-Darro	4898	June 24	Dec. 24	
1928					1928
Alex the Great (M)	Skeets Gallagher		May 13		
Bantam Cowboy (W)	Buzz Barton		Aug. 12		
Beyond London's Lights (M)	Lee Shumway		Mar. 18		
Breed of the Sunsets (W)	Bob Steele	4869	Apr. 1		
Chicago After Midnight (M)	Ince-Mendez	6249	Mar. 4	Jan. 21	
Coney Island (D)	Lois Wilson	6375	Jan. 13	Dec. 17	
Crooks Can't Win (D)	Thelma Hill		Apr. 7		
Dead Man's Curve (D)	Fairbanks, Jr.	5511	Jan. 15	Dec. 17	
Devil's Trade Mark (D)	Belle Bennett		May 28		
Dog Justice (D)	Ranger		June 10		
Driftn' Sands (W)	Bob Steele	4770	Jan. 1	Dec. 17	
Fangs of the Wild (D)	Ranger	4813	Feb. 5	Jan. 21	
Fightin' Redhead (W)	Buzz Barton		July 1		
Freckles (D)	Stratton-Fox, Jr.	6131	Mar. 21	Feb. 4	
Her Summer Hero (CD)	Blane-Trevor	5144	Feb. 12	Jan. 21	
Law of Fear (D)	Ranger		Apr. 8		
Legionnaires in Paris (C)	Cooke-Guard	5771	Jan. 31	Dec. 10	
Little Buckaroo (W)	Buzz Barton	4770	Mar. 11		
Little Yellow House, The (D)			Apr. 24		
Man in the Rough (W)	Bob Steele	4785	May 20		
Phantom of the Range (W)	Tom Tyler	4781	Apr. 22	Jan. 21	
Pinto Kid, The (W)	Buzz Barton	4884	Apr. 29	Feb. 4	
Red Riders of Canada (M)	P. R. Miller	6419	Apr. 15	Jan. 21	
Riding Brigade (W)	Bob Steele	4729	Feb. 19		
Sally of the Scandals (M)	Bessie Love		July 15		
Skinner's Big Idea (M)	Bryant Washburn		May 11		
Texas Tornado, The (W)	Tom Tyler	4793	Feb. 26		
Trail of Courage, The (W)	Bob Steele		July 8		
Wallflowers (D)	Trevor-Scott	6329	Feb. 13	Feb. 4	
Wizard of the Saddle (W)	Buzz Barton	4805	Jan. 22	Dec. 24	

Title	Players	Length Released	New Pictures	Reviews
Frisco Sally Levy (C)	O'Neil	6909	Apr. 2	Apr. 23
Garden of Allah, The (D)	Terry-Petrovitch	8156	Nov. 5	Nov. 19
In Old Kentucky (D)	H. Costello	6646	Oct. 29	Nov. 26
Little Journey (CD)	All-Star	6088	Jan. 1	Jan. 15
London After Midnight (D)	Lon Chaney	5687	Dec. 3	Dec. 17
Lovelorn, The	Sally O'Neil	6110	Dec. 17	Dec. 31
Lovers (D)	Novarro-Terry	5291	Apr. 9	May 2
Man, Woman and Sin (D)	John Gilbert	6280	Nov. 19	Dec. 3
Mockery (M)	Lon Chaney	5957	Aug. 13	Sept. 10
Mr. Wu (M)	Lon Chaney	7603	Mar. 26	June 4
Quality Street	Davies-Nagel	6231	Dec. 31	Jan. 7
Red Mill (C)	Davies	6337	Jan. 29	Feb. 19
Road to Romance, The (D)	Novarro-Day	6581	Sept. 24	Nov. 19
Rookies (C)	Dane-Arthur	6640	Apr. 30	May 9
Show, The (M)	Gilbert-Adoree	6309	Jan. 22	Mar. 19
Slide, Kelly, Slide (CD)	Haines-O'Neil	7865	Mar. 20	Apr. 2
Spoilers of the West (W)	McCoy-Daw	6280	Dec. 10	Dec. 24
Spring Fever (C)	William Haines	6705	Oct. 22	Nov. 12
Taxi Dancer (D)	Crawford-O. Moore	6203	Feb. 5	Mar. 12
Tea for Three (C)	Cody-Pringle	6273	Dec. 10	Dec. 24
Thirteenth Hour, The (D)	Lionel Barrymore	5252	Nov. 26	Dec. 3
Tillie the Toiler (C)	Davies	6160	May 21	June 11
Twelve Miles Out (M)	Gilbert	7899	July 9	July 30
Understanding Heart (D)	Crawford	6657	Feb. 26	May 14
Unknown, The (M)	Chaney	5517	June 4	June 13
1928				
Baby Mine	Arthur-Dane	7300	Jan. 21	Jan. 28
Big City, The	Chaney-Compton-Day	7300	Feb. 18	Feb. 25
Bringing Up Father	Farrell-Moran-Olmsted	7300	Mar. 24	Mar. 31
Cossacks, The	Adoree-Gilbert-Torrence	7300	Apr. 14	Apr. 21
Crowd, The	Boardman-Murray-Roach	7300	Mar. 3	Mar. 10
Divine Women	Garbo-Hanson-Sherman	7300	Jan. 14	Jan. 21
Enemy, The	Gish-Dane-Forbes	7300	Feb. 18	Feb. 25
Forbidden Hours (D)	Novarro-Adoree	7300	Jan. 7	Jan. 14
Latest from Paris, The	Shearer-Forbes	7300	Feb. 4	Feb. 11
Laugh Clown Laugh	Chaney-Murphy-Hisle	7300	Apr. 7	Apr. 14
Law of the Range	McCoy-Crawford	7300	Jan. 21	Feb. 4
Love	Garbo-Gilbert	7300	Jan. 2	Jan. 14
Patsy, The	Davies-Caldwell-Gray	7300	Mar. 17	Mar. 24
Rose Marie	Crawford-Murray	7300	Feb. 11	Feb. 18
Smart Set	Haines-Day-Holt-Bosworth	7300	Feb. 25	Feb. 25
Student Prince, The (R)	Novarro-Shearer	9566	Jan. 25	Sept. 24
Under the Black Eagle	Forbes-Day-Fairbanks-Dog-Flash	9566	Apr. 21	Apr. 28
West Point (CD)	Haines-Crawford	8134	Jan. 21	Jan. 28
Wickedness Preferred (CD)	Cody-Pringle	5011	Jan. 28	Jan. 28
Wyoming	McCoy-Sebastian	5011	Mar. 24	Mar. 24

Paramount

Title	Players	Length Released	New Pictures	Reviews
Afraid to Love (C)	Vidor	6199	Apr. 9	Apr. 23
Barbed Wire (D)	Negri-Brook	6951	Sept. 10	Aug. 13
Beau Geste (M)	Colman-N. Beery	9879	Aug. 12	Aug. 13
Blind Alleys (M)	Meighan	5597	Mar. 1	Mar. 5
Blonde or Brunette? (C)	Menjou	5878	Jan. 24	Jan. 15
Cabaret (CD)	Gilda Gray	7175	Mar. 26	May 9
Casey at the Bat (C)	W. Beery	6040	Mar. 5	Apr. 16
Chang (D)	Jungle Life	6536	Sept. 3	May 2
Children of Divorce (D)	Bow	6871	May 2	May 2
City Gone Wild, The (M)	Meighan-Millner	5408	Nov. 12	Dec. 10
*Covered Wagon, The (M)	Kerrigan-Wilson	7447	Aug. 6	Aug. 6
Evening Clothes (C)	Menjou	6287	Mar. 19	Apr. 9
Fashions for Women (CD)	Ralston	6298	Mar. 26	Apr. 9
Fireman Save My Child (C)	Beery-Hatton	5399	Aug. 1	Dec. 10
Gay Defender, The (CD)	Richard Dix	6376	Dec. 10	Nov. 12
Gentleman of Paris, A (CD)	Menjou-O'Hara	5927	Oct. 15	Oct. 8
Get Your Man (CD)	Clara Bow	5880	Dec. 10	Jan. 7
Honeycomb Hate (CD)	Florence Vidor	5415	Dec. 3	Dec. 17
Hotel Imperial (D)	Negri	7091	Feb. 26	Jan. 8
Hula (CD)	Bow-Brook	5862	Aug. 27	Sept. 10
It (C)	Clara Bow	6542	Feb. 19	Feb. 12
Jesse James (D)	Fred Thomson	8656	Oct. 22	Oct. 22
*Kid Brother (C)	Lloyd	7654	Oct. 4	Jan. 29
Kiss in a Taxi (C)	Daniels	6429	Feb. 26	Apr. 2
Knockout Reilly (CD)	Dix	7080	Apr. 16	Apr. 23
Last Waltz, The (D)	Special Cast	6940	Nov. 26	Nov. 19
Let It Rain (C)	MacLean	6052	Jan. 3	Mar. 12
Love's Greatest Mistake (CD)	Brent	6000	Feb. 12	Feb. 26
Man Power (D)	Dix	5617	July 9	Aug. 6
Metropolis (D)	Special Cast	8039	Aug. 13	Mar. 12
Mme. Pompadour (D)	Moreno-D. Gish	7180	Aug. 13	Nov. 26
Nevada (W)	Cooper-Todd	6258	Sept. 10	Aug. 6
New York (M)	Cortez-Wilson	6877	Feb. 5	Feb. 5
Now We're in the Air (C)	Beery-Hatton	5798	Oct. 22	Dec. 17
One Woman to Another (CD)	Vido-Shotwell	4022	Sept. 24	Sept. 24
Open Range (W)	Lane Chandler	5599	Nov. 5	Nov. 5
Paradise for Two (C)	Dix-Bronson	6187	Jan. 17	Jan. 29
Potters (CD)	W. C. Fields	6680	Jan. 22	Jan. 22
Ritz (CD)	Bronson	5306	Apr. 9	June 25
Roll'd Stockings (CD)	Hall-Brook	6247	June 18	July 30
Rough House Rosie (C)	Bow	6952	May 14	June 4
Rough Riders, The (D)	Astor-Farrell	9443	Oct. 1	Mar. 19

Title	Players	Length Released	New Pictures	Reviews
Rubber Heels (FC)	Ed Wynn	5614	June 11	July 16
Running Wild (C)	Fields-Brian	8368	Aug. 20	June 18
Senorita (F)	Daniels	6634	Apr. 30	May 14
Serenade (D)	Menjou-Wray	5209	Dec. 24	Jan. 14
Service for Ladies (C)	Menjou-Carver	6170	Aug. 6	Sept. 8
Shanghai Bound (D)	Dix-Brian	5515	Oct. 15	Dec. 31
She's a Sheik (C)	Bebe Daniels	6015	Nov. 12	Nov. 26
Shootin' Irons (W)	Luden-Bronson	5179	Oct. 8	Oct. 8
Soft Cushions (C)	MacLean-Carol	6838	Aug. 27	Aug. 27
Special Delivery (C)	Eddie Cantor	5524	Apr. 16	May 9
Spotlight, The (CD)	Ralston-Hamilton	4943	Nov. 10	Dec. 8
Street of Sin (D)	Jannings-Wray	5524	Dec. 10	Dec. 8
Stark Love (D)	Special Cast	6203	Sept. 17	Mar. 19
Swim, Girl, Swim (CM)	Daniels-Hall	6124	Sept. 17	Sept. 17
Tell It to Sweeney (C)	Conklin-Bancroft	6006	Sept. 24	Jan. 7
Ten Modern Command- ments (CD)	Ralston	6497	July 2	July 23
Time to Love (FC)	Raymond Griffith	4926	June 18	July 9
Two Flaming Youths (C)	Fields-Conklin	5319	Dec. 17	Sept. 8
Underworld (M)	Bancroft-Brent	7453	Oct. 29	Sept. 8
Way of All Flesh, The (D)	Jannings-Bennett	8486	Oct. 1	July 2
We're All Gamblers (D)	Meighan-Millner	5935	Sept. 3	Sept. 3
Wedding Bills (F)	Raymond Griffith	5869	May 7	July 23
Whirlwind of Youth (D)	Lois Moran	5866	Apr. 30	June 11
Wings (M)	Charles Rogers	5866	Apr. 30	Aug. 20
Woman on Trial (D)	Pola Negri	5960	Oct. 29	Dec. 24
1928				1928
Adventure Mad (M)	UFA	5897	Mar. 31	Jan. 14
Beau Sabreur (M)	Cooper-Brent	6536	Jan. 7	Jan. 7
Beauty Doctor, The	Adolphe Menjou	5869	Mar. 24	Mar. 24
Doomsday	Vidor-Cooper	6006	Feb. 18	Jan. 21
Feel My Pulse	Daniels-Arlen	6006	Feb. 25	Feb. 25
Gentlemen Prefer Blondes (C)	Taylor-White	6871	Jan. 28	Dec. 10
Last Command, The (D)	Emil Jannings	8234	Jan. 21	Jan. 28
Legion of Condemned, The	Wray-Cooper	7415	Mar. 10	Mar. 10
Love and Learn	Ralston-Chandler	5837	Jan. 21	Jan. 21
Old Ironsides (D)	Beery-Bancroft	7900	Mar. 3	Mar. 3
Partners in Crime (C)	Beery-Hatton	5837	Jan. 14	Jan. 14
Peaks of Destiny	UFA	5582	Jan. 28	Jan. 7
Red Hair (CD)	Bow-Rogers	5837	Mar. 3	Mar. 3
Pioneer Scout, The (W)	Fred Thomson	6118	Jan. 21	Dec. 10
Show Down, The	Bancroft	5869	Feb. 25	Feb. 25
Secret Hour, The (D)	Negri-Hersholt	7194	Feb. 4	Feb. 4
Speedy (C)	Harold Lloyd	5837	Mar. 3	Mar. 3
Sporting Goods	Dix-Stedman	6006	Feb. 11	Feb. 11
Tillie's Punctured Romance	Fields-Conklin	5837	Feb. 18	Feb. 18
Under the Tonto Rim	Arlen-Brian	5434	Feb. 4	Feb. 4
Wife Savers (C)	Beery-Hatton	5435	Jan. 7	Jan. 7

Pathe

Title	Players	Length Released	New Pictures	Reviews
Almost Human (CD)	Reynolds	5596	Dec. 26	Dec. 24
Angel of Broadway, The (D)	Leatrice Joy	6555	Oct. 3	Nov. 19
Avenging Fangs (M)	Maloney	4335	Aug. 28	June 4
Border Blackbirds (WD)	Maloney	5326	Aug. 28	Sept. 10
Born to Battle (W)	Bill Cody	4875	Sept. 11	Sept. 10
Code of the Cow Country (W)	Roosevelt	4512	June 12	June 17
Combat (D)	Walsh-Adams	5100	Oct. 23	Oct. 15
Country Doctor, The (D)	Schildkraut	7500	Aug. 22	Aug. 22
Desert of the Lost, The (W)	Wally Wales	4933	Dec. 18	Dec. 18
Devil's Twin, The (W)	Leo Maloney	5468	Dec. 11	Dec. 10
Discord (D)	Dagover-Ekman	5836	Nov. 20	Nov. 20
Don Desperado (W)	Maloney	5804	May 9	May 9
Dress Parade (D)	Boyd-Love	6599	Nov. 11	Nov. 19
Eyes of the Totem (M)	Hawley	6228	Nov. 11	May 14
Fighting Eagle, The (M)	La Roque-Haver	8002	Aug. 29	Sept. 17
Fighting Love (D)	Goudal	7107	Dec. 5	June 4
Flying Luck (C)	Monty Banks	6403	Dec. 5	Dec. 5
Forbidden Woman, The (M)	Jetta Goudal	6568	Nov. 7	Nov. 12
Getting Gertie's Garter (F)	Prevost	6859	Nov. 7	Feb. 19
Girl from Every- where (C)	Pollard	3303	Nov. 7	Nov. 5
Girl in the Pullman, The (C)	Prevost-Ford	5887	Oct. 31	Nov. 19
Gold from Weepah (W)	Bill Cody	4960	Nov. 20	Nov. 20
Golden Clow, The (D)	Gosta-Ekman	7913	Dec. 18	Dec. 18
*Grandma's Boy (C)	Harold Lloyd	4750	Dec. 11	Dec. 11
Harp in Hock, A (D)	Schildkraut	5990	Oct. 10	Nov. 12
Heart of the Yukon (M)	Bowers	6563	Nov. 11	May 21
Heart Thief (D)	Schildkraut-De Putti	6035	Nov. 11	May 21
Hidden Aces (M)	Hutchinson-Calhoun	4620	Aug. 7	Sept. 8
His Dog (D)	Schildkraut	6788	Nov. 11	July 24
His First Flame (C)	Langdon	4700	Nov. 11	May 9
His Foreign Wife (D)	Edna Murphy	4890	Nov. 27	Nov. 27
Hoof Marks (W)	Jack Donovan	4076	Nov. 13	Nov. 13
Interferin' Gent, The (W)	Buffalo Bill, Jr.	4864	Aug. 21	Aug. 27
Jim, the Conqueror (W)	Boyd-Faire	5324	Aug. 21	Jan. 1
King of Kings (D)	All star	13500	Aug. 21	Apr. 23
Land of the Lawless, The (W)	Jack Padjan	4131	Dec. 25	Dec. 25
Little Firebrand (C)	Thornton	4615	July 2	July 2
Main Event, The (D)	Reynolds-Delaney	6472	Nov. 18	Nov. 19
Man Bait (CD)	Prevost	5865	Jan. 29	Jan. 29
Meddlin' Stranger (W)	Wales	4576	Jan. 29	June 12
My Friend from India (F)	Pangborn-Fair	5750	Dec. 19	Dec. 24
Night Bride (FC)	Prevost	5736	Jan. 29	May 9
Nobody's Widow (FC)	Joy-Ray-Haver	6421	Jan. 29	Jan. 15
No Man's Law (W)	Rex	6903	Jan. 29	May 2
Obligin' Buckaroo, The (W)	Buffalo Bill, Jr.	4575	Oct. 16	Oct. 8
Pals in Peril (W)	Buffalo Bill, Jr.	4710	Oct. 16	June 25

Title	Players	Length	Released	New Pictures	Reviews
Phantom Buster, The (W)	Roosevelt-Rayford	5000	Aug. 14		Aug. 20
Pieces of China (Travel)	Hutchison	6000	Aug. 7		
Pirates of the Sky (M)	Hutchison	4828			May 21
Rejuvenation of Aunt Mary (C)	Robson	5844			Aug. 6
Ride 'Em High (W)	Buddy Roosevelt	4542	Oct. 9		Oct. 8
Roarin' Broncs	Buffalo Bill, Jr.	4375	Nov. 27		
Rubber Tires (C)	Ford-Love	6303			Apr. 9
Rush Hour, The (C)	Prevost-Ford	5880	Dec. 12	Jan. 7	
Skeedaddle Gold (W)	Wales	4562			Aug. 6
Soda-Water Cowboy, The (W)	Wally Wales	4546	Sept. 25		Oct. 1
Trunk Mystery (M)	Hutchison	4338			June 11
Turkish Delight	Schildkraut-Faye	5397	Nov. 11		
Two-Gun of Tumbleweed (W)		5670			July 17
Vanly (M)	Joy	5921			June 18
White Gold (D)	Goudal	6198			Apr. 9
White Pebbles (WD)	Wally Wales	4485	Aug. 7		Aug. 20
Wise Wife, The (C)	Haver-T. Moore	5610	Oct. 24	Nov. 19	Nov. 5
Wreck of the Hesperus, The (M)	Hale-De Grasse	6447	Oct. 31		
Yankee Clipper (M)	Boyd	7820			May 14

Rayart

Title	Players	Length	Released	New Pictures	Reviews
Ballyhoo Buster (W)	Buffalo Bill, Jr.	4805	Jan. 8		
Blue Danube	Leatrice Joy	5921	Mar. 12		
Boos of Rustlers					
Chicago (M)	Phyllis Haver	5503	Mar. 5	Dec. 24	
Cowboy Cavalier (W)	Buddy Roosevelt	5426	Jan. 29	Feb. 4	
Desperate Courage (W)	Wales	4398	Jan. 15		
Laddie Be Good (W)	Bill Cody	4155	Jan. 1		
Leopard Lady, The (M)	Logan-Hale		Jan. 23	Jan. 28	
Let 'Er Go Gallegher! (M)	Junior Coghlan		Jan. 16	Jan. 28	
On to Reno (D)	Prevost-Landis	5494	Jan. 2	Dec. 31	
Perfect Gentleman, A (C)	Monty Banks	4626	Jan. 15	Jan. 28	
Roost, The (W)	Coleman	4833	Jan. 22		
Stand and Deliver	Rod La Roque	5423	Feb. 20		
Walking Back (M)	Vera Reynolds		Mar. 26		
What Price Beauty (CD)	Nita Naldi	4000	Jan. 22	Jan. 28	

Sterling

Title	Players	Length	Released	New Pictures	Reviews
Burning Up Broadway (D)	H. Costello		Jan. 30	Dec. 3	
Closed Gates (M)	Harron-Novak	5563		May 28	
Outcast Souls (D)	Lewis-Bonner	5400	Dec. 15	Nov. 12	
Pretty Clothes (D)	J. Ralston-Walker	5500	Oct. 15	Dec. 31	
Stranded (D)	Mason		Aug. 15	Jan. 7	Sept. 10
Marry the Girl (CD)					Feb. 4

Tiffany-Stahl

Title	Players	Length	Released	New Pictures	Reviews
Backstage (CD)	Bedford	5754		July 9	
Beauty Shoppe (CD)	Busch	5669		July 16	
Broken Gate (D)		5300		Jan. 15	
Cheaters (M)	O'Malley	6024		Mar. 24	
College Days (CD)	M. Day	7300		Nov. 6	
Enchanted Island (D)		4887		June 25	
First Night, The (FC)	Lytell-Devore	5500		Feb. 19	
Fools of Fashion (CD)	Busch	6482		Oct. 9	
Girl from Gay Paree, The (F)	Sherman-Bedford	5233	Sept. 15		
Haunted Ship, The (M)	Sebastian-M. Love	4753	Dec. 1		
Husband Hunters (C)	Marsh	5600		Feb. 26	
Josselyn's Wife (D)	Frederick	5800		Nov. 27	
Lightning (W)	J. Ralston	6049	Sept. 1		
Night Life (CD)	Day-Harron	6235	Nov. 1		
Once and Forever (D)	Patsy Ruth Miller	5639	Oct. 15		
Sin Cargo (D)	Mason	6100		Dec. 11	
Snowbound (FC)	Blythe	5182		July 30	
Streets of Shanghai (RD)	Starke-Harlan		Dec. 15		
Tired Business Man (C)					
Wild Geese (D)	Relle Bennett	6448	Nov. 15	Dec. 24	Dec. 10
Women's Wares (D)	Brent-Lytell	5614	Oct. 1		
Tragedy of Youth	Baxter-Miller		Feb. 15		1928
Woman Against the World (D)	Olmstead-Ford		Jan. 1		

Title	Players	Length	Released	New Pictures	Reviews
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United Artists

Title	Players	Length	Released	New Pictures	Reviews
Beloved Rogue (M)	J. Barrymore	9264			Apr. 2
College (C)	Keaton-Cornwall	5900	Sept. 10		Sept. 17
General, The (C)	Keaton	7500			Feb. 12
Loves of Sonya (D)	Swanson	7311			Mar. 19
Magic Flame, The (M)	Colman-Banky	8560	Sept. 24		Sept. 24
My Best Girl (M)	Mary Pickford		Nov.		Nov. 12
Night of Love (M)	Banky-Colman	7440			Jan. 29
Resurrection (M)	La Roque	9120			Apr. 16
Sorrell and Son (D)	Warner-Nilsson	9000	Nov.		Nov. 19
Topsy and Eva (C)	Duncan Sisters	7456			Aug. 18
Two Arabian Knights (CD)	Boyd-Wolheim	8250			Oct. 29
Winning of Barbara worth (D)	Banky-Colman	8000			Dec. 4

Universal

Title	Players	Length	Released	New Pictures	Reviews
Back to God's Country (D)	Adoree-Frazier	5751	Sept. 4	Nov. 12	Aug. 6
Beware of Widows (FC)	La Plante	5777			May 9
Border Cavalier, The (W)	Humes-Pierce	4427	Sept. 18		
Butterflies in the Rain (D)	La Plante	7319			Jan. 1
Cat and the Canary, The (My)	La Plante	7790	Sept. 11	Dec. 17	May 14
Cheating Cheaters (C)	Compton-Harland	5623	Oct. 9	Nov. 26	
Chinese Parrot, The (MyD)	Nixon-Turner	7304	Oct. 23	Nov. 26	
Claw, The (D)	Windsor	5252			May 28
Denver Dude (W)	Gibson	5292			Feb. 26
Desert Dust (W)	Ted Wells	4349	Dec. 18	Dec. 17	
Down the Stretch (M)	Agnew	6910			May 2
Fangs of Destiny (W)	Dynamite	3295	Dec. 4		
Fighting Three (W)	Hoxie	4198			May 21
Fourth Commandment (D)	Bennett	6892			Apr. 28
Foreign Legion (D)	Kerry-Stone	5503	Nov. 20	Dec. 24	
Galloping Fury (W)	Hoot Gibson	5603			May 14
Griming Guns (W)	Hoxie	4689			Apr. 2
Held by the Law (M)	Lewis	6929			Nov. 26
Hero for the Night, A	Tryon-Miller	5711	Dec. 18	Jan. 14	Nov. 26
Hey, Rube (W)	Hoot Gibson				Apr. 9
Hey! Hey! Cowboy (W)	Gibson	5378			
Irresistible Lover, The (CD)	Kerry-Moran	6958	Dec. 4	Dec. 17	Nov. 19
Les Miserables (M)	Gabrio-Toulont	7713	Oct. 23		Aug. 27
Les Miserables (M)	(Long version)	11,000			
Loco Luck (W)	Acord	4827			Jan. 22
Lone Eagle, The	Kent-Keane	5862	Sept. 18	Nov. 12	
Love Thrill (FC)	La Plante	6038			May 21
Man Who Laughs (D)	Veidt-Philbin				
Man's Past, A (D)	Veidt-Kent	6135	Dec. 25	Dec. 17	Sept. 17
Men of Daring (W)	Hoxie	6155			Apr. 9
On Your Toes (C)	Denny-Worth	5918	Nov. 27	Jan. 14	
One Glorious Scrap	Humes-Holmes	4122	Nov. 20	Dec. 17	
One Man Game (W)	Humes	4689			Feb. 12
Out All Night (C)	Denny-Nixon	6170	Sept. 4		Oct. 1
Painted Ponies (W)	Hoot Gibson	5416	Sept. 25	Nov. 19	July 23
Painting the Town (FC)	Trayton	5900			June 25
Perch of the Devil (M)	Busch	6807			Feb. 5
Rough and Ready (W)	Hoxie	4409			Jan. 8
Sensation Seekers (D)	Dove	7015			Jan. 29
Silk Stockings	Laura La Plante	6166	Oct. 2	Nov. 19	Aug. 20
Sky High Sanders	Al Wilson	4393	Nov. 6	Feb. 4	
Small Bachelor, The (C)	Beranger-Kent	6305	Nov. 6	Dec. 3	
Straight Shootin' (W)	Wells	4259	Oct. 16		Feb. 19
Taxi Taxil (FC)	Horton	7172			
Thirteenth Juror, The (D)	Bushman-Nilsson	5598	Nov. 13	Dec. 8	
Three Miles Up	Al Wilson	4041	Sept. 4		
Uncle Tom's Cabin (M)	All star	12,000			Nov. 12
Wild Beauty (CD)	Rex	5192	Nov. 27	Dec. 24	
Wild Blood	Rex				
Wrong Mr. Wright, The (F)	Hersholt	6450			Mar. 5
Wolf's Trail	Dynamite, the dog	4167	Oct. 2		

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Air Patrol, The (W)	Al Wilson	4259	Jan. 1		
Alias the Deacon (CD)	Hersholt-Marlowe	6869	Jan. 22		June 25
Arizona Cyclone (W)	Humes		May 6		
Buck Privates	de Puttl		June 17		
Call of the Heart, The (W)	Dynamite	4345	Jan. 29		
Clean-Up Man, The (W)	Wells	4232	Feb. 12	Feb. 4	
Cohens and Kellys in Paris (C)	Sidney		Jan. 1		
Count of Ten, The	Ray-Ralston-Gleason		July 1		
Fearless Rider, The (W)	Fred Humes		Jan. 15		
Finders Keepers (CD)	Laura La Plante	6081	Feb. 5	Jan. 28	
Four Footed Rangers, The (W)	Dynamite		Mar. 25		July 29
Greased Lightning (W)			July 29		
Grip of the Youkon, The	All Star		July 22		
Hot Heels	Glen Tryon		May 6		

Title	Players	Length Released	New Pictures	Reviews
Hound of Silver Creek, The (W)	Dynamite	May 20		
Jazz Mad	Hersholt-Nixon-Lewis	June 3		
Made-to-Order Hero (W)	Wells	June 3		
Midnight Rose	de Pottl-Harian	Feb. 26		
Phantom Flyer, The (W)	Wilson	4253	Feb. 26	
Put 'Em Up (W)	Humes	Mar. 11		
Quick Triggers (W)	Humes	July 15		
Rawhide Kid (W)	Hoot Gibson	5382	Jan. 29	
Riding for Fame	Hoot Gibson	Aug. 19		
Shield of Honor, The	All Star	6172	Feb. 19	Jan. 28
Society Cowboy, A	Hoot Gibson	July 8		
Stop That Man	All Star	Mar. 11		
Surrender	Philbin-Mosjukine	8249	Mar. 4	
Thanks for The Buggy Ride	La Plante-Tryon	Apr. 1		
That's My Daddy (C)	Denny-Kent	6073	Feb. 5	Jan. 14
Thunder Riders, The	Wells	Apr. 8		
13 Washington Square	All Star	Apr. 8		
Trick of Heart, A	Hoot Gibson	Mar. 18		
War in The Clouds (W)	Wilson	Apr. 22		
We Americans	All Star	Apr. 22		
Wild West Show, The	Hoot Gibson	May 20		

Warner Brothers

Title	Players	Length Released	New Pictures	Reviews
Bitter Apples (M)	Blue	5453	May 9	
Black Diamond Express (M)	Blue	5803	July 23	
Brass Knuckles (D)	Blue-Bronson	6330	Dec. 3	
Brute, The (D)	Blue	5901	May 2	
Bush Leagner, The (CD)	Monte Blue	6281	Aug. 20	
Climbers, The (D)	Rich	6631	May 28	
Dearest (D)	Rich	5897	June 18	
Desired Woman, The (M)	Irene Rich	6408	Aug. 27	
Dog of the Regiment, A (M)	Rin-Tin-Tin	5003	Oct. 29	
Don't Tell the Wife (C)	Rich	6972	Feb. 5	
First Auto, The	Oldfield-Miller	6767	Sept. 18	July 9
Fortune Hunter, The (C)	Syd Chaplin	6639	Nov. 7	
Gay Old Bird (FC)	Fazenda	6284	Mar. 12	

Title	Players	Length Released	New Pictures	Reviews
Ginsberg the Great (C)	Jessel	5390	Nov. 26	
Girl from Chicago, The (M)	Nagel-Loy	5978	Nov. 5	Dec. 31
Glorious Betsy (CD)	Dolores Costello	6302	Nov. 12	Dec. 31
Good Time Charley (D)	Oland-H. Costello	6302	Nov. 12	Dec. 31
Ham and Eggs at the Front (C)	Wilson-H. Conklin	5613	Dec. 24	
Heart of Maryland (M)	D. Costello	5968		July 30
Hills of Kentucky (M)	Rin-Tin-Tin	6271		Feb. 26
Husbands for Rent	All Star	5200	Dec. 31	
If I Were Single	McAvoy-Nagel	6230	Dec. 17	
Irish Hearts (CD)	McAvoy	5397		June 11
Jaws of Steel (D)	Rin-Tin-Tin	5569	Sept. 17	Oct. 1
Matinee Ladies (C)	McAvoy	6352		Apr. 23
Million Bid, A (M)	D. Costello	6310		June 4
Missing Link, The (C)	Syd Chaplin	5485	Aug. 7	May 14
Old San Francisco (M)	D. Costello-Oland	7961	Sept. 4	June 25
One Round Hogan (M)	Monte Blue	6357	Sept. 17	Oct. 8
Reno Divorce, A (D)	May McAvoy	5492	Oct. 22	Oct. 29
Sailor Izzy Murphy (F)	George Jessel	6295	Oct. 8	Dec. 10
Sailor's Sweetheart, A (C)	Fazenda-C. Cook	5685	Sept. 24	Oct. 15
Silver Slave, The (D)	Rich-Ferris	6124	Nov. 9	
Simple Sis (M)	Fazenda	6218		June 11
Slightly Used	McAvoy-Nagel	6412	Sept. 3	
Third Degree (M)	D. Costello	7647		Jan. 8
Tracked by the Police (M)	Rin-Tin-Tin	5813		May 21
What Every Girl Should Know (CD)	Miller	6281		Mar. 19
What Happened to Father (C)	Oland	5567		July 9
When a Man Loves (R)	Barrymore	10081	Aug. 21	Feb. 12
White Flannels (M)	Dresser	6820		Apr. 2
Wolf's Clothing (M)	Blue-Miller	7068		Jan. 29

Title	Players	Length Released	New Pictures	Reviews
Across the Atlantic	Blue-Murphy	Feb. 25		1928
Beware of Married Men	Irene Rich	Jan. 14		
City of Sin, The	Loy-Miljan-Wong			
Jazz Singer, The	Al Jolson	Oct. 22		
Lion and the Mouse, The	L. Barrymore			
Little Snob, The	May McAvoy	Feb. 11		
Powder My Back (C)	Rich-Ferris	Mar. 10		
Race for Life	Rin-Tin-Tin	Jan. 28		
Rinty of the Desert	Rin-Tin-Tin	Dec. 10		
Tenderloin	Dolores Costello			

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Wants More Good Westerns

SPRINGFIELD, MINN.—TO THE EDITOR: Congratulations on the late merger. A little late in expressing myself, but better late than never.

Just picked up a Variety dated January 18. In large headlines were the following words: "Westerns Dying in the United States." There also was an article in either the HERALD or WORLD last fall similar to this, about Paramount quitting Westerns.

Now just what are the small town exhibitors going to do for Westerns? There are plenty of Westerns, but the so-called machine turned out Westerns don't click. We have to have Westerns of good standard with a real story and a good actor. Our week's program in a small town is not complete without a good Western. If we fail to put on a good one our business drops off 50 per cent regardless of how good the picture may be that we play in place of it. And I believe that there are many exhibitors that find conditions the same as I have.

A late publication has just stated that "Westerns are dying in the United States." I do not believe that Westerns are dying, but I do believe that in a few years good Westerns are going to be pretty scarce. We have enjoyed some good Westerns in the last two years, and the companies that have made them deserve credit for it. But with Tom Mix leaving the screen and Fox cutting their production cost down to \$25,000 and other companies cutting out Westerns entirely, and in case the companies do not quit Westerns and

just cut cost down, what will be the result? Are we going to get good Westerns or the old so-called machine made Westerns?

A town can use about 30 or 45 good Westerns a year, and it's hard to find that many that will click.

Here's hoping the companies give a lot of thought toward making Westerns before they decide to discontinue.—B. P. PARSONS, State theatre, Springfield, Minn.

Picture in "Bad Taste"

SALMON, IDAHO.—TO THE EDITOR: I have reported in another column on "Ladies at Play," a First National production, but the more I think of the terribly bad taste in ever producing this picture by one of our first class companies the more I marvel at the mind of our director and producer. Here two reputable New England spinsters are made intoxicated, led to men's bedrooms and made to roll over the floor with their erstwhile blackmailer, who is endeavoring to compromise these ladies! What is coming over our producers anyway? How can such things be?

Is it any wonder our best citizens seldom, if ever, attend the movies any more? Do you really believe plays should be made for those of low tastes? I do not so believe. I have ever noticed that while a certain class enjoy smut and broad scenes, this same class also enjoys real fine high class pictures of box office appeal. I do not mean highbrow or sophisticated dramas. The same class of intelligence which laughed uproariously at "Ladies at Play" also laughed at Harold Lloyd and Richard Dix with no less gusto besides which the better minded people also laughed at Lloyd and Dix, but were deeply insulted in viewing "Ladies at Play." No! The clean play appeals to all; the coarse to a part only. Why not, then, make all plays decent? If my logic is wrong, please tell me so.

I cannot for the life of me see why producers do not try to make plays clean and respectable. If anyone else knows the reason, won't he kindly state it?—PHILIP RAND, Rex theatre, Salmon, Idaho.

Film Friends



And firm friends, too, of course. Their film friendship is in the form of a partnership, and to know them is to know them always as Rogers and Turnbull. They operate the Reading in Reading, Mass.

Betty Bronson Takes Sister on Trip Abroad

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 7.—Sometimes it's lucky to be the sister of a motion-picture star. Eleanor Bronson thinks so today, as her famous sister, Betty Bronson, decided on a two hour's notice to take Eleanor with her on a trip to Europe. Miss Bronson had planned to take her mother, but Eleanor had never been abroad and mother had been. So at the last moment plans were changed, and Eleanor and Betty will travel together. They will spend six weeks touring France.

F-N Girls Form Quintet

NEW YORK.—First National has organized a basketball team among its girl employees, and promises to accept all challenges in the future.

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, \$1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

For Sale

FILMS FOR SALE, Special Features, Serials, Westerns, Comedies, travel, educational, all high grade, low prices. Send for free lists. Address Guaranteed Pictures, 729 Seventh Ave., New York, N. Y.

NATIONAL HIGH Intensity Carbons—One thousand 13.6x20 inch; one thousand 7/16x9 inch Orotip; three hundred twenty-five dollars, F. O. B. Atlanta, Ga. Address Thos. F. Callahan, 1296 Murphy Ave., S. W., Atlanta, Ga.

Theatres Wanted

We are looking for moving picture houses and theatres in or within one hundred miles of Pittsburgh. Write Box 240, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

WILL LEASE theatre in town of 1,100 and up. Address Box 241, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

Theatre for Sale

THEATRE, 250 seats, live western Illinois town 1,200, ten smaller towns radius ten miles; no competition; modern equipment, open six nights weekly. \$3,000. Address Box 242, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago.

Stationery

"NEARGRAVUREMBO" (Type-embossed) Stationery if particular. 100 each letterheads-envelopes special \$3.75 cash, postpaid. Samples, stamp appreciated. Address Solldays, EX-124, Knox, Indiana.

Position Wanted

PROJECTIONIST, 15 years' experience, desires connection with reputable chain. Complete repair shop enables me to keep equipment in A-1 condition. Rewind own motors and generators. Can save \$ for any employer. Married, non-union, sober, reliable. Address Box 229, Exhibitors Herald, 407 S. Dearborn St., Chicago, Ill.

THEATRE MANAGER available after Feb. 4th. Am thoroughly experienced in theatre management, pictures, road shows, vaudeville, stock, exploitation and publicity. Will consider connection with theatre of over 1,000 capacity where conservative management, forceful tactics, initiative and live ideas may be applied. Address Box 237, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

A-1 STRING BASS—and Sousaphone. Legitimate and jazz, wishes steady engagement. Age 38. Address Fred Schultze, 6334 Vernon Ave., Chicago, Ill.

LIVE WIRE THEATRE MANAGER, 20 years' experience—Public training. Advertising, promotion, stunts, novelties, etc. Can fit in with any organization. 100% references. Address Box 235, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

ORGANISTS thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

YOUNG MAN would like to learn pipe organ, working in theatre for payment of cost of instruction. Experienced in theatre work. Iowa preferred. Address Box 236, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

AT LIBERTY—Union billposter desiring steady work with plant in Ohio or Kentucky. Wire or write L. A. Gunnels, Box 445, Dothan, Alabama.

CHICAGO Young Man, age 25, wishes opportunity to learn "show business." Five years' amusement advertising experience. Will consider anything that

might lead to real future. Address Box 238, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

MANAGER at liberty on account of sale. A go-getter, card writer, all around man; 15 years' experience. No alibis. I deliver. Chain experience. Would take partnership. Address 1212 Franklin Drive, Independence, Mo.

POSTER ARTIST—Can make attractive lobby displays, posters, banners, signs, original newspaper ads; young, married, ambitious. Address Box 239, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 40 W. 21st Street, New York.

Organs for Sale

SMITH UNIT THEATRE ORGANS: Factory rebuilt. Also Wurlitzers, Bartolas and Seeburg Pitz Organs. All factory rebuilt. Address Perfection Theatre Equipment Company, 711 Wells Street, Milwaukee, Wisconsin.

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ used or new, Reproduction Pipe Organs. Address S. B. McFadden, Havana, Illinois.

FOTOPLAYERS rebuilt like new. Wurlitzer organs, Seeburg organs, and unified organs of various makes all remodeled, delivered to you in perfect condition. Sold with factory guarantee. Write for big list on different makes of organs, all marked with low prices that will sell them quickly. Robert Morton Organ Co., 624 S. Michigan Ave., Chicago, Ill.

Projector Repairing

BEST REPAIR SHOP in the country for overhauling and repairing projection machines, ticket machines, motors, etc. Expert workmanship, prompt service, reasonable prices. Movie Supply Company, 844 South Wabash Avenue, Chicago.

Equipment Wanted

WE PAY BEST prices for used opera chairs, projection machines, ventilating fans, portable projectors, etc. Movie Supply Company, 844 South Wabash Avenue, Chicago.

Equipment for Sale

GET OUR PRICES first on complete Theatre Equipment and Pipe Organs before buying elsewhere. You save, we satisfy. Address Southern Theatre Service, 643 Carondelet Street, New Orleans, La.

CHICAGO CLEARING HOUSE for Second Hand Equipment. Seats, Rebuilt projectors of all makes, Screens, Pianos, Organs and other miscellaneous articles for the theatre. Address Illinois Theatre Equipment Company, 12-14 E. 9th Street, Chicago, Illinois.

COMPLETE THEATRE EQUIPMENT including 500 opera chairs, two Simplex Projectors, Martin Rotary Converter, Screen, Ticket Selling Machine, Lightning Changer, Ticket Chopper, etc. Address Box 111, Exhibitors Herald, Chicago.

FOR CASH or 18 monthly payments. Any part of this theatre equipment. 708 Upholstered Opera Chairs, two Powers 6B. Machines, one 40 Amp. Westinghouse Transformer. 10 by 14 DaLight Screen with Frame All new, never used. Now in Belvedere Theatre, Memphis, Tenn. Must be moved immediately. A big bargain to anyone who can use any part of this new equipment. Address Sam Lears, 3759 Pine Grove Ave., Chicago, Ill.

HIGH GRADE, GUARANTEED USED EQUIPMENT at very reasonable prices. All makes of motion picture machinery such as Simplex, Powers, Motiograph projectors, Powers high intensity arc lamps, compensators of all kinds, motors, and Mazda regulators. Also first class overhauling done on all kinds of motion picture equipment. An inquiry will bring a prompt quotation. It pays to investigate. Address Joseph Spratler, 12-14 E. 9th St., Chicago, Ill.

Chairs for Sale

1,500 BEAUTIFUL spring cushion Opera chairs. Brand new. Upholstered in Dupont Red grained Spanish leather. Standards for any pitch floor desired. Exceptional low price. Quick shipment. Write for exact Photograph and details. Address C. G. Demel, 845 S. State St., Chicago, Ill.

HERE'S A REAL BUY—Of 1,000 finest grade made assembly folding chairs in sections of two chairs slightly used. Also 720 upholstered theatre chairs with a heavy 7 ply veneered back. All seats have been newly re-covered in a Spanish leather and are spring constructed. 2,000 used plain light and heavy 5 ply veneered chairs. All chairs offered at a very rare bargain. Exact descriptive matter and photos will be submitted at your request. Address Illinois Theatre Equipment Co., 12-14 E. 9th St., Chicago, Ill.

FOR SALE—Used Theatre chairs, always a stock on hand, also veneer seats, write your requirements. Address Theatre Seating Co., 845 S. State St., Chicago, Ill.

Cameras for Sale

FOR SALE—Debie Interview Camera, three lenses, extra magazines, tripod and iris, also Universal Camera with dissolving shutter, extra magazines, two lenses and tripod, both in fine condition. Address Box 243, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

Banners

60c-3x10, PAPER BANNERS, three colors, hand printed; Cloth, \$1.40; fifteen-word limit. C. O. D. Anywhere. Address Midwest Advertising Co., 1717 Wyandotte St., Kansas City, Mo.

Organist Wanted

EXPERIENCED organist must know how to play Pictures and Vaudeville, must be sober and reliable. Amateurs save stamps. Address Piller Theatre, Valley City, N. D.

Sunday Movies

DO YOU WANT SUNDAY MOVIES? We can help you. Write, describing local situation, to Linn A. E. Gale, Secretary-Treasurer, National Association Opposed to Blue Laws, Inc., 817 Thirteenth St., N. W., Washington, D. C.

Miscellaneous

REFINED BOARDING school home for children. Address Wilson Schools, Dayton, Ohio.

BEAUTIFUL registered Bull Pups, \$15. Bulldogs, Address 501 Rockwood, Dallas, Texas.

Advertising Wanted

WE PAY CASH for used advertising; ship at once and check will go forward promptly; or write for particulars. Address Theatre Advertising Supply Co., Davis Bldg., 244 West Fayette St., Syracuse, N. Y.



WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Chadwick

APRIL FOOL: Alexander Carr—Good picture.—Colonial theatre, Moulton, Ia.—General patronage.

Columbia

OBEY THE LAW: Bert Lytell—70%. January 20-21. Good program picture for small town. There were other stars than Lytell. Didn't end up right, but that makes the difference. Something different.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

SWEET ROSIE O'GRADY: Shirley Mason—January 3-4. Nice little picture, clean and all right all through. Six reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

F B O

BULL DOG PLUCK: Bob Custer—40%. January 6-7. A real good Western and pleased my patrons. Custer is a very popular star here. Played two nights and made some of the long green. Five reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

ARIZONA NIGHTS: Fred Thomson—48%. January 20-21. Another good Thomson picture and went over good to very good houses for two nights. Believe this is our last picture of Fred's and we regret that we cannot show any more. Seven reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

THE GREAT MAIL ROBBERY: Special cast—35%. October 29. A good story and picture, but could not get them in on account of stormy weather. Good for small town exhibitors.—J. P. Johnson, S. of N. Hall and theatre, Ambrose, N. D.—General patronage.

THE GREAT MAIL ROBBERY: Special cast—15%. January 24. Here is one that should be played in every theatre in the U. S. A. Good entertainment from start to finish and the action of the United States Marine Corps and the air fleet just keeps you on the very edge of your seat. The best mystery melodrama I ever saw and I don't like the ones that come everyday. Step on it, boys, and play it two nights, as it will build up for you the second night. Seven reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

THE GREAT MAIL ROBBERY: Special cast—Gold Bond thrilling melodrama. We have lots of customers for this type.—Colonial theatre, Moulton, Ia.—General patronage.

DON MIKE: Fred Thomson—14%. January 13-14. Thomson and Silver as good as usual, but seems as he is not drawing here any more. Best nights in the week just fair business and that is poor for Thomson. I think they want Thomson in straight Westerns with real good stories like Zane Grey's or Harold Bell Wright's; then he sure would make a hit with everybody. However this is a good picture of Mexican type. Six reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

ONE MINUTE TO PLAY: Red Grange—34%. January 13-14. Good college story, good football game. Grange screens well.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

LEGIONNAIRES IN PARIS: Special cast—Used extra advertising to put it over and it sure flopped, patrons said rotten.—O. C. Johnson, Atlantic and Strand theatres, Atlantic, Ia.—General patronage.

THE SLINGSHOT KID: Buzz Barton—The first of this star. Strange, but we haven't even missed Fred Thomson from our lineup, as F B O is supply-

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported is divided by average daily gross of picture holding house record to determine relative box office value in terms of percentage.*

EXAMPLE: \$75 (average daily gross of picture reported) divided by \$100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in **THE BOX OFFICE TICKER** with its current gross average indicating relative attraction values of pictures listed therein.

THE BOX OFFICE TICKER appears on page 65.

ing good Western stars in his place. Tyler, Steele, Barton. Five reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

THE SLINGSHOT KID: Buzz Barton—My crowd had not forgotten "The Boy Rider" and came back in greater numbers to see this one. It is very good. Good attendance. Five reels.—Eunice Richards, Richards theatre, Fayette, Ala.—Small town patronage.

THE RED RIDERS OF CANADA: Patsy Ruth Miller—A very good show of the Canadian mounted.—O. C. Johnson, Atlantic and Strand theatres, Atlantic, Ia.—General patronage.

THE FLYING U RANCH: Tom Tyler—January 18-19. Nothing like the book, and too tame for Western fans. Six reels.—W. E. Dickson, Aristo theatre, Lemmon, S. D.—Small town patronage.

THE GINGHAM GIRL: Special cast—January 15. Tied up with local merchants on gingham dress sale which helped to pull them in, and the picture sent them out smiling. Seven reels.—W. E. Dickson, Aristo theatre, Lemmon, S. D.—Small town patronage.

A REGULAR SCOUT: Fred Thomson—Got a lot of good comments from patrons on this. I am sorry Fred Thomson left F B O.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

THE TERROR OF BAR X: Bob Custer—December 22-23. Just a Western. Nothing to brag about. Five reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

JAKE THE PLUMBER: Special cast—January 27-28. Ran this and Douglas MacLean in "Soft Cushions" on double feature nights. Both pictures are

just fair, and they failed to draw a normal Saturday crowd. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

JUDGMENT OF THE HILLS: Frankie Darro—Most comments have been adverse on this. While apparently it would have proven more satisfactory for the hero to have returned from war sober, it has a good plot, and is interesting throughout. Seven reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

RANGER OF THE NORTH: Ranger (the dog)—January 6-7. Now, fellows, I've seen a lot of dog pictures and paid lots of jack for them, but this is the best dog picture I ever run. Bar none, it's a real honest-to-goodness picture with everything in it to make money. Step on it.—S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

THE SONORA KID: Tom Tyler—Not up to Tyler's standard, which isn't any too high anyway. Absence of Frankie Darro hurt the picture; will just get by. Five reels.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

THE HARVESTER: Special cast—January 15. While not the best portrayal of Gene Stratton Porter's books, it drew well and seemed to please majority. Eight reels.—W. E. Dickson, Aristo theatre, Lemmon, S. D.—Small town patronage.

THE HARVESTER: Special cast—Bought right, and made good for it. Pleased and drew.—George A. Smith, Palace theatre, Merkel, Tex.—General patronage.

THE HARVESTER: Special cast—The picture is good, but not up to the standard of other Gene Porter Stratton stories, especially "The Magic Garden." F B O is too high on this picture. Anyway, bill it good, because the lovers of her books will like it, though it is mediocre. It is very tender throughout, tenderness is the one word that covers it completely. The author's name will draw them.—Ben Eskin, New Kentucky theatre, Madisonville, Ky.—General patronage.

THE HARVESTER: Special cast—December 26. Was very disappointed in this picture. No favorable comments.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE HARVESTER: Special cast—This, as all Porter's pictures do, draws a different clientele than the regular, and the regulars stay at home, so the results are not so good. My private opinion is that if F B O could induce the family to stay out of the business of directing and adapting they would have a good deal better pictures at the box office, and that means, too, for the regular movie goers. The picture is too slow, far too slow, there is too much posing and nothing happening. Beauty of woodland scenery is there, but not a flash of humor to relieve the story. They could still have stayed by the story, lighten it up and made a better production from every angle. Looks to me a poor job of directing to make it what Porter's pictures should be. As wide as this author has been read in Indiana, the picture should have done double the business, but they must have remembered the "Keeper of the Bees" on it run and laid on the name.—A. E. Hancock, Columbia theatre, Columbia City, Ind.—General patronage.

CALIFORNIA OR BUST: George O'Hara—January 10-11. Just a fair show. Some of it was so improbable that it got foolish. But if you could swallow that, it will get by. Five reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

RACING ROMEO: Special cast—A wonderful cast and a most clever picture. Grange's name is a drawing card, and he knows how to act. This boy

has also got a screen personality. Hiers is always good and Trixie Friganza is a scream, especially in her wild ride with Grange driving like mad to be on time for his wedding. Besides an abundance of comedy, the racing scenes are the longest of any of its kind. It shows the race from beginning to end, just like watching a real road race. There are throbbing motors, taut nerves, and awful suspense. More like this would be fine.—Ben Eskind, New Kentucky theatre, Madisonville, Ky.—General patronage.

THE BOY RIDER: Buzz Barton—December 21. A real good Western that will sure please the kids, also grownups. My attendance was poor, but no fault of the picture, but had weather the week before Christmas. Five reels.—Eunice Richards, Richards theatre, Fayette, Ala.—Small town patronage.

LADDIE: John Bowers—Real good. A picture that old and young will like and a picture that every small town should show. Seven reels.—Eunice Richards, Richards theatre, Fayette, Ala.—Small town patronage.

HOMESTRUCK: Viola Dana—December 27-28. This is a good little picture, well acted and worth showing. Six reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

THE MAGIC GARDEN: Special cast—December 19-20. Good picture, but not as good as some of the other Porter's. Very beautifully produced. Seven reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

First National

THE WAGON SHOW: Ken Maynard—75%. January 13. A dandy Western. A little different than the usual type and one that will be enjoyed by any audience. Seven reels.—R. H. Ries, Calhan theatre, Calhan, Colo.—General patronage.

HER WILD OAT: Colleen Moore—92%. January 26-27. The most delightful entertainment we have given our patrons in many days. Colleen, you certainly know your public and how to please it. Had more good comments on this picture than any other picture we have played this year. Three cheers for Colleen Moore, the screen's greatest personality, and the exhibitors' staunchest producer friend. Seven reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

HER WILD OAT: Colleen Moore—A nicely produced and interesting picture, played on Sunday, everyone pleased. Seven reels.—Twin Falls Amusement Co., Orpheum theatre, Twin Falls, Idaho.—General patronage.

HER WILD OAT: Colleen Moore—A lemon. Terrible. Not even a good program picture. My patrons knocked this one and on the second day, no business.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

LONESOME LADIES: Lewis Stone—20%. December 30-31. A very good program picture and pleased the few who came out. Played two nights to small houses and didn't make expenses. Six reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

LONESOME LADIES: Anna Q. Nilsson—5%. January 17. Fair program, but oh how lonesome we were, no one to see it. Well, I guess "An Affair of the Follies" was better title, and as Lewis played again in "Lonesome Ladies," they thought it would be about the same class of show and stayed away. Hope the directors will get their heads working for better titles. Good picture wasted with the title it has. Six reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

AN AFFAIR OF THE FOLLIES: Lewis Stone—40%. January 15. Very good program picture and it seemed to please mostly all, as there were no walkouts and the audience was mostly of better class of people that do not come regular. Well, Lewis Stone always gives them just good action and some sort of a way to take something home with them. Billie Dove wonderful in her part; just the kind that hits here. Seven reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

AN AFFAIR OF THE FOLLIES: Billie Dove—December 15-16. A very, very pleasing picture and Billie Dove is beautiful and will make a wonderful hit everywhere. Seven reels. Good attendance.—Eunice Richards, Richards theatre, Fayette, Ala.—Small town patronage.

MISS NOBODY: Special cast—January 15. Here is a picture that you can boost. Step on it, all my patrons were well pleased. Seven reels.—David Straszer, Lyceum theatre, Manchester, Mo.—General patronage.

WHITE PANTS WILLIE: Johnny Hines—80%. January 24. Cracking good comedy with two vulgar scenes which had no bearing whatever on the story. Can't see why the director thought this stuff would add to the fun. Advise you to cut it if you have a high class patronage. The scene where the track cleaner is shown and the title preceding, also the drunk in the technicolor scenes, and the incident that takes pertaining to the wooden horse, are the ones I advise you to cut. Seven reels.—E. F.

Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

THE DEVIL'S SADDLE: Ken Maynard—75%. January 21. This is a great entertainment. Action, lots of it. Star fine. Please them all.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE DEVIL'S SADDLE: Ken Maynard—January 20. Pleased the Western fans. Seven reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

THE DEVIL'S SADDLE: Ken Maynard—This seemed to please a good Friday and Saturday crowd. Drew the best Saturday night business we have had in several weeks. Ken's riding good.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

SMILE, BROTHER, SMILE: Special cast—25%. January 20. A good satisfactory program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SMILE, BROTHER, SMILE: Special cast—Dandy little show. Pleased everybody. You can make no mistake in playing this one. Good for Sunday.—A. G. Miller, Lyric theatre, Atkinson, Nehr.—General patronage.

NAUGHTY BUT NICE: Colleen Moore—23%. January 15-16. Entertaining comedy, but it couldn't huck the weather.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

NAUGHTY BUT NICE: Colleen Moore—December 29-30. The young people all liked it. Some of the older people did not, but a very good comedy and will please the majority. Seven reels.—Eunice Richards, Richards theatre, Fayette, Ala.—Small town patronage.

NAUGHTY BUT NICE: Colleen Moore—Here is a peppy little thing, full of laughs from start to finish. A fair story, but mighty good entertainment. Drew some extra business for us and pleased. Colleen always good for a few extra dimes with us. Eight reels.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

WINDS OF CHANCE: Anna Q. Nilsson—January 22. We showed this to a full house and got many comments on it as being a very fine picture. The acting is good and scenery beautiful. Ten reels.—David Straszer, Lyceum theatre, Manchester, Mo.—General patronage.

DANCE MAGIC: Pauline Starke—50%. January 13-14. An extra good program picture and went over fine. Had the largest Saturday night crowd in several weeks. Made some money, which we appreciate very much. Seven reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

THE SEA TIGER: Milton Sills—26%. January 20-21. Dandy good show and they sure can't put nothing over Milton's punch. Oh, boy, how he can fight! Joe Bonoma was big, but Milton sure took the pep out of him. Good Saturday picture. Six reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

THE LADY IN ERMINE: Corinne Griffith—25%. January 24-25. Business on this terrible, had lots of walkouts; I have never made any money on First National pictures.—Irwin H. Davis, Gem theatre, Alton, Ill.—General patronage.

THE DUCHESS OF BUFFALO: Constance Talmadge—25%. Just did enough business to pay for film and paper. Picture just fair; I think I have signed my last First National contract.—Irwin H. Davis, Gem theatre, Alton, Ill.—General patronage.

THE LIFE OF RILEY: Special cast—A good one for Saturday in small towns. Will get the laughs all right and pleases. Good all the way through.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

BREAKFAST AT SUNRISE: Constance Talmadge—January 25-26. Very good program picture, but not a big special, but pleased about 75%. Fair business. Seven reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

BREAKFAST AT SUNRISE: Constance Talmadge—Brother, you ought to be shot at sunrise if you play this baby. It might be funny and entertaining to the frogs across the pond, but for a typical American audience it's a crime to shove this kind of a picture down their throats and make them like it. I agree with Mr. — of Kansas City, that this picture ought to get the leather medal for the punkest picture of 1927. My God! Constance, make one picture a year instead of two and put some pep in it. You can act, and have the looks; all you need is a good story. Let somebody outside the family circle do the picking.—A. G. Miller, Lyric theatre, Atkinson, Nehr.—General patronage.

LOVE MART: Billie Dove—A good show; patrons here would rather see Dove in shows like "The Stolen Bride" and "The American Beauty."—O. C. Johnson, Atlantic and Strand theatres, Atlantic, Ia.—General patronage.

THE GORILLA: Charles Murray—If you have seen the stage play you will be greatly disappointed. While interesting and can undoubtedly please, the

possibilities were overlooked and a wonderful story was ruined. Would like to see some one produce this play and follow the stage play; the picture should draw everywhere; plenty comedy, mystery and thrills. Eight reels.—Twin Falls Amus. Co., Orpheum theatre, Twin Falls, Idaho.—General patronage.

THE NOOSE: Richard Barthelmess—Had this been in six reels instead of eight it would be called a good one, but the length killed it. The last part was draggy.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

FRENCH DRESSING: Special cast—Very good indeed. Pleased all who came to see it.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

SAILOR'S WIVES: Special cast—A dandy picture. Will please them all.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

AMERICAN BEAUTY: Billie Dove—January 11. A very pleasing picture, but as yet she has no drawing card with me. Seven reels.—Leslie Hahles, Reel Joy theatre, King City, Cal.—Small town patronage.

THE TEXAS STEER: Will Rogers—January 9-10. Dandy picture, but didn't draw. Yes, it pleased all who saw it, but I lost money on it. Seven reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

THE TEXAS STEER: Will Rogers—January 16-17. Good picture for the men, but ladies don't care much for it. Had bad weather and did not do much with it. Eight reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

THE DROP KICK: Richard Barthelmess—Here is one that has been compared with "The Quarterback"; some would say as a football game, not so good; as a story, better. "A mighty fine picture" was what several said to us as they went out. It's good. Seven reels.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

McFADDEN'S FLATS: Special cast—January 4-5. This one pleased as well as any picture we have played in a long time. Extra good and drew extra business second night better than first. It's good.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

LADIES AT PLAY: Special cast—If you enjoy watching a man roll over on top of a woman on the floor in order to compromise her, then order this up, but if you feel as I do, you won't run it. This should be titled, "Rough and Rowdy." This is the kind of a picture that drives good people away from the theatres. Mr. Rowland should not have allowed this to pass, and Will Hays is asleep, as usual. Fifty per cent of your audience will howl in laughter, 50 per cent will feel insulted.—Philip Rand, Rex theatre, Salmon, Idaho.

BROADWAY NIGHTS: Lois Wilson—January 22-23. A good enough picture of its kind and one which would have quite an appeal to the hams up in the Roarin' Forties, but one which is a little too involved for the thickets. Miss Wilson and Sam Hardy good in their parts. Even as dumb as I am, I think I could have improved the entertainment value of this picture. Instead of showing more of the beautiful costumes in the last reel, they were cut to a mere few feet. That is what people want to see when they come to see a picture with such a title. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE TENDER HOUR: Billie Dove—Billie Dove is now a better box office attraction than Colleen Moore, who held this place for quite a while. Billie is going to be one of the best drawing cards on the screen, as all her pictures please. They liked this one and told me so.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

THE RED RAIDERS: Ken Maynard—January 21. Good picture of this type, but Ken, you had better stay in Westerns. My patrons don't like this type of picture; not up to Ken's standard. Seven reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

SENIOR DAREDEVIL: Ken Maynard—January 24. Above the average Western. Seven reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

THE SUNSET DERBY: Special cast—December

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8-9. A very pleasing little horse race picture that is different, and it will please on family night. It is clean, has heart interest, and comedy. Good attendance. Six reels.—Eunice Richards, Richards theatre, Fayette, Ala.—Small town patronage.

THREE HOURS: Corinne Griffith—January 25. Very good entertainment.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

DON JUAN'S THREE NIGHTS: Special cast—December 15. Not much to this picture.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

Fox

TWO GIRLS WANTED: Janet Gaynor—22%. January 22-23. Entertaining comedy. This young Gaynor person is the most charming youngster we've seen in a long time.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

TUMBLING RIVER: Tom Mix—65%. January 18. The best Mix yet. Rain, had a fair crowd anyway. Five reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

TUMBLING RIVER: Tom Mix—39%. December 23-24. Good old Tom! Not another star on earth (or in heaven) could have kept me out of the red on Christmas Eve. This story is just so-so, but that doesn't matter, it's Mix.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

TUMBLING RIVER: Tom Mix—We haven't received a bad Mix this season. Regret Fox losing this star, he never fails to fill your house. Six reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

TUMBLING RIVER: Tom Mix—January 20-21. Good Mix picture to poor business due to basket ball, dance, parties and bad weather. The picture well pleased all Mix fans. Beautiful scenery, and the girl is a humdinger. Okay, Tom, we'll have a better break next time.—S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

CHAIN LIGHTNING: Buck Jones—44%. January 6-7. I haven't played this boy in a long time, but they had not forgotten him, and turned out well to see him. This is a good Western.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

A HIGH SCHOOL HERO: Special cast—January 8. A very good small town picture. Pleased them and was a credit to my house. Six reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

THE GAY RETREAT: Special cast—January 7. This is a knockout. One of the best war comedies I have played and we have played plenty of them. It went over extra good and if any other company had this it would be a special sure. Don't forget to play this one. Six reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

SILVER VALLEY: Tom Mix—January 27-28. Another good Mix picture. Didn't do much on it due to cold weather, no fault of picture. Five reels.—B. R. Parson, State theatre, Springfield, Minn.—General patronage.

WHAT PRICE GLORY: Special cast—A marvelous production; great praise is due the director, the players, and the authors. A little rough perhaps but sincere and rings true. We have yet to find a patron who does not agree that it is far ahead of the "Big Parade." Excellent musical score came with the show. We advertised big, put in a good orchestra and played it road show style. One show matinee and one at night. Attendance was good in spite of bad weather. Twelve reels.—Twin Falls Amusement Co., Orpheum theatre, Twin Falls, Idaho.—General patronage.

COLLEEN: Madge Bellamy—An unheralded, excellent attraction. We accepted without protest several substituted pictures on the 1926-27 contract from Fox, and aren't regretful as those substituted have been above the standard. Six reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

COLLEEN: Madge Bellamy—Fox sent this one in place of "Summer Bachelors" and it didn't draw but with J. Farrell MacDonald's comedy it is okay.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

COLLEEN: Madge Bellamy—January 13. A very good comedy drama, enjoyed by all. Seven reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

CRADLE SNATCHERS: Louise Fazenda—January 22. This picture broke all records for 1928, and set a good mark for others to reach. Packed them in afternoon and night although a little raw in spots, it furnished good entertainment, and pleased generally. Good pulling title.—R. Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

CRADLE SNATCHERS: Special cast—Say, fellows, here is just the kind of a picture we like. Some of the goodies said "its shocking" but they all liked it. Give us more like this, Bill.—S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

J. C. Jenkins—His Colyum

ENROUTE TO TEXAS, January 30, 1928.

DEAR HERALD-WORLD:

The expected has happened. We have been looking for it for a long time, knowing it would come sooner or later. We are sorry it didn't come sooner and rejoice that it didn't come later. We refer to the announcement in the current issue of the HERALD-WORLD of the appointment of Eagle Eye Joe to the position of associate editor of the "What The Picture Did For Me" department.

We knew that as soon as Joe discarded cherry pie and put the kibosh on redheaded girls he'd climb the ladder of fame faster than a monkey could go up a coconut tree, and he has done it. This is another stride in the march of progress to be credited to the HERALD-WORLD for 1928, and we hasten to congratulate Joe for taking our advice to spend his time in the editorial sanctum sanctorum rather than with the girl at the mangel machine. As Judge John McAmley once said in Opie Reid's "Emmet Bonlore" when he was running for justice of the peace, "You can't keep a good man down," and this is true of Joe, and we presume from this on Mr. Quigley will have to send in his card and state the nature of his business before he will be admitted to the editorial rooms of "What the Picture Did for Me" department. There is this bit of advice we would like to give Joe, since he is young and somewhat inexperienced, and that is to not get tangled up with Gallo in controversy over "Band Presentation Acts," for if you do you will look like something the cat "drug" in when he gets through with you.

We will ask the boys of "What the Picture Did for Me" and "VAN'S GANG" to please rise and salute our new associate editor, the Honorable Joseph C. Fisher, otherwise known as Eagle Eye Joe.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

We are trying to write this with a radio just behind us broadcasting a program from PYX at Ypsilanti, Mich., or some other foreign country, and it is like trying to teach the alphabet to a deaf and dumb kid in a boiler factory; it can't be done.

The announcer has just informed us that the next selection will be the first movement from "The Shepherd's Dream" in six flats (which reminds us of Marie crossing New Mexico), and he says that the orchestra is under the direction of the world famous Antonio Macaroni Spaghetti (or something like that), then he gives us the lowdown on what to expect. First there is the herd of sheep grazing contentedly on the mountain side and the Shepherd playing a poco piu lento con sentimento on his lute (whatever that is), then we will hear the oreoles and cow blackbirds warbling in the distant elder brush, then the rumble of the thunder in the distance and then comes the breaking of the storm and the final dying out of same. The sun will break through the clouds, we will hear the gentle patter of the raindrops, the cow blackbirds will get busy again and everything will be lovely in Pork Center with the bootleggers back on the job. Then Spaghetti waved his wand and someone rolled some buckshot across the head of the bass drum to denote thunder and then everybody hit something and blowed something else to represent the breaking of the storm and finally we heard the tinkle of the bell on the bellwether as he leads the flock back to the pasture after everything had gotten back to normal and Spaghetti had worked up a sweat, and this ended the first movement.

Then the announcer started in to give us a description of the second movement, and right there is where we got in. We got up and said, "Now look here, Reggie, you have given us one movement today and that's aplenty, and there isn't going to be any more movements. We are trying to write something of interest to the readers of the world's greatest magazine and if you are going to persist in holding the stage we are going to turn this job over to Andy Gump or Will Rogers and then you can go ahead and make all the noise you want to."

We got up and looked around for an ax and couldn't find one and then we went and turned the damn thing off. Radios are all right for well balanced people, but they certainly make it hard on us weakminded folks when we are trying to concentrate our minds on something besides jazz. Uncle 'Leazer Biggs says, "The only difference between radio jazz and a jackass brayin' is that one hain't no more musical than tothern." Uncle 'Leazer has two jacks and three jennies and Aunt Polly has a radio, so he ought to know what he's talking about.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

We were much pleased to note in the current issue of the HERALD-WORLD that H. J. Longaker of Alexandria, Minn., is going ahead with the arrangements for that Exhibitor

(Continued on next page)

IZ ZAT SO: Special cast—January 14. Very good. Seven reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

THE SECRET STUDIO: Olive Borden—January 17. A good drama for its kind. Olive Borden sure has it. A drama of Artists and Artists' models.—R. Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

ARIZONA WILDCAT: Tom Mix—January 14. Pleased and drew fairly well considering the very cold spell we had. Five reels.—Leslie Hables, Reel Joy theatre, King City, Ca.—Small town patronage.

MADAME WANTS NO CHILDREN: Special cast—January 24. Did not get a dozen people in to see this picture on account of title. Picture very ordinary.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE HEART OF SALOME: Alma Rubens—Joe Briggs couldn't stick. "Doc," says he "That picture reminds me of the winter I had to live on mush and milk and I feel squamish." Exit Joe. Grand finale. Exit Seria and Marthy Hightop. "Oh Keld, wasn't that a keen one, oh Keld?"—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

SINGED: Blanche Sweet—The first of the new

Fox pictures, patrons satisfied and this is a good program picture. Six reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

HILLS OF PERIL: Buck Jones—January 7-8. Good Western. Nothing new in it, but it should get by any place that Westerns are liked. Five reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

THE FAMILY UPSTAIRS: Special cast—This is a good clever comedy. Our patrons like J. Farrell MacDonald and in this he is the whole show.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

RICH BUT HONEST: Special cast—December 31—January 1. Very good comedy drama along the usual lines. Six reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

THREE BAD MEN: Special cast—Played this one two nights and a lot of our patrons came both nights. Bad weather kept it from drawing good.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

THE GREAT K. AND A. TRAIN ROBBERY: Tom Mix—January 27-28. Good in my estimation. Just as good if not better than "No Man's Gold."

J. C. Jenkins—His Colyum

(Continued from preceding page)

Convention to be held in Alexandria some time the coming summer. His suggestion that we arrange for some producing company to have a cameraman there to make a picture of this gathering is a good one, and we would suggest also that they send a director along to direct the picture, and we are confident that every exhibitor in the country would fight to book a picture of this kind.

Who knows what talent might be uncovered by photographing this bunch. There would no doubt be a lot of Lon Chaney's, Milton Sills, Ben Turpins, Reginald Dennys and a few Bull Montanas. Crocket Brown's Bullfoundland pup would make Rin Tin Tin look like a Skyoodle and we would be willing to play the love scenes provided, of course, we were privileged to make our own selections and we would guarantee to make the women all jealous and "The Perfect Lover" look like a two spot.

We can see wonderful possibilities for a picture of this kind, and if the producers don't grab this opportunity to cash in they will have themselves to blame for it.

Just think of sitting in the audience and watching Thomas O. Service and "Fishy" Phill trying to make the seventh hole in fourteen, and Grasshopper Sprague and Tragsdorf and Micky Larson searching Tom Foster's grip for a corkscrew, and that bullhead fisher of Wayne trying to land a perfectly healthy "pumpkin seed" all by himself while the Rabbi softly murmurs:

*She led me to think that I was her baby
When she laid her soft cheek on me head,
And said I might kiss her some other time, maybe,
Provided her husband was dead.*

*Then I turned around quickly and said to this lady
It's meself that is makin' this vow,
Could I lay me hands on a good hickory shillalah
He'd be a gone sucker right now.*

We are glad that Brother Longaker has started this thing going as it should be and we hope that all those who are planning a vacation this coming summer will conclude that Alexandria is the place to spend it and will write H. J. a letter and have their names entered and that he will compile the list for publication in the HERALD-WORLD so the committee will be fully advised.

Since Eagle Eye Joe has become associate editor of the "What the Picture Did for Me" department, we will expect him to take this matter up and discuss it editorially.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

We are somewhere between Neligh, Neb., and the "Cherokee Strip" headed for the Lone Star state with a view of calling on those Long Horns down there and we are offering to bet that they will show us a regular time.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

Why do they do it? Tonight we saw Paramount's picture "Under the Tonto Rim," supposed to be a picturization of the story by Zane Gray. We presumed that there would be something at least about the picture that would be in some measure suggestive of the story, but it was about as near like the story as "Three Buckets of Blood" is like "Pilgrims Progress." We are wondering if Paramount bought the picture rights to the whole story or just the title. If they bought the whole story it was certainly a waste of money, for the title was all they used. If a man bought a corn sheller and they shipped him an incubator we wonder what he would think about it. They seem to be able to get away with it in pictures and we are wondering what Zane Gray would think about Paramount's version of "Under the Tonto Rim," but, of course, as Uncle 'Leazer would say, "That's none of our doggone business," but when we order porterhouse steak we don't want 'em to ring in sowlbelly on us and try to make us like it, all of which leads us to the conclusion that, since it is 1 a. m., it is time to hit the hay.

J. C. JENKINS,
The HERALD-WORLD Man.

Print good, photography good.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

THE LAST TRAIL: Tom Mix—December 24-25. Very good Western but not up to Mix standard. Six reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

WHISPERING WIRES: Special cast—Mystery play with enough comedy to balance.—Colonial theatre, Moulton, Ia.—General patronage.

CANYON OF LIGHT: Tom Mix—Good Western except maybe a little too much knocking down buildings.—Colonial theatre, Moulton, Ia.—General patronage.

THE BLUE EAGLE: George O'Brien—Too much he-man stuff in this to be a good picture. Seems like about every so often this boy has to strip down to almost nude to show his wonderful muscles. People are getting tired of this and it's disgusting. If you are not particular this will get by on a one night date showing. No good for a house that appreciates good pictures.—A. G. Miller, Lyric theatre, Atkinson, Neb.—General patronage.

THIRTY BELOW ZERO: Buck Jones—January 13-14. Good picture, full of action. Five reels.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

MONTE CRISTO: John Gilbert—Exceptional production equal in every way to the story, plot, settings and action. Many favorable comments. Eight reels.—Twin Falls Amusement Co., Orpheum theatre, Twin Falls, Idaho.—General patronage.

Gotham

THE SATIN WOMAN: Mrs. Wallace Reed—40%. January 22. Good show but too draggy and not the best she made, seems as Mrs. Reed is slipping a notch in every picture she made. She's got to get up before sunrise before she beats her first one she made, "The Human Wreckage." So do not promise them too much if they like Mrs. Reed they will come to see her, but only on account of Wally Reed her husband. That is what I think. Seven reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

Metro-Goldwyn-Mayer

BUTTONS: Jackie Coogan—80%. A very good picture that will please your patrons. Jackie and Lars Hanson at their best. Business was very good with it. The kids will eat it up. Seven reels.—Andy Anderson, Dayton theatre, Dayton, Ohio.—General patronage.

BUTTONS: Jackie Coogan—Good comments. Good business. Lots of kids out.—Colonial theatre, Moulton, Ia.—General patronage.

MAN WOMAN AND SIN: John Gilbert—50%. January 5-6. Fairly good picture. Some said fine, others said poor.—Irwin H. Davis, Gem theatre, Alton, Ill.—General patronage.

MAN WOMAN AND SIN: John Gilbert—January 9-10. Not good small town stuff, no use trying to

put this stuff over on country people. Seven reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

THE ROAD TO ROMANCE: Ramon Novarro—40%. January 20. Just an average program picture the kind that are hard for a small exhibitor to put over. Seven reels.—R. H. Ries, Calhan theatre, Calhan, Colo.—General patronage.

THE ROAD TO ROMANCE: Ramon Novarro—January 21. Just a fair picture. Good action, and exciting episode, but the picture is lacking in something. In my opinion it is not so directed as to make a good connected picture. The acting of Ramon Novarro is over done. Not a big picture by any means, but it has some good scenes. Seven reels.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

CALIFORNIA: Tim McCoy—50%. January 22-23. Not much to this picture, and business on this was very poor.—Irwin H. Davis, Gem theatre, Alton, Ill.—General patronage.

CALIFORNIA: Tim McCoy—December 31. A real good Western far above the average. Good attendance. Six reels.—Eunice Richards, Richards theatre, Fayette, Ala.—Small town patronage.

BEN HUR: Ramon Novarro—100%. January 25-26. The best of all pictures. Played to this percentage and made money. Twelve reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

BEN HUR: Special cast—Broke the record in box office receipts, comments to the good and helped the prestige of the show.—George A. Smith, Palace theatre, Merkel, Tex.—General patronage.

BEN HUR: Special cast—A better drawing card than "The Big Parade." Pleased everyone. If an exhibitor can't get the business on this one he might as well close his house. Twelve reels.—F. E. Fanning, Crystal theatre, Watseka, Ill.—General patronage.

THE UNKNOWN: Lon Chaney—75%. January 19-20. A good picture, but did not do the business that "Mr. Wu" did.—Irwin H. Davis, Gem theatre, Alton, Ill.—General patronage.

THE UNKNOWN: Lon Chaney—January 20-21. Pretty good Chaney picture. His pictures are no drawing card for me. Print good, photography fair. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

TILLIE THE TOILER: Marion Davies—75%. December 29-30. Played to very good business first night. Second night not so good. Picture good, but not quite what my patrons expected.—Irwin H. Davis, Gem theatre, Alton, Ill.—General patronage.

TELL IT TO THE MARINES: Special cast—80%. One corking fine play. Some pronounced it "Wonderful" all enjoyed it. Funny, interesting, exciting, absorbing. We tied up with American Legion. The war boys sold reserved seat tickets. We split 50-50 with them after deducting expenses. Both did well. Played them up big. We had a 100 per cent school matinee. Lon Chaney and William Haines both perfect in their roles. It is a Marine picture. Story laid in San Diego and Philippines. Be sure and run it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE FIRE BRIGADE: May McAvoy—40%. January 1-2. Good fire picture but too long. Print bad, too. Nine reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

WEST POINT: William Haines—One of the very best of the season. Haines is great. Book it by all means. Ten reels.—Andy Anderson, Dayton theatre, Dayton, Ohio.—General patronage.

WEST POINT: Haines-Crawford—Extra good show. Typical Haines comedy and football game. Favorable comments.—Colonial theatre, Moulton, Ia.—General patronage.

LONDON AFTER MIDNIGHT: Lon Chaney—This picture holds my box office record and how. Isn't that enough? That's what we are in the business for. M-G-M has the pictures, boys, that lead the industry. Seven reels.—Andy Anderson, Dayton theatre, Dayton, Ohio.—General patronage.

LAW OF THE RANGE: Special cast—Like all McCoy Westerns, good.—O. C. Johnson, Atlantic & Strand theatres, Atlantic, Ia.—General patronage.

LOVE: Special cast—Played this one during the most severe blizzard since 1898 and cleaned up. This combination of stars is positively the greatest box office magnet ever known. Boys, this Greta Garbo is some woman, sure wish I knew her better. She is the greatest star ever discovered. Eight reels.—Andy Anderson, Dayton theatre, Dayton, Ohio.—General patronage.

LOVELORN: Sally O'Neil—Good picture. Favorable comments.—Colonial theatre, Moulton, Ia.—General patronage.

LOVELORN: Sally O'Neil—A fair show, will not do much business at the B. O.—O. C. Johnson, Atlantic & Strand theatres, Atlantic, Ia.—General patronage.

TEA FOR THREE: Special cast—Not just what we want and not as good as "Adam and Evil" but far from being a poor show.—Colonial theatre, Moulton, Ia.

THE THIRTEENTH HOUR: Lionel Barrymore—January 15-16. Saw several adverse reports on this picture, but I found it a good mystery play. In fact, some school teachers said better than "The Bat." Can truthfully say that majority were highly pleased. Drew very good business with medicine show for opposition, teasers in locals helped. Six reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

THE THIRTEENTH HOUR: Special cast—A fair mystery picture that is entirely too dark to follow the picture. Why they do it is more than I can tell, but we have had a number of them lately that in the night scenes all H— can't get the light through to the screen in the night scenes. Pictures are no good if you can't tell what's happening. Maybe it's art, I don't know but I do know that we were pulling 80 Amps on a big G. E. generator and we could not get light enough to follow the sequences in some parts.—A. E. Hancock, Columbia theatre, Columbia City, Ind.—General patronage.

THE THIRTEENTH HOUR: Napoleon—This picture is plenty spooky.—Colonial theatre, Moulton, Ia.—General patronage.

THE FAIR CO-ED: Marion Davies—January 5-6. If you have not used this picture, do so by all means. It is as pleasing a comedy drama of college life as can be found and clean too. My patrons are still telling me how much they enjoyed it. Good attendance. Seven reels.—Eunice Richards, Richards theatre, Fayette, Ala.—Small town patronage.

IN OLD KENTUCKY: Special cast—January 21. A very good feature. The darkies in this one were sure a kick. Seven reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

IN OLD KENTUCKY: Reported once on this but wish to say read "Service Talks" on this one. It does not boost it hardly as much as it deserves. Book it and advertise it right.—Colonial theatre, Moulton, Ia.—General patronage.

BECKY: Sally O'Neil—Better show than we expected after reading "Service Talks" on it.—Colonial theatre, Moulton, Ia.—General patronage.

ADAM AND EVIL: Special cast—One of the best I have shown and will stand the advertising. Lots of good comments.—George A. Smith, Palace theatre, Merkel, Tex.—General patronage.

SPOILERS OF THE WEST: Tim McCoy—Good Indian type Western.—Colonial theatre, Moulton, Ia.—General patronage.

BODY AND SOUL: John Barrymore—January 2-3. Not a good small town picture. Not what we want at all. Six reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—General patronage.

THE BUGLE CALL: Jackie Coogan—Program picture only, suitable for Saturday. Kids liked it fine and a few grownups. No box office value.—A. G. Miller, Lyric theatre, Atkinson, Neb.—General patronage.

WICKEDNESS PREFERRED: Special cast—A good comedy drama, it will please them.—O. C. Johnson, Atlantic & Strand theatres, Atlantic, Ia.—General patronage.

TWELVE MILES OUT: John Gilbert—January 13. Very good.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

TWELVE MILES OUT: John Gilbert—They liked this one better than most of Gilbert's pictures. Ernest Torrence helped to make it worth while.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

ANNIE LAURIE: Lillian Gish—January 11. Wonderful picture and good rating but didn't draw as a special. Nine reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

ROOKIES: Special cast—January 12. Very, very good picture.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE BIG PARADE: Special cast—January 18-19-20-21. This is a great war picture all right, but it barely made expenses here. Played it four nights, and could have got them all in one night. Many favorable comments. Gilbert is adequate, but Karl Dane and Renee Adoree are the real stars of the picture. Thirteen reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE BIG PARADE: Special cast—January 16-17. It must have been a big picture, as I booked it for two successive nights without realizing how fast the time passed. I forgot time when looking at this feature. Acting of Renee Adoree the best I have ever seen her do. It is a big picture, but not the biggest ever made in my opinion. Appeal one hundred per cent. Thirteen reels.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

THE SCARLET LETTER: Special cast—Very good for the kind, tone O. K. and good print, read-

ers of the book said the picture followed the book extra close, this is not my kind of picture to make a heavy draw, so lost money.—E. D. Hosack, community theatre, Ellston, Ia.—General patronage.

Paramount

THE LAST OUTLAW: Special cast—75%. Good program Western, far better than Universal Blue Streaks, for instance; Gary Cooper fine; Jack Linden also good. Betty Jewel best Western type girl seen in movies in a long time. Billy Butts the boy extra good, and a fine horse. Story usual stuff, but cast makes it a good picture. Good direction and photography. Would much prefer Paramount's Westerns than lots of others on the market.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

SHANGHAI BOUND: Richard Dix—68%. January 23. Good picture. Richard Dix and Mary Brian very good team. Has enough action for the hard-boiled. Consider better than "The Gay Defender." Six reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

SHANGHAI BOUND: Richard Dix—January 22-23. Very good picture, the kind of a picture Dix belongs in. Print good, photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

BEAU GESTE: Ronald Colman—80%. A good picture, but had to raise the price and people have not the money, so this is the cause for the percentage. Ten reels.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—General patronage.

BEAU GESTE: Special cast—Very good picture, but most too heavy for my patrons to understand until they had time to figure the meaning of the picture. Well acted and a wonderful play.—E. D. Hosack, Community theatre, Ellston, Ia.—General patronage.

CHANG: Special cast—35%. January 21. Jungle life in India, well done in every way. Hardly appreciated by those not having knowledge of the efforts required in its making. Played to average house at a slight loss; admission 10 and 30 cents. Eight reels. O. A. Fosse, Community theatre, Ridgeway, Ia.—Small town patronage.

CHANG: Special cast—January 16-17-18. Very good picture of its kind. Somehow it did not draw, or build up for a three-day run. I call it an outstanding picture, and one that every town should run. Buy it right and couple up with schools if possible. Good clean entertainment. Lots of comedy that is seldom found in this class of picture.—S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

MANPOWER: Special cast—40%. A peach of a picture that brought forth much comment from patrons. The flood scene at end remarkably fine and exciting. A real play. Richard Dix fine as usual; Mary Brian very appealing. Cast good, title and paper kills business. Why the title? As to paper, Paramount has poorest of all, the newwart cartoon stuff as posters keep people away.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

MANPOWER: Richard Dix—January 22. Very good.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

NEVADA: Special cast—95%. A fine Zane Gray, and apparently a drawing card, as many had read the book; not so woolly and wild as most of Gray's stories.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—General patronage.

NEVADA: Gary Cooper—January 25. Very good Western. Print excellent. Pleased. Seven reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

SWIM GIRL SWIM: Bebe Daniels—80%. Fine show; pleased most all. Rainy nights cause few from attendance.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—General patronage.

SWIM, GIRL, SWIM: Bebe Daniels—Good. Worth a dozen Swansons. Bebe is there, and we are for her.—S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

SERVICE FOR LADIES: Adolphe Menjou—60%. Pleased some, clean show, will get by.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—General patronage.

SERVICE FOR LADIES: Adolphe Menjou—January 9-10. The picture is good for its kind, but its kind has never made me a dime. It's impossible for me to get Mr. Menjou out here. Maybe "Phil Rand, of Salmon, Idaho," can tell me why.—S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

HULA: Clara Bow—75%. January 22-23. This is a good picture. Star great. Gave general satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HULA: Clara Bow—60%. January 11. Fine picture. My first of hers. Think she will be a good one for me.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—General patronage.

MADAME POMPADOUR: Dorothy Gish—40%. January 7. Did not draw. Costume play no good.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—General patronage.

STRANDED IN PARIS: Bebe Daniels—25%. Bebe Daniels is splendid in this and this is a fine picture. Business rotten partly due to Paramount's rotten line of paper.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

HOLD THAT LION: Special cast—55%. Holy cats! When is a cat not a cat? Doug MacLean and Walter Hiers think they have enlisted their services to hunt house cats which turn out to be man eating lions. Gosh! Doug did just what I'd do—beat it—but he landed a live lion all right, foiled the villain and won the girl. Fine play, laughable and exciting. Book it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

HOLD THAT LION: Douglas MacLean—Dec. 12-13. If you patrons like the comedy type of picture this one is sure to please. Do not be afraid to step on it. Seven reels.—Eunice Richards, Richards theatre, Fayette, Ala.—Small town patronage.

TELL IT TO SWEENEY: Special cast—60%. January 4. I do not think your percentage rating is based on right principles. Should be based on average of ten shows as the house record is not a fair proposition.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—General patronage.

THE CANADIAN: Thomas Meighan—85%. October 24. One of Meighan's best. A good story of the Canadian Northwest.—J. P. Johnson, S of N Hall and theatre, Ambrose, N. D.—General patronage.

THE QUARTERBACK: Richard Dix—80%. October 17. A very good football story.—J. P. Johnson, S of N Hall & theatre, Ambrose, N. D.—General patronage.

THE QUARTERBACK: Richard Dix—Here is a good clean picture on football. If your house is strong for Dix don't fail to boost for this picture; you cannot go wrong.—E. P. Hosack, Community theatre, Ellston, Ia.—General patronage.

WIFE SAVERS: Beery-Hatton—It's the best these two have done.—O. C. Johnson, Atlantic and Strand theatres, Atlantic, Ia.—General patronage.

WIFE SAVERS: Beery-Hatton—Better than their last two, but if it wasn't it sure meant a "squat" for this so-called tremendous box office team. Drew well the first night but second night we were zeroed out on account of the weather. However we wish Adolph and Jesse would have Wally tone down a little on "smut" both in subtitles and movements.—Joe Hewitt, Strand theatre, Robinson, Ill.—General patronage.

PIONEER SCOUT: Fred Thomson—A good Western; they are all about the same.—O. C. Johnson, Atlantic and Strand theatres, Atlantic, Ia.—General patronage.

LOVE AND LEARN: Esther Ralston—Gave good satisfaction. Type comedy drama.—O. C. Johnson, Atlantic and Strand theatres, Atlantic, Ia.—General patronage.

BEAU SABREUR: Special cast—A special that turned out to be a flop for me. Price too high and not as good as "Beau Geste."—O. C. Johnson, Atlantic and Strand theatres, Atlantic, Ia.—General patronage.

BEAU SABREUR: Special cast—They killed them all but one in "Beau Geste" and had little or nothing left for a cast. The biggest joke for a special put out this season, took an awful licking at the box office.—Joe Hewitt, Strand theatre, Robinson, Ill.—General patronage.

THE GAY DEFENDER: Richard Dix—January 27. Average Paramount picture. Print excellent. All Paramount prints and service A-1. Seven reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

THE GAY DEFENDER: Richard Dix—January 25-26. Different from anything else he has done. A story of the old Spanish days in California. A fast moving story with lots of action. Dix stages a rough and tumble fight with the heavy that looks like the real thing. This picture will go well in the small towns. Seven reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

PEAKS OF DESTINY: Special cast—Good scenery and that's all.—O. C. Johnson, Atlantic and Strand theatres, Atlantic, Ia.—General patronage.

THE TELEPHONE GIRL: Special cast—January 14. This is a nifty program offering. It certainly did go over in nice shape. Received many favorable comments. It is a good peppy program picture and one that will hold attention all the way through.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE WAY OF ALL FLESH: Emil Jannings—January 18. Here's a great picture; the acting is what makes it great. Pretty sad for real enjoyment. Nine reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

THE WAY OF ALL FLESH: Emil Jannings—January 19-20. Did not draw here at all. A very

good show but not a special. No more specials for mine. Eight reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

ONE WOMAN TO ANOTHER: Florence Vidor—I liked the picture, but it did not draw.—S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

JESSE JAMES: Fred Thomson—January 5-6. Another one of the specials from Paramount that I was stung on. They sure hooked me this year but never again at the prices they want. This is an ordinary Western picture. Eight reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

SENIORITA: Bebe Daniels—Extra good picture. Bebe always good for us, and this was better than average. Plenty of action, a darned good story. Every body pleased, even the box-office.—C. A. Spainhour, Twilight, Greensburg, Kan.—General patronage.

SENIORITA: Bebe Daniels—January 26-27. Bebe puts the pep into this one and is a very good program picture. It's nothing but a lot of hokum, but it pleases everyone. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

NOW WE'RE IN THE AIR: Special cast—January 12-13. Another stinging. Special prices with an awful holler. No more specials for me. Just ordinary program picture. Six reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

WE'RE ALL GAMBLERS: Thomas Meighan—January 16-17. This drew the smallest two nights of the season. Tom is sure dead here. Not a bad picture. Six reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

SO'S YOUR OLD MAN: W. C. Fields—January 26. Not much of a picture.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

SOFT CUSHIONS: Douglas MacLean—January 7. About the poorest thing for a picture that I ever did see. No one liked it and the only thing we were thankful for was that the night was bad and we had a small house.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

UNDERWORLD: Clive Brooks—January 11-12-13. I ran this against "The Big Parade" and held my own. It's one of the best crook stories ever made. Step on it, boys, and it will get the cash. Just one of the best of the year.—S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

FIREMEN, SAVE MY CHILD: Special cast—It's good, but not as good as the others.—S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

FIREMEN, SAVE MY CHILD: Beery-Hatton—January 17-18. A rough slap-stick comedy with no drawing power. I lost money on this one. If this is the best Beery and Hatton can do, I don't want very many of their pictures. I can't understand why Paramount tries to sell these pictures as specials. I wonder where the special part comes in at.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

A GENTLEMAN FROM PARIS: Adolphe Menjou—January 18. They stay away when you advertise this star. Did not see this one but the box office told me enough. Six reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

RUNNING WILD: W. C. Fields—January 29. Personally I like this fellow, and the picture, but I doubt if it will be a money maker.—S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

ROUGH HOUSE ROSIE: Clara Bow—January 4-5. Another good bet at the box office. Two days to good business. Clara is the best bet we have. Her pictures are always good.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

TEN MODERN COMMANDMENTS: Esther Ralston—A very good picture with plenty of girls. Our patrons in general are Western fans, but this picture went over O. K.—E. P. Hosack, Community theatre, Ellston, Ia.—General patronage.

IT: Clara Bow—Here is a knockout. Clara always has plenty of pep. My patrons strong for Clara, don't need to advertise much, just bill Clara is coming. Would think this picture would please any house.—E. P. Hosack, Community theatre, Ellston, Ia.—General patronage.

FIGURES DON'T LIE: Esther Ralston—This was a dandy picture and my crowd liked it a lot. It did a big business for me both on Sunday and Monday and I expect admitting this will raise the price on Ralston's for next year.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

SPECIAL DELIVERY: Eddie Cantor—January 18-19. If they like comedy, feed them this one. Two nights to fair attendance and complete satisfaction. This picture put him in solid with our patrons. You

won't go wrong in booking this one. Six reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE MYSTERIOUS RIDER: Jack Holt—December 20-21. Good picture. Should take any place. Seven reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

THE MYSTERIOUS RIDER: Jack Holt—January 20-21. A good show but was ruined by having beginning of reel four spliced onto the beginning of reel three. Some careless operator did this. Show drew good business.—R. Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

EAGLE OF THE SEA: Special cast—January 2-3. A good picture that pleased all that came out. Seven reels.—Eunice Richards, Richards theatre, Fayette, Ala.—Small town patronage.

METROPOLIS: Special cast—January 1. Another lemon from the best company in the business. If it was not for the very rotten pictures I have had I might make a few cents but these kind drive them away. Eight reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

CABARET: Gilda Gray—January 23-24. A good picture. Seven reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

TIPTOES: Special cast—The rottenest picture ever shown in my house. George A. Smith, Palace theatre, Merkel, Tex.—General patronage.

ROLLED STOCKINGS: Special cast—January 21. Title was misleading as was the paper. It is a good clean picture of college life. Has comedy, heart interest and in fact everything to make it an ideal program offering. Seven reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

FORLORN RIVER: Jack Holt—Not the best Grey but they are always safe bets for us.—Colonial theatre, Moulton, Ia.—General patronage.

MAN OF THE FOREST: Jack Holt—December 17. A very good Western well done as are most all of Zane Grey's stories. Enough action to please everyone, also pleasing romance. Six reels.—Eunice Richards, Richards theatre, Fayette, Ala.—Small town patronage.

FASCINATING YOUTH: Special cast—A good clean picture and well put on. A cold weather play with plenty of thrills such as ski jumping, and sail boat racing on the ice.—E. P. Hosack, Community theatre, Ellston, Ia.—General patronage.

CASEY AT THE BAT: Wallace Beery—A clean comedy, but did not take with our patrons somehow.—E. P. Hosack, Community theatre, Ellston, Ia.—General patronage.

Pathe-P D C

THE FIGHTING EAGLE: Rod La Rocque—18%—December 15-16-17. "Just before Christmas be as good as you can be" that doesn't apply to the picture game in this man's town. This is a very good picture, but when people are saving their pennies for Christmas I can't coax them into the theatre.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE VOLGA BOATMAN: Special cast—100%—November 15. This is one of the best we have shown in our theatre. We had a record attendance and everyone was satisfied. Special music and singing helped to put this over for us in great shape. Eleven reels.—J. P. Johnson, S of N Hall and theatre, Ambrose, N. D.—General patronage.

THE GIRL IN THE PULLMAN: Marie Prevost—January 22. Fair comedy, some kicks. Print very bad but new. The light wouldn't go there with it. Six reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

THE WISE WIFE: Special cast—January 16-17-18. Very cute society drama, while it's light entertainment yet it's good, and a pleasant time was had by all. Six reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—General patronage.

DRESS PARADE: William Boyd—January 15. Not a special. No drawing power here, pleased some but not all. Seven reels.—George E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

THE HEART THIEF: Joseph Schildkraut—January 18-19. A fair program picture, without much action and a weak story.—R. Pfeiffer, Princess theatre, Chilton, Wis.—General patronage.

FIGHTING LOVE: Jetta Goudal—Didn't see this picture myself, but many told me it was good, which is unusual on P. D. C. pictures for me. This one was played with "Schnitz Seymore Variety Show" featuring "Two Black Crows" which broke all house records in twelve years. Schnitz Seymore did it, not Fighting Love. Eight reels.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

BORN TO BATTLE: Bill Cody—January 21. Good little program picture for Saturday night having its settings among the Hill Billies rather than out in the Wide Open Spaces. Bob Custer made one

by this name for FBO last year and, although it was of course a different story, it had a tendency to hurt the draw of this one. They do not remember the star of a picture while they will remember the name thereof. Of all the dizzy titles they could have selected they had to take one some other outfit had used. Poor judgment somewhere. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE REJUVENATION OF AUNT MARY: Special cast—December 24. Excellent production. Seven reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

Preferred

WITH THIS RING: Special cast—30%. January 10. A good picture.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

WITH THIS RING: Special cast—Just a program picture, but rather an interesting one. Especially the scenes of the stars marooned on an uncharted island. Then there is the fight between Keith and the monstrous Portuguese, played and most realistically, by Dick Sutherland. Lou Tellegen gives a fine performance as the hypocritical son of a fine family. Print good.—Ben Eskind, New Kentucky theatre, Madisonville, Ky.—General patronage.

THE PLASTIC AGE: Clara Bow—22%. January 1-2. An interesting and sympathetic college story, with a peach of a football game.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Rayart

CAPTAIN'S COURAGE: Special cast—10%. January 11-12. A good story with good action which holds you spell-bound from start to finish. A wonderful cast puts it over in very good shape, pleases and entertains. Six reels.—R. Duba, Royal theatre, Kimball, S. D.—General patronage.

RIDIN' LUCK: Tex Maynard—Nice little Western. Fat boy chum about steals the show.—Colonial theatre, Moulton, Ia.—General patronage.

Tiffany

THE ENCHANTED ISLAND: Henry B. Walthall—75%. Jan. 26. Another good one from Tiffany. A very good South Sea picture. Wonderful settings. Six reels.—B. R. Parson, State theatre, Springfield, Minn.—General patronage.

LIGHTNING: Special cast—80%. Boys, if any of the bigger companies had this one it would be sold to you for the limit. Here is one of the most satisfactory pictures I have had for many a day. The horse in this picture does miraculous work and the cast has been capably selected.—Christ E. Eftim, Star theatre, St. Louis, Mo.—Neighborhood patronage.

LIGHTNING: Lightning—This was a good picture and up to the regular standard of the Zane Greys. Pleased as well as any of these and worth what you are paying Paramount for theirs, provided you aren't paying more than they are worth.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

LIGHTNING: Lightning—Zane Grey drama. Good outdoor action picture that drew well and seemed to please. Seven reels.—W. E. Dickson, Aristo theatre, Lemmon, S. D.—Small town patronage.

THE GIRL FROM GAY PAREE: Special cast—60%. An outstanding cast in this picture puts its over very nicely. Photography and settings excellent, as in the case of all Tiffany pictures. Tiffany making as good pictures as anyone and I use most of the larger companies' merchandise. Neighborhood patronage catering to all classes.—Christ E. Eftim, Star theatre, St. Louis, Mo.—Neighborhood patronage.

WOMEN'S WARES: Special cast—70%. Built for the box office. Business has been off so much that I decided to play this one for adults only. This is not to say that the picture is too strong in bearing out this advertising, but it is a very pleasing performance very well mounted and satisfactorily dressed. Business was very satisfactory on a two day run and picture pleased all.—Christ E. Eftim, Star theatre, St. Louis, Mo.—Neighborhood patronage.

STREETS OF SHANGHAI: Special cast—Romance, drama. Another good one from Tiffany. This is a wonderful picture, more of a special than most so-called specials. Enough comedy to keep them in an uproar. Six reels.—W. E. Dickson, Aristo theatre, Lemmon, S. D.—Small town patronage.

THE BROKEN GATE: William Collier, Jr.—January 20. You don't have to be afraid of this one, a very nice program picture. Didn't do much business on it due to cold weather but received lots of comments on it from those that saw it. Six reels.—B. R. Parson, State theatre, Springfield, Minn.—General patronage.

WILD GEESE: Special cast—It is practically an all star cast, and after seeing this picture, I am more convinced than ever that Tiffany has the Gems. I call it a masterpiece, and advise all exhibitors to

book it, as it is one they can truly recommend.—Mrs. A. B. Woodyatt, Bio theatre, Moline, Ill.—General patronage.

WILD GEESE: Special cast—January 19-20-21. As a picture for the whole family this picture ranks very high. Every actor in this picture stands out like "A Gem of the purest water." It's near great. Seven reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—General patronage.

THE FIRST NIGHT: Special cast—Their first night was a riot of interference. There are no risque scenes, as the title might suggest, but the title is fine one to pull them in. Bill it strong, it won't disappoint the lovers of light comedy. The cause of the detective at their bedside the first night was the spurned rival masquerading as a woman and posing as Lytell's wife. All in all, a most entertaining picture.—Ben Eskind, New Kentucky theatre, Madisonville, Ky.—General patronage.

United Artists

RESURRECTION: Del Rio-LaRocque—A picture extraordinary. Wonderful acting. They all like this star here. Played during holiday season and didn't draw so well.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

THE GENERAL: Buster Keaton—January 10-11. Pretty good comedy but no drawing card. I am losing money on every United Artists picture for the reason that the rental is too high. United Artists pictures no good for small towns. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

DOROTHY VERNON OF HADDON HALL: Special cast—Though this is a picture of the days of knights and chivalry it is most exciting and interesting. Mary Pickford always gets the utmost from her roles and this one is no exception. Fine thrilling sword fights and breathless rides. Well liked.—Ben Eskind, New Kentucky theatre, Madisonville, Ky.—General patronage.

Universal

A HERO FOR A NIGHT: Special cast—30%—January 19. A fine program picture. Lots of hokum, but entertaining and funny.—Bert Silver, Silver family theatre, Greenville, Mich.—General patronage.

A HERO FOR A NIGHT: Special cast—This is a very entertaining little picture. It is not up to the standard of "Painting the Town" but at that it is a great comedy and people will like it.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

PAINTED PONIES: Hoot Gibson—25%. January 18. Good picture and this time we find Hoot Gibson beating the stars, Lewis Stone and Anna Q. Nilsson, on drawing power, why we don't know, but, oh, how they stayed away the night before to see Hoot. That's what we think, but the shows were both good and this one just pulled them in 25% against 5% on "Lonesome Ladies." Well, write your own ticket, boys, we never know how we go over. Six reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

PAINTED PONIES: Hoot Gibson—Above his average and pleased a lot.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

PAINTED PONIES: Hoot Gibson—January 7. The best picture Hoot ever made and pleased 100%. Stay in there, Hoot, that is the kind of pictures we want. "Hey, Hey, Cowboy" was also good. Six reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

FANGS OF DESTINY: Dynamite—19%, January 17. Not bad, but not good enough to get them out this weather.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

BEWARE OF WIDOWS: Laura La Plante—23%. December 11-12. Just fair.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

BEWARE OF WIDOWS: Laura La Plante—January 2-3. A very clever little picture that seemed to please more than usual. Six reels.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

HER BIG NIGHT: Laura La Plante—70%. December 27-28. Fine picture, business on this good. Star is good, and has a good following here.—Irwin H. Davis, Gem theatre, Alton, Ill.—General patronage.

HER BIG NIGHT: Laura La Plante—Good show, this star is always good. Tone okay.—E. D. Hosack, Community theatre, Ellston, Ia.—General patronage.

STRAIGHT SHOOTING: Ted Wells—90%. January 18. Just a fair program picture. Quite a few were disappointed on it. Five reels.—David Straszer, Lyceum theatre, Manchester, Mo.—General patronage.

THE LOVE THRILL: Laura La Plante—80%. January 21. Lots of good comments on this one. I ran this with "Prowlers of the Night" on a Saturday, and sure made a fine program.—Irwin H. Davis, Gem theatre, Alton, Ill.—General patronage.

THE LOVE THRILL: Laura La Plante—January 15-16. Pretty good. Not much of a drawing card for me.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

HELD BY THE LAW: Special cast—80%. January 15-16. Why don't they make more like it, good, clean, entertaining picture. Holds interest until very end. Seven reels.—B. R. Parson, State theatre, Springfield, Minn.—General patronage.

THREE MILES UP: Al Wilson—19%. January 3. Business is flopping fast here. This is a good stunt picture that in a good season would double its record here.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

GRINNING GUNS: Jack Hoxie—25%. December 27. Better than the run of Hoxies.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

BACK TO GOD'S COUNTRY: Renee Adoree—30%. January 8-9. A good picture, but it doesn't follow the story.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

BACK TO GOD'S COUNTRY: Renee Adoree—A James Oliver Curwood story, and a picture that should pack your house. We played it Saturday to S. R. O. for one hour and half of the time. Everyone pleased. Thanks, unkel Karl.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

A HERO ON HORSEBACK: Hoot Gibson—35%. December 30-31. I usually expect a licking at this season of the year, but with Hoot's help I manage to weather the storm.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

HEY, HEY, COWBOY: Hoot Gibson—35%. December 9-10. A fair Western comedy.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THAT'S MY DADDY: Reginald Denny—A splendid comedy, pleased 100%. Excellent Sunday show. Cannot help but please wherever shown. The little girl a wonder. Six reels.—Twin Falls Amusement Co., Orpheum theatre, Twin Falls, Idaho.—General patronage.

THE FOURFLUSHER: Here is a knockout from start to finish.—O. C. Johnson, Atlantic and Strand theatres, Atlantic, Ia.—General patronage.

THE FOURFLUSHER: Special cast—The press sheet says: "Youth, Action, Love," and that's what you get and plenty more besides. It's just brim full and overflowing with youth and breezy comedy. It's the story of a boy who makes good on his own hook after his uncle withdraws his inheritance. This will appeal 90%. Print fine and advertising convincing. Universal sure has some fine pictures. Give us more like this.—Ben Eskind, New Kentucky theatre, Madisonville, Ky.—General patronage.

THE CAT AND CANARY: Special cast—A real natural, no joking. Uncle Carl really did give a Jewel in this production. Nice mystery picture, and liked it, and they came in big numbers. I'll yes Carl to death on this one.—Joe Hewitt, Strand theatre, Robinson, Ill.—General patronage.

THE CAT AND CANARY: Laura La Plante—January 2-3. Step on this one, it is good and will stand an increase in admission. Eight reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

THE CAT AND CANARY: Laura La Plante—January 22-23. Mystery, thrills and chills galore, with enough comedy and spooks to enable the kids to help you put it over. Trimmed show window with advertising, placing two compartment bird cage with cat and canary in center. Lots of good comments on this picture. Eight reels.—W. E. Dickson, Aristote theatre, Lemmon, S. D.—Small town patronage.

PAINTING THE TOWN: Glen Tryon—Well, who the ——— would have thought it. I have played this bird in Pathe comedies that were rotten, and then to come out for uncle Carl and make a natural. It's great.—S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

OUT ALL NIGHT: Reginald Denny—January 11-12. Good clean comedy drama, pleased 100%. Plenty of comedy. Seven reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

THE BRONCO BUSTER: Fred Humes—22%. January 24. Another Western.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

LES MISERABLES: Special cast—Well, Uncle Carl went to Europe and got a real picture, and a money maker. Boys, I advise you to buy this one and step on it. Victor Hugo's name will pull them in. The last two that Carl brought back from Europe were good. "Michael Strogoff" and "Les Miserables."—S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

HARD FISTS, THE SQUARE SHOOTER, THE PRAIRIE KING: Special casts—And more to come from Art, Hoot and Fred. Same old story, same old ranch house, same old cross-country race, same old bunk. The Western fans pass them up now. Come on, Carl, some real stories, some new sets or we go broke.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

FAST AND FURIOUS: Reginald Denny—Good, entertaining farce comedy. Seven reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

MAN FROM THE WEST: Special cast—Here is a good, clean Western, with Art doing some fine acting. Not much gun play but plenty of pep in the entire picture to hold the crowd. This picture pleased a 100 per cent.—E. P. Hosack, Community theatre, Ellston, Ia.—General patronage.

UNDER WESTERN SKIES: Norman Kerry—December 10. An unusually good Western that is well done and will please ladies as much as the men. Action, romance and comedy in just the right proportion. Good attendance. Seven reels.—Eunice Richards, Richards theatre, Fayette, Ala.—Small town patronage.

THE WHOLE TOWN'S TALKING: Special cast—This is a good picture and took well for me, but do not see where it got the name.—E. P. Hosack, Community theatre, Ellston, Ia.—General patronage.

LAZY LIGHTNING: Art Acord—January 7-8. A fair picture, but just about the ordinary Western with tame comedy and action. The little crippled boy took his part well. An average picture for small town patronage.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

TAXI, TAXI: Special cast—December 18-19. Very good comedy.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE SILENT RIDER: Hoot Gibson—Hoot has never failed to make me money, so I am for Hoot and all his pictures. This is a good one, that's all.—S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

THE SHIELD OF HONOR: Neal Hamilton—Nothing extra, but will please the majority.—O. C. Johnson, Atlantic and Strand theatres, Atlantic, Ia.—General patronage.

ROUGH AND READY: Jack Hoxie—January 14. This is a comedy Western. Good appeal, pleased our patrons, and was better than the average Hoxie.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

ROUGH AND READY: Jack Hoxie—January 23. A good Western. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

THE TRAP: Lon Chaney—Second run to big business. Boys, book it again, it will make you money.—S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

WILD BEAUTY: Special cast—Not much. Was disappointed, because this was supposed to be a sure-fire action picture. Sort of a fairy tale story, and the titles give this impression by telling the horse's feelings and reactions.—Ben Eskind, New Kentucky theatre, Madisonville, Ky.—General patronage.

THE MARRIAGE CLAUSE: Special cast—Very good, small crowd, but no fault of the picture.—E. D. Hosack, Community theatre, Ellston, Ia.—General patronage.

WILD HORSE STAMPEDE: Special cast—My fans are for a Western picture, but I did not see any of them going wild over this one. Very mild.—E. D. Hosack, Community theatre, Ellston, Ia.—General patronage.

PERCH OF THE DEVIL: Mae Busch—January 10. Acting of Mae Busch was particularly good. All the principals acted well. An interesting picture and held the attention of our patrons. Above the average picture.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

Warner Brothers

THE CAVE MAN: Special cast—55%. This has three reels of funniest scenes I ever howled myself sick at, namely, when the coal heaver is being trained by pretty Marie Prevost to enter society and the coal heaver's flirtations with those peachy society girls, one especially attractive in Phyllis Haver. The director let comedy fall down into realism at the end and spoiled general effect and left bad taste in mouth. If director had burlesqued everything to end it would rank in "Charley's Aunt" class. Too bad.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

WHEN A MAN LOVES: John Barrymore—January 23-24. Good picture of this type, but no good for me, only taken in film rental. My patrons don't like this kind of picture. Ten reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

TRACKED BY THE POLICE: Rin-Tin-Tin—January 15. Started fine but after getting in the middle of the story they ran out of material and chopped it off to a sudden ending. Not so good. Six reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

TRACKED BY THE POLICE: Special cast—Personally not up to usual Rinty standard. However, business satisfactory, photography good. Film condition good. Kids whooped and old folks enjoyed it. What more do we want? 10 and 25 cents.—Dr. F.

M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

HILLS OF KENTUCKY: Rin-Tin-Tin—January 24-25. Well, boys, it is the Old Army Game. It seems that whenever you want to keep from going to the poor house you have to run Rin-Tin-Tin. This doesn't speak so well for the alleged humans, but is nevertheless a fact. What I started out to say is that it is a very good picture which will please most anyone with a spark of the homo genus in their makeup. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE COLLEGE WIDOW: Dolores Costello—January 4. A very good little feature. Pleased my people. Seven reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—General patronage.

HAPPY WARRIOR: Special cast—A rather different picture of the circus in earlier days. The story of a boy with natural pugilistic talent and his adventures in the circus ring. Odd would describe it as a whole. McGregor is good in his role, as is Miss Borden as a carefree, wild circus girl.—Ben Eskind, New Kentucky theatre, Madisonville, Ky.—General patronage.

SAILOR IZZY MURPHY: Special cast—Stay away from this one, it's a lemon.—Leslie Hables, Reel Joy theatre, King City, Cal.—General patronage.

SAILOR IZZY MURPHY: Special cast—It is so rotten, nothing to it. Don't play it or you will regret it. Several said it was the poorest picture I ever ran and I sure agreed.—Harold H. Kortez, Sun theatre, Plainwell, Mich.—General patronage.

State Rights

MAN WITHOUT A COUNTRY: Arnold Daly—45%. December 13-14. This is a very interesting (if somewhat serious and dry) historical picture, teaching a wonderful lesson of patriotism. Many favorable comments. The local Legion furnished the picture and sold tickets. Eight reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

MORGANSON'S FINISH: Special cast—A most interesting picture of the frozen north. Something like a Curwood story, but taken from the story by Jack London. Fine snow scenes, races on sleighs, and a good fight at the climax.—Ben Eskind, New Kentucky theatre, Madisonville, Ky.—General patronage.

PARISIAN LOVE: Special cast—A story of the Montmartre section of Paris, with its drunks, derelects, and of course, Apache Tangos. Just put Clara Bow's name in big letters and the people will be there. She has a tremendous following most everywhere and she deserves it, for she's a wonderful actress. The scenes in the dives of the underworld are just a bit of a real trip to Paris.—Ben Eskind, New Kentucky theatre, Madisonville, Ky.—General patronage.

PASSION PLAY: Special cast—January 24-25-26. This is a wonderful picture portraying the Life of Christ. I think it ought to be shown in every theatre. While it is not a big box office attraction, it surely brings out people that you never see in the show otherwise. I showed it to over 500 patrons and out of the 500 there were at least 300 that never were in my house before. Print good, photography fair. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

Serials

BLAKE OF SCOTLAND YARD: Hayden Stevenson—This is a blessed relief from Western serials. I even look at it myself occasionally, so you may imagine it's something different.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Short Subjects

EDUCATIONAL

ANGEL EYES: Big Boy—Very seldom get a poor comedy from this company. This is good. Two reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—General patronage.

ATTA BOY: Big Boy—A very funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

CIRCUS CAPERS: Poodles Hannaford—As are all other Mermaids, knock-out slapstick comedy. When better comedies are made Educational will make them, there's no mistake about that. Two reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

DRAMA DELUXE: Lupino Lane—Best comedy we had for a long time, and Lupino sure is all there to give thrills and draw the laughs. Give us more like it.

We thank you, Mr. Lane. Two reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

HOWDY, DUKE: Lupino Lane—This Lane guy is about the cleverest comedian on the screen today. This is an extra good comedy and certainly got the laughs. Two reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

KEEPING IN TRIM: Something different. Good comedy. Most of scenes in a gymnasium and very good.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

LISTEN, LENA: Just a good comedy which gave satisfaction. That is all we care for. Everybody was happy, even the cashier. Two reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

SHORT SOCKS: Bobby Vernon—Bobby Vernon was short on socks but long on laughs. About 1,000 laughs to the reel. Al Christie gives us a finished, clean production all about school days when you and I were young, Maggie. Book it; it's good.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

WILD WALLOP: Billy Dooley—Good funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

F B O

ALICE CARNIVAL: Krazy Kat—Pretty good cartoon. One reel.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

GOING THE LIMIT: George O'Hara—Just another picture. Five reels.—F. E. Fanning, Crystal theatre, Watseka, Ill.—General patronage.

KRAZY KAT CARTOONS: The best cartoons we have ever played including "Aesop Fables." Not to be compared to the Krazy Cat comedies released by F B O.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

TANKS ON THE WABASH: Three Fat Men—The fat men seem to please our patrons. Two reels.—F. E. Fanning, Crystal theatre, Watseka, Ill.—General patronage.

FOX

FOX COMEDIES: We have yet to use a bad comedy from Fox. Make us fifty-two two reels a year, Mr. Fox, you know how. Two reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

THAT'S A PIPE: Good comedy.—Colonial theatre, Moulton, Ia.—General patronage.

WILD PUPPIES: This is better than the Gangs and has a bunch of kids that put it over. Two reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—General patronage.

METRO-GOLDWYN-MAYER

BATTLE OF THE CENTURY: Absolutely the best comedy I have ever played and I don't mean maybe. Hal Roach comedies are in a class all by themselves. Two reels.—Andy Anderson, Dayton theatre, Dayton, Ohio.—General patronage.

DOG HEAVEN: Book this one by all means. The kids at their best with a dog that is a wow. Hundreds of patrons have asked us how they can get a dog to perform in such a manner. Two reels.—Andy Anderson, Dayton theatre, Dayton, Ohio.—General patronage.

DOG HEAVEN: Our Gang—Good comedy but more dog than Gang.—Colonial theatre, Moulton, Ia.—General patronage.

FIGHTING FATHERS: Max Davidson—Pretty good comedy but "Call of the Cuckoo" was the Davidson knockout with us.—Colonial theatre, Moulton, Ia.—General patronage.

HATS OFF: This is a peach of a comedy about as good as they get. Two reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—General patronage.

HEEBIE JEBBIES: Our Gang—The best of the "Gang" comedies.—Colonial theatre, Moulton, Ia.—General patronage.

HEEBIE JEBBIES: Gang—Best "Gang" for a long time. Not anything to write home about at that. Two reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—General patronage.

US: Charley Chase—Funny airplane comedy.—Colonial theatre, Moulton, Ia.—General patronage.

PARAMOUNT

DR. QUACK: Dandy comedy about headache, and we lost our head ache after seeing this one. That's as good as it was. Two reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

FIND THE KING: Good high class comedy. Two reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—General patronage.

FIND THE KING: Edward Everett Horton—Fair comedy. About as good as the other Paramount comedies, which isn't saying much. Two reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

MOONEY MARINER: Billy Dooley—Average comedy.—Colonial theatre, Moulton, Ia.—General patronage.

ROW, SAILOR, ROW: Billy Dooley—Good comedy, had them laughing all the way through. Two reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

PATHE

CRAZY TO ACT: Good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SMITH'S CUSTOMERS: A good funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

UNIVERSAL

AH, GAY VILMA: Charles Puffy—Just a fair comedy. One reel.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

ANDY GUMP: Let the folks know you have an Andy Gump comedy, they won't even ask what feature. Don't overlook these shorts.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

ANDY NOSE HIS ONIONS: Andy Gump—Not so good. Two reels.—F. E. Fanning, Crystal theatre, Watseka, Ill.—General patronage.

BRAND OF COURAGE: Featurette. A good two reel Western.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE COLLEGIANS: They're short with an individual personality. Better than the first series. Book 'em and read, or let your competitor have 'em and weep. Two reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

DATES FOR TWO: Good comedy in this series. Two reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

THE DUDE COWBOY: Fred Gilman—A dandy comedy Western that went over with a bang and pleased every one. Two reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

LET GEORGE DO IT: These are extra good comedies.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

OCEAN HOPS: "Oswald Lucky Rabbit Series"—Better than Krazy Kat's and Oswald sure made the record of the air. One reel.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

THE PEACE DEPUTY: Fred Gilman—A dandy two reel Western and went over fine. Two reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

PRIDE OF PIPE ROCK: Ben Corbett—A nice short feature Western which pleased my patrons. Two reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

SAXAPHOBIA: Arthur Lake—Good little one reeler to fill in the program and sent them home happy. One reel.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

TROLLEY TROUBLES: "Oswald, the Rabbit Series." First one I've seen. It's good. One reel.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE WILD WEST: This is regular "Covered Wagon" with iron horses. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

YOUTH AND BEAUTY: Andy Gump—One of the best of the series. Two reels.—F. E. Fanning, Crystal theatre, Watseka, Ill.—General patronage.

MISCELLANEOUS

BEAR FACTS: Mutt & Jeff—Good Mutt and Jeff comedy. One reel.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

THE MAILMAN: Good one reel comedy.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

WHEN BONITA RODE: A fine short feature Western that pleased. Two reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.



THE BOX OFFICE TICKER

A System for Determining the Definite Attraction Values of Motion Pictures

Exhibitors reporting to "What the Picture Did For Me" supply a percentage rating obtained by dividing average daily gross of house record attraction into average daily gross of picture being reported on. When 10 of these percentage ratings on a picture have been received, the

average of these 10 percentage ratings is entered in "The Ticker." Each additional percentage-rating report received on pictures entered is combined with those previously received and the new average thus created is entered.

Ben Hur (MGM).....	96.12%	Twinklotoes (FN).....	60.50%	Combat (U).....	50.80%
The Lost World (FN).....	80.70%	Behind the Front (Par).....	60.35%	Eagle of the Sea (Par).....	50.69%
No Man's Gold (Fox).....	80.30%	Moulders of Men (FBO).....	60.30%	Outside the Law (U).....	50.60%
The Mysterious Rider (Par).....	78.94%	Corporal Kate (PDC).....	60.07%	The Arizona Streak (FBO).....	50.53%
The Iron Horse (Fox).....	78.61%	Tramp, Tramp, Tramp (FN).....	60.06%	The Still Alarm (U).....	50.38%
Irene (FN).....	76.75%	Clash of the Wolves (WB).....	59.93%	The Wanderer (Par).....	50.36%
Chip of the Flying U (U).....	75.60%	The Understanding Heart (MGM).....	59.83%	Whispering Wires (Fox).....	50.33%
Laddie (FBO).....	75.60%	The Flaming Forest (MGM).....	59.78%	Hogan's Alley (WB).....	50.25%
The Great K & A Train Robbery (Fox).....	74.80%	The Masquerade Bandit (FBO).....	59.72%	Mare Nostrum (MGM).....	50.22%
The Cohens and Kellys (U).....	74.75%	The Waning Sex (MGM).....	59.51%	Somewhere in Sonora (FN).....	50.18%
Rookies (MGM).....	74.57%	The Teaser (U).....	59.50%	Prisoners of the Storm (U).....	50.13%
Keeper of the Bees (FBO).....	74.33%	Son of His Father (Par).....	59.40%	Bred in Old Kentucky (FBO).....	50.00%
The Vanishing American (Par).....	73.95%	The Flaming Frontier (U).....	58.96%	You Never Know Women (Par).....	50.00%
The Winning of Barbara Worth (UA).....	73.65%	That's My Baby (Par).....	58.85%	Stranded in Paris (Par).....	49.92%
Tell It to the Marines (MGM).....	72.75%	Under Western Skies (U).....	58.83%	The Brown Derby (FN).....	49.90%
The Calgary Stampede (U).....	72.54%	Desert Valley (Fox).....	58.66%	Pals in Paradise (PDC).....	49.84%
Hills of Kentucky (WB).....	72.46%	The Wilderness Woman (FN).....	58.64%	The Million Dollar Handicap (PDC).....	49.82%
The Last Trail (Fox).....	72.40%	The Denver Dude (U).....	58.43%	Tin Gods (Par).....	49.76%
The Volga Boatman (PDC).....	71.95%	Sally of the Sawdust (UA).....	58.41%	The Show off (Par).....	49.73%
The Phantom of the Opera (U).....	71.90%	Wild to Go (FBO).....	58.33%	The Strong Man (FN).....	49.57%
Arizona Sweepstakes (U).....	71.42%	Knockout Riley (Par).....	58.25%	The Seventh Bandit (F).....	49.54%
Tillie the Toiler (MGM).....	71.40%	The Fire Brigade (MGM).....	58.15%	The Blue Eagle (Fox).....	49.42%
The Magic Garden (FBO).....	70.87%	Sally, Irene and Mary (MGM).....	58.09%	The Ancient Highway (Par).....	49.40%
The Gorilla Hunt (FBO).....	70.64%	Senorita (Par).....	58.08%	Love 'Em and Leave 'Em (Par).....	49.31%
The Bat (UA).....	70.40%	The Texas Streak (U).....	58.07%	The Runaway Express (U).....	49.25%
Johnny Get Your Hair Cut (MGM).....	69.64%	The Goose Woman (U).....	57.80%	One Minute to Play (FBO).....	49.10%
The Gentle Cyclone (U).....	68.81%	Rolling Home (U).....	57.75%	The Ice Flood (U).....	48.66%
Naughty but Nice (FN).....	68.68%	Paradise (FN).....	57.50%	The Adorable Deceiver (FBO).....	48.63%
Ella Ginders (FN).....	68.46%	The Dark Angel (FN).....	57.14%	Faust (MGM).....	48.60%
The Sea Beast (WB).....	68.45%	Private Izzy Murphy (WB).....	57.00%	The Music Master (Fox).....	48.60%
Slide, Kelly, Slide (MGM).....	68.22%	The Eagle (UA).....	56.90%	Whispering Smith (PDC).....	48.45%
The Son of the Sheik (UA).....	68.09%	The Flying Horseman (Fox).....	56.85%	The Potters (Par).....	48.30%
Children of Divorce (Par).....	68.00%	The Temptress (MGM).....	56.73%	Battling Butler (MGM).....	48.16%
The Man on the Box (WB).....	67.70%	Old Clothes (MGM).....	56.69%	Her Honor the Governor (FBO).....	48.11%
Mr. Wn (MGM).....	67.70%	Mike (MGM).....	56.45%	The New Commandment (FN).....	48.08%
It (Par).....	67.42%	Men of Steel (FN).....	56.36%	The Sea Tiger (FN).....	47.91%
The Scarlet West (FN).....	67.40%	The Red Mill (MGM).....	56.33%	New York (Par).....	47.81%
The Last Frontier (PDC).....	66.78%	Kid Boots (Par).....	56.29%	The Taxi Dancer (MGM).....	47.40%
The Midnight Kiss (Fox).....	66.70%	Wild Justice (UA).....	55.86%	Wedding Bills (Par).....	47.36%
The Four Horsemen (MGM).....	66.50%	The Rainmaker (Par).....	55.72%	Desert's Toll (MGM).....	47.33%
Flesh and the Devil (MGM).....	66.25%	Born to the West (Par).....	55.63%	Hair Trigger Baxter (FBO).....	47.18%
The Phantom Bullet (U).....	66.23%	Valley of Hell (MGM).....	55.60%	The Waltz Dream (MGM).....	47.15%
The Quarterback (Par).....	66.19%	For Alimony Only (PDC).....	55.40%	Dancing Mothers (Par).....	46.90%
The Tough Guy (FBO).....	66.05%	Forlorn River (Par).....	55.31%	So's Your Old Man (Par).....	46.86%
The Black Pirate (UA).....	66.04%	Forever After (FN).....	55.27%	Wet Paint (Par).....	46.81%
The Unknown Cavalier (FN).....	65.66%	Mantrap (Par).....	55.20%	There You Are (MGM).....	46.77%
Tarzan and the Golden Lion (FBO).....	65.56%	It Must be Love (FN).....	55.18%	Take It from Me (U).....	46.75%
Senor Daredevil (FN).....	65.48%	The Johnstown Flood (Fox).....	55.08%	Paradise for Two (Par).....	46.72%
Don Mike (FBO).....	65.38%	The Unknown Soldier (PDC).....	55.00%	The Silent Lover (FN).....	46.63%
The Kid Brother (Par).....	65.33%	What Happened to Jones (U).....	54.88%	The Cat's Pajamas (Par).....	46.25%
The Campus Flirt (Par).....	65.29%	The Cowboy Cop (FBO).....	54.76%	Butterflies in the Rain (U).....	46.18%
Man of the Forest (Par).....	65.09%	Let It Rain (Par).....	54.65%	Out of the West (FBO).....	46.09%
Bean Geste (Par).....	65.00%	Blind Alleys (Par).....	54.63%	Syncopeating Sue (FN).....	46.07%
Let's Get Married (Par).....	65.00%	Upstage (MGM).....	54.56%	The General (UA).....	45.90%
The Devil Horse (P).....	64.82%	Man Power (Par).....	54.54%	Altars of Desire (MGM).....	45.69%
The Limited Mail (WB).....	64.70%	Hero of the Big Snows (WB).....	53.90%	The Border Sheriff (U).....	45.00%
His Secretary (MGM).....	64.50%	The Road to Mandalay (MGM).....	53.90%	Just Another Blonde (FN).....	44.91%
Across the Pacific (WB).....	64.06%	Winners of the Wilderness (MGM).....	53.85%	Fine Manners (Par).....	44.40%
For Heaven's Sake (Par).....	64.00%	The Silent Rider (U).....	53.75%	The Marriage Clause (U).....	44.35%
Outlaws of Red River (Fox).....	63.90%	The Barrier (MGM).....	53.70%	Thirty Below Zero (Fox).....	44.30%
The Night Cry (WB).....	63.90%	Stella Dallas (UA).....	53.54%	Special Delivery (Par).....	44.08%
Up in Mabel's Room (PDC).....	63.81%	Her Father Said No (FBO).....	53.50%	The Blind Goddess (Par).....	43.88%
We're in the Navy Now (Par).....	63.70%	Sparrows (UA).....	53.47%	Mismates (FN).....	43.72%
Casey at the Bat (Par).....	63.66%	Beverly of Graustark (MGM).....	53.40%	A Little Journey (MGM).....	43.46%
Babe Comes Home (FN).....	63.58%	The Runaway (Par).....	53.40%	Fascinating Youth (Par).....	43.35%
Desert Gold (Par).....	63.58%	Breed of the Sea (FBO).....	53.23%	The Canadian (Par).....	43.32%
McFadden's Flats (FN).....	63.58%	The Family Upstairs (Fox).....	53.08%	The New Klondike (Par).....	43.27%
Frisco Sally Levy (MGM).....	63.45%	Suaway Sadie (FN).....	53.04%	The Mystery Club (U).....	43.15%
Skinner's Dress Suit (U).....	63.42%	Hey Hey Cowboy (U).....	53.00%	Fig Leaves (Fox).....	43.00%
Hands Across the Border (FBO).....	63.40%	Whispering Sage (Fox).....	53.00%	Partners Again (UA).....	42.87%
Canyon of Light (Fox).....	63.16%	Padlocked (Par).....	52.82%	Bardelys the Magnificent (MGM).....	42.73%
The Overland Stage.....	63.08%	The Midnight Sun (U).....	52.77%	The Duchess of Buffalo (FN).....	42.14%
Land Beyond the Law (FN).....	63.00%	Sweet Rosie O'Grady (Col).....	52.72%	Hold That Lion (Par).....	42.13%
The Man in the Saddle (U).....	62.85%	Poker Faces (U).....	52.68%	Miss Brewster's Millions (Par).....	42.12%
Tin Hats (MGM).....	62.82%	Miss Nobody (FN).....	52.66%	Ranson's Folly (FN).....	42.00%
Sea Horses (Par).....	62.76%	Stepping Along (FN).....	52.66%	La Boheme (MGM).....	41.95%
Lone Hand Saunders (FBO).....	62.71%	The Return of Peter Grimm (Fox).....	52.66%	Midnight Lovers (FN).....	41.85%
Brown of Harvard (MGM).....	61.96%	Her Big Night (U).....	52.51%	The Love Thief (U).....	41.72%
Heaven on Earth (MGM).....	61.91%	Mother (FBO).....	52.50%	Ladies at Play (FN).....	41.61%
While London Sleeps (WB).....	61.91%	Tom and His Pals (FBO).....	52.40%	Blarney (MGM).....	41.38%
Little Annie Rooney (UA).....	61.84%	Kosher Kitty Kelly (FBO).....	52.18%	Blonde or Brunette (Par).....	41.30%
Three Bad Men (Fox).....	61.69%	After Midnight (MGM).....	52.07%	The Old Soak (U).....	41.06%
A Regular Scout (FBO).....	61.36%	California (MGM).....	52.00%	The Wise Guy (FN).....	40.92%
War Paint (MGM).....	61.17%	Red Hot Leather (U).....	51.81%	Diplomacy (Par).....	40.80%
The Backaroo Kid (U).....	61.14%	Prince of Pilsen (PDC).....	51.60%	Held by the Law (U).....	40.76%
The Scarlet Letter (MGM).....	61.00%	The Palm Beach Girl (Par).....	51.41%	Kiki (FN).....	40.70%
Tony Rrns Wild (Fox).....	60.94%	The Greater Glory (FN).....	51.36%	The Ace of Cads (Par).....	40.80%
The Two Gun Man (FBO).....	60.85%	Say It Again (Par).....	51.15%	The Boy Friend (MGM).....	40.20%
His People (U).....	60.70%	Variety (Par).....	51.11%	A Kiss in a Taxi (Par).....	40.00%
Orchids and Ermine (FN).....	60.70%	Aloma of the South Seas (Par).....	51.10%	Bigger Than Barnum's (FBO).....	39.53%
California Straight Ahead (U).....	60.63%	Tumbleweeds (UA).....	51.07%	The Love Thrill (U).....	39.40%
Sweet Daddies (FN).....	60.55%	Spangles (U).....	51.03%	Lovers (MGM).....	39.20%



CHICAGO PERSONALITIES

By Whit

AS this goes to press, the contract committee is still doing business around at the Congress, but just what that business is, no one seems to know, or at least, no one will spill anything. We spent a number of perfectly good hours at the Congress last week, and all we learned was just how tight-lipped a bunch of film men can be. What little news there is on this important meeting can be found in the first pages of this paper.

THE Brookhart Bill seems to be giving the boys down the row something to talk about, and the exchanges have petitions for the exhibits to sign. Some of them are signing and—some are not.

* * *

Jack Sampson is now connected with Gotham and is manager of the Chicago exchange.

* * *

E. L. Delaney, exploitation man for Metro-Goldwyn-Mayer, has returned to his hotel after being in a hospital for several weeks due to a case of double pneumonia. He will be back at his desk after a week or two more of convalescing. During Delaney's absence, Charles Glichams, who works out of Indianapolis, has been working out of the Chicago office.

* * *

Bill Sweeney received a post card last week from Maurice Choynski and Max Hyman, both of whom are in Monte Carlo. They, according to the post card, were planning on breaking the bank.

* * *

Frank Ishmael was home two days last week suffering from a severe case of pharyngitis, which according to Ishmael, is an inflammation of the pharynx, an alimentary canal leading from the cavity of the mouth to the esophagus. Laugh that off, if you can. It was more than Frank could do.

And when he got back to the office somebody had moved his desk, so that now he can watch every move of each person in the exchange. "Just like a teacher watching her pupils," says he. And with the new desk, he acquired a continental telephone. Ritzy, eh!

* * *

The North Center broke all house records with "7th Heaven," during its latest opening week.

* * *

"Chicago After Midnight," an FBO picture, is the latest effort of the industry to cash in on Chicago's reputation as a crime center. The picture is showing this week at the Marbro, Granada, Avalon and Castle. It has some good night shots of the city such as the Rainbo Gardens, State Street at Randolph and a few other well known spots. The Castle is billing it as a "picture of the world's greatest underworld."

* * *

The Parkway theatre at Madison and the Kenosha at Kenosha are putting in Vitaphone equipment.

* * *

Fred Aiken, of Pathe, has been transferred to the New York office, and his secretary, S. Gilde, left last week for the Big City where she will continue her work with Aiken. Aiken is Midwest division manager for Pathe short subjects.

* * *

Lola Adams Gentry, secretary of the Los Angeles Film Board of Trade, was a Chicago visitor last week. She was accompanied by Marian McCullough, traveling secretary for the Film Boards, and the two spent several pleasant hours with Tess Heraty.

Robert C. Bruce, the producer of scenic pictures, was in town Wednesday, visiting with Dave Dubin.

* * *

Attention, Doug Hodges: Len Ullrich says he has never received that letter you promised to write him.

* * *

Charles Stevens, supervisor of exchanges for First National, was in town last Friday.

* * *

Irving Mack and his wife returned from a trip to Detroit last Monday. They spent their honeymoon in the motor city, and this trip was in celebration of their tenth wedding anniversary. And by the way, Mack is driving a brand new Hupmobile sedan. (I knew somebody would get caught by the glib talk of the boys at the auto show.)

* * *

Wabash Avenue looked almost like Boul Mich last week, with so many people going down to the show.

* * *

We went to the show, too. Yes, sir, we looked over all of 'em. This car, said we, looks great but it won't stand rough treatment, and this one should stand a lot of hard usage, but it doesn't have just quite enough style for us. After kicking tires and looking under hoods and sitting in the front seat, clutching the steering wheel, we picked out just the town car we thought would suit our needs; then we picked out a small, light car for auxiliary needs. And then we rode home on a street car. Ho Hum.

* * *

Dave Goldman is now manager of the Little theatre, LaGrange.

* * *

Mae Murray, that exponent of the dance and lingerie, was down the row last week. And this week, she is the feature attraction at the Chicago.

* * *

The Leo Saulkins dinner was a great success, according to the many boys who attended it. A number of good bouts and acts were staged. Between 250 and 300 guests paid their honor to Saulkins.

* * *

Tom North, special representative for Pathe on "Topics of the Day" and "Aesop's Fables," has traveled 6,300 miles since the second day of the year. One trip took him as far as New England and the route he has covered sounds like a Cook's tour. Tom reports that the pitcher and bowl is still in active use in many hotels of the Midwest.

* * *

Winfield Sheehan paused in the city last week on his way to New York.

* * *

Mrs. Nathan Wolf, mother of Maurice Wolf, Eastern district manager for Metro-Goldwyn-Mayer, died in Houston, Texas, last week.

* * *

Nate Wolf is back from a three weeks' trip through the South where he combined business and pleasure.

The warm weather we have been having the last week or two has given the box offices a little boost, and as I write this the sun is shining for all get out, but by the time you read it, the snow may be flying.

* * *

But right now the weather is golffy as the devil, and this reminds me that some of the boys have been rushing the season and hitting the little ball out at the Crystal Lake country club. You just can't keep a film man down—when it comes to golf.

Explosive Films Endanger City Schools, Is Charge

Lives of hundreds of Chicago school children are being endangered daily through the use of explosive film in school moving picture machines, Fire Commissioner A. W. Goodrich was warned last week by T. J. Reynolds, head of the operators' union.

"I also wish to call your attention to the fact that in some instances these movies are a profiteering scheme where remuneration comes from children's pennies," he added. "I understand that the collection of money for such a purpose is prohibited by a rule of the school board."

The Regal theatre opened last Saturday to the accompaniment of a great deal of newspaper publicity and advertising. This new 3,000 seat Lubliner and Trinz theatre is situated at 47th and South Park boulevard. It's opening creates a new center of interest in Chicago's cosmopolitan neighborhoods.

* * *

The Fox exchange is displaying two huge pictures these days, one of Dolores Del Rio and the other of Victor McLaglen. The lobby photos must be eight feet and, gosh, they'll almost knock your eyes out. It's fun to drop in there and look over the pictures.

Newsreel as Agency for World Peace Is Cited in Public's Stand on Film

The newsreel as an agency for world peace is emphasized by a writer who signs himself as "E. P. G." in the Chicago Tribune. He says:

"I attended a theatre on the south side of Chicago at which a newsreel was shown portraying both the exploits of our national hero, Lindy, as he was being entertained in the small province of Guatemala and the embarking of a large number of marines for service in the country of Nicaragua in an effort to quell the uprising of Gen. Sandino.

"The thing that struck me was the round of applause that Lindy received in marked contrast with the utter stillness when the pictures of the marines were shown. To me this was a silent protest against our government's attitude in handling the Nicaraguan situation."

LET US MAKE YOUR SPECIAL TRAILERS

Send us your next order of Special Trailers—and let us show you what speed and careful attention your order will get. All Trailers shipped same day received.

OUR COPY WRITING DEPARTMENT WILL WRITE YOUR TRAILER COPY ABSOLUTELY FREE—NO OBLIGATION

FILMACK Co. 730 S. WABASH AVE. CHICAGO, ILL.

For your Protection

To insure exhibitors the highest possible screen quality, Eastman Positive Film is made identifiable. The words "Eastman Kodak" are stencilled in black letters at short intervals in the transparent film margin.

Specify prints on Eastman Film—look for the identifying words in the margin—and get the film that always carries quality through to the screen.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Columbia Delivers the Goods — — Every Time!

WILLIAM BRANDT, Brandt's Theatre Enterprises, Brooklyn, N. Y.—Entire circuit showing Columbia pictures 100 per cent. Excellent productions and box-office attractions. I commend them to every theatre-owner. Regret we haven't more theatres to sign up for Columbia pictures.

WILL H. BRENNER, Cozy Theatre, Winchester, Ind.—Satisfactory from box-office and entertainment standpoint. Holder of a Columbia contract is sitting on top of the world.

N. L. NETZER, American Legion Theatre, Lena, Wis.—Columbia Pictures are satisfying, oh boy! Can be bought at such a fine price, one can make money.

AUBREY SWEARINGEN, Crescent Theatre, Woodville, Tex.—Best pictures of their kind on the market. Please my patrons and build up my business. What more can I say?

HOMER P. MORLEY, Princess Theatre, Buchanan, Mich.—Packed with genuine first-class entertainment. Have given wonderful satisfaction.

S. H. RICH, Rich Theatre, Montpelier, Idaho.—Patrons tell me how good they are, and that's enough for me.

E. A. LAKE, Keith-Albee Hippodrome Theatre, Baltimore, Md.—Each release better than the preceding one. A big variety. Consider my contract from Columbia the foundation of my bookings this year.

DICK STEADMAN, Ashland Theatre, Kansas City, Mo.—Great! Can't go wrong on Columbias.

L. WAYNE JONES, Arcadia Theatre, Vandergrift, Pa.—Entirely satisfactory.

N. JOHNSON, Scenic Theatre, Miller, S. D.—Real pictures for any audience.

G. CAREY, Strand Theatre, Paris, Ark.—Better than many of the so-called specials sold by the loud-talking boys.

CHAS. F. KEAR, Opera House, Minersville, Pa.—Very highest type. Only fault is that they are not being released fast enough to meet my requirements.

CROCKETT BROWN, Grand Theatre, Nashwauk, Minn.—Recommend them to any of the boys who have not played them. You will make no mistake.

X. W. GOODELL, Pastime Theatre, Ottawa, Kan.—Will draw business in any locality.

EARL SOMERVILLE, Opera House, Raymond, Minn.—Never had a poor one from Columbia yet.

Another
Money-Maker~
Estelle Taylor
in
"Lady
Raffle"



COLUMBIA PICTURES —
Give you greatest possible returns
on your film rental investment



IN TWO SECTIONS

SECTION ONE

EXHIBITORS

HERALD

and MOVING PICTURE

WORLD

PERIODICAL
FILE
18
CROSS

NATIONALLY KNOWN!

John GILBERT and Greta GARBO
An Edmund Coudling Production
Anna Karenina
Lyof N. Tolstoi
in **LOVE**
Metro-Goldwyn-Mayer PICTURES

BEN HUR
General LEW WALLACE - Directed by FRED NIBLO
Betty...
Francis X. Robinson
Metro-Goldwyn-Mayer PICTURES

Lillian Gish
THE ENEMY
RALPH FORBES
FRED NIBLO
A Metro-Goldwyn-Mayer Picture.

The BIG PARADE
KING VIDOR'S PICTORIZATION OF
LAURENCE STALLINGS' GREAT STORY
Starring JOHN GILBERT
With RENEE ADORE
A Metro-Goldwyn-Mayer Production

Ramon NOVARRO
Torma
STUDENT PRINCE
The General
Am Ernst
VAN MERSHOLT
OLD HEIDELBERG

Smart styles - beautiful colors
Goodrich ZIPPERS
The more you try other brands - the better you'll like Camels

GULF NO-NOX
stops knocks
The Original Orange-Oil

THE MOST FAMOUS BILLBOARDS IN THE COUNTRY!

There is no substitute for Circulation!

OLD timers in the field will remember when the motion picture trade papers spoke of circulations in excess of 20,000,—spoke is putting it mildly as they really shouted about it.

Motography, which in pioneer days was the leading paper in the west, printed one very indignant announcement that the claims of the eastern papers of 22,000 circulations were absurd—adding that Motography had the largest circulation in the field and its total was only 18,000.

Statisticians of these early papers ran wild. They issued surveys of their “circulation” showing remarkable coverage numerically and from the standpoint of buying ability.

It all seems laughable now. That was before the Audit Bureau of Circulations entered the field and none of the papers were compelled to submit their claims to a thorough audit conducted by an impartial organization.

It all seems laughable now—and yet, in the entire motion picture trade *today* there is only one business publication member of the Audit Bureau of Circulations—only one business publication which has its circulation claims checked up on—only one business publication that makes an accounting for the advertising dollars it receives. That publication is—

EXHIBITORS HERALD AND MOVING PICTURE WORLD

EXHIBITORS
HERALD
and MOVING PICTURE
WORLD

*Is the only Audit
Bureau of Circulations
paper in the motion
picture field*

There is no substitute for Circulation!

the world is
aviation mad-

all the world
loves a lover-



SO

Paramount's sensational air drama

“LEGION OF
THE CONDEMNED”

is sure-fire!

the band of men whose
sweetheart was death!



The appeal of "Beau Geste" and "Wings" combined in one daring drama of the air! Mystery-melodrama of a squadron of flyers who court death to land spies behind enemy lines. Produced by William Wellman, written by John Monk Saunders, the director and author of "Wings." With the screen's new lovers, GARY COOPER and FAY WRAY.

**"LEGION
OF THE
CONDEMNED"**

William Wellman Production, by John Monk Saunders.
With Gary Cooper, Fay Wray, Lane Chandler.

**10 GREAT PARAMOUNT
SPECIALS FOR 1928**

"LEGION OF THE CONDEMNED"
HAROLD LLOYD in "SPEEDY" *
"GENTLEMEN PREFER BLONDES"
"BEAU SABREUR" "OLD IRONSIDES"
"THE LAST COMMAND" (Jannings)
"TILLIE'S PUNCTURED ROMANCE"
"BEHIND THE GERMAN LINES"
"STREET OF SIN" (Jannings)
"KIT CARSON" (Fred Thomson)

* Prod. by Harold Lloyd Corp. Par. Release.

My Heart Stood Still!

(No. 571—Straight from the Shoulder Talk by Carl Laemmle,
President of the Universal Pictures Corporation.)

WHEN MARY ROBERTS RINEHART LIKES A PICTURE WHICH HAS been screened from one of her famous stories — well, it has to be a genuine, blown-in-the bottle, copper-riveted knockout.

SHE IS A BITTER CRITIC WHEN SHE DOESN'T LIKE ANYTHING.

I KNOW FROM EXPERIENCE!

I'VE NEVER FORGOTTEN AND I NEVER SHALL FORGET A LETTER SHE wrote to the Universal organization several years ago when she didn't like what we had done to one of her books in screening it.

GENTLEMEN, WHEN 'I TELL YOU THAT HER LETTER SIZZLED, I mean sizzled. It was passed all around among the home office staff with speed because it was too hot for any one man to hold very long.

MRS. RINEHART KNOWS HER WORDS AND HER ENGLISH. SHE CAN give words a keen and incisive meaning that they never possessed before. She can make them do ground and lofty tumbling. She can sharpen them to a razor's edge. She can make them club you into a coma. She can put you to shame with them and make you yearn for a dark, quiet hole in the ground where you can hide away and shiver in terrific privacy.

SO, I SAY, I'LL NEVER FORGET THE TIME SHE WROTE A LETTER which turned the Universal inside out and upside down. My heart stood still. My ears still burn.

AND NOW SHE HAS WRITTEN QUITE A DIFFERENT MESSAGE. I SHALL always treasure it as an antidote to the poisonous one of years ago. I'll never let you read the sizzling letter, but I want you to read the following telegram, which refers to our dandy Laura LaPlante picture, "Finders Keepers" of which Mrs. Rinehart was the author:

Carl Laemmle, President,
Universal Pictures,
Universal City, Calif.

4:30, JAN 26, 1928

Have just seen "Finders Keepers" and feel it is excellent piece of work. Fine casting and direction, Miss LaPlante gives splendid performance, has given me one of the heartiest laughs I have ever had. Feel that she develops in this picture a type of subtle comedy which will endear her to even larger audiences. Please thank her for me for her splendid work. Also my congratulations to Mr. Ruggles. Kindest regards.

MARY ROBERTS RINEHART

NATURALLY, THE PICTURE IS ALL THAT MRS. RINEHART SAYS, AND so is Laura LaPlante. Naturally, you should give plenty of advertising to the fact that this LaPlante picture is from the popular pen of Mrs. Mary Roberts Rinehart.

THEN, JUST AS NATURALLY AS NIGHT FOLLOWS DAY, IT FOLLOWS that you'll do a corking good business.

DID YOU EVER, IN ALL YOUR LIFE, SEE ANY COMPANY IN THE BUSINESS produce such an unbroken line of amazingly good pictures as this here now Universal Company.

KINOGRAMS IN THE LEAD

For the third consecutive time, Arthur James' review of news reels for ten issues shows Kinograms far ahead of the field—with seven firsts out of ten.

MOTION PICTURES TODAY

February 4, 1928

THE NEWS REEL SCORE FOR TEN RELEASES—No. 3

The third ten weeks newsreel appraisal shows Kinograms in the lead with seven firsts out of ten (one of these being a tie with Pathe, Paramount and Fox). Kinograms also had 1 second and 2 thirds—and the distinction of always being "in the money." Fox was seven times in the money and stands second in the count for ten issues with 3 firsts, 3 seconds and 1 third. Pathe was seven times either first, place or show with 3 firsts, 2 seconds and 2 thirds.

The box score for the ten issues, beginning December 10, ends with the issue of January 14. The fourth ten weeks began with the issue of January 21st.

The keen interest in the competition among the six newsreels continues to be shown among exhibitors throughout the industry and as before, the analyses are serving as aids to managers who are anxious to serve their patrons with the best handled and most alive news material. The ten weeks are as follows:

1 Kino-grams Fox Pathe	2 Pathe Kino-grams Para-mount	3 Kino-grams, Pathe (tied) Fox M-G-M	4 Kino-grams Pathe Fox	5 Fox Para-mount Kino-grams	6 Fox, Kino-grams, Pathe Para-mount, (tied) M-G-M, Inter-national (tied)	7 Kino-grams Pathe M-G-M	8 Kino-grams Fox Pathe	9 Fox Para-mount Kino-grams	10 Kino-grams M-G-M Inter-national
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THE WEEK IN REVIEW

The business hasn't had such a bit of the kick provided by Will H. Hays' hundred theatres in...



EDUCATIONAL FILM EXCHANGES, Inc., E. W. Hammons, President

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President.

The most elaborately beautiful picture ever made in natural colors

E. W. Hammons
PRESENTS

Hope Hampton in "LOVE'S SPRINGTIME"



An appealing love story of Romantic France, gorgeously costumed and photographed in the famous gardens of Versailles, with Miss Hampton in the finest work of her career.

Directed by LÉONCE PERRETT

A
NATURAL COLOR
PRODUCTION



Photographed in
TECHNICOLOR

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. Hammons, President*
Executive Offices: 1501 Broadway, New York, N. Y.

Member Motion Picture Producers and Distributors of America, Inc., *Will H. Hays, President*

Better Theatres

Appears this week as Section Two of

EXHIBITORS
HERALD
and MOVING PICTURE
WORLD

As a section of Exhibitors Herald, it won general acclaim as the most interesting, constructive and widely read publication devoted to the building, equipping, decoration and operation of theatres in the industry. With the addition of F. H. Richardson, eminent authority on projection, and other writers for Moving Picture World, it becomes still a greater force.

Some of the Features This Issue

"The Motion Picture Theatre and Motion Picture Theatre Architecture" by Thomas E. Tallmadge—one of the most astounding articles from the pen of an architect ever written. You may or may not agree with him—but the entire industry will talk about him.

"Protecting the Money in Your Theatre"—Showing how it is possible for you to save on your insurance rates.

"The House that Courage and Better Theatres Built"—An interesting and informative story of how a reader of Better Theatres realized his ambition to build a modern playhouse in a small town.

"How to Make Your Organ Pay for Itself"—An editorial which may show the small town theatre owner how he can afford a pipe organ.

These are but a few of the interesting stories contained in 64 pages, profusely illustrated.

Read Section Two!

Paramount first again!

PHOTOPLAY—1927 Medal of Honor for most consistent pictures of year to **PARAMOUNT!**

N. Y. TIMES—Best 1927 pictures, 6 out of 10 **PARAMOUNT!**



PHOTOPLAY—Best Picture of Year Medal to **"BEAU GESTE"**

"BEAU GESTE"
 first!
 4 out of 10
 including
 "CHANG"
 "UNDERWORLD"
 "WAY OF ALL FLESH"
PARAMOUNT!

N. E. A. Syndicate—8 out of 14 best pictures of 1927—**PARAMOUNT!**

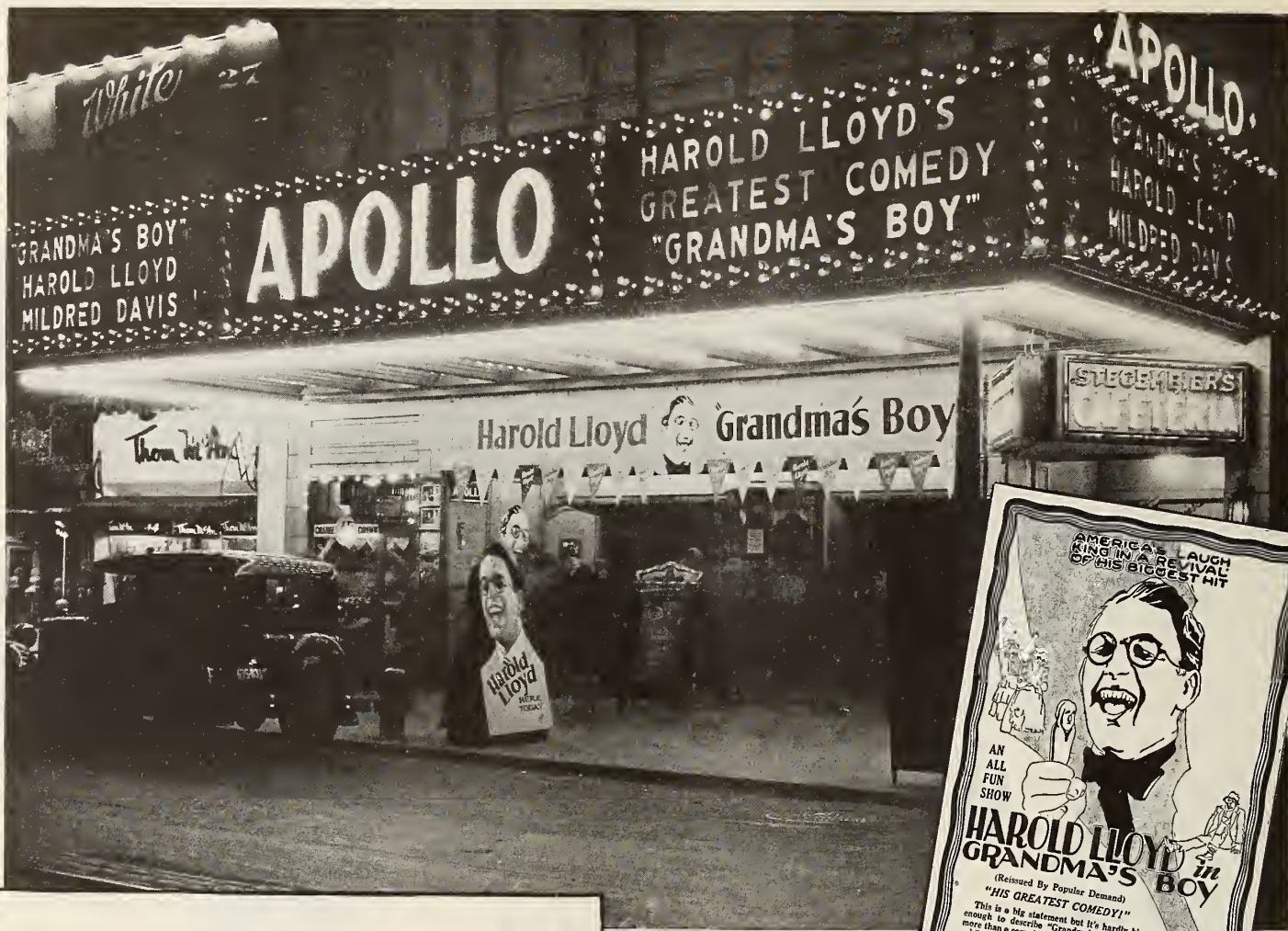
Variety's Annual Survey—**PARAMOUNT** first! Lloyd leads stars.

N. Y. Herald-Tribune—Best Pictures of 1927—6 out of 10 **PARAMOUNT!**

AND **PARAMOUNT** already has the 1928

championship clinched! Harold Lloyd in "Speedy", (Lloyd Pro. Paramount Release), Jannings in "Last Command" and "Street of Sin", "Legion of the Condemned", "Beau Sabreur", "Old Ironsides", "Gentlemen Prefer Blondes", "Tillie's Punctured Romance"—only the start of the 1928 winners—all from

motion picture headquarters!



JAS D KENNEDY
INDIANAPOLIS

January 24, 1928.

Mr. R. S. Shrader,
Branch Manager,
Pathe Exchange,
Indianapolis, Indiana.

Dear Mr. Shrader:

It gives me great pleasure to state that Harold Lloyd in GRANDMA'S BOY, re-issue, is making a distinct hit at the Apollo Theatre this week.

While this was expected, still it is rather remarkable in the face of the severe competition we have this week, ie; Mae Murray in person at the Indiana and SEVENTH HEAVEN at the Circle.

It is rather an exception for us to run a re-lease of any kind, no matter how good it is but those in your company who have been responsible in reviving this Lloyd classic should be complimented as they surely made no mistake.

The box-office returns compare favorably with any big feature which we have run at the Apollo.

With best wishes, I remain,

Yours very truly,

Jas. D. Kennedy, Mgr.,
APOLLO THEATRE

JDK/C

HAROLD LLOYD in GRANDMA'S BOY

(reissue by public demand)

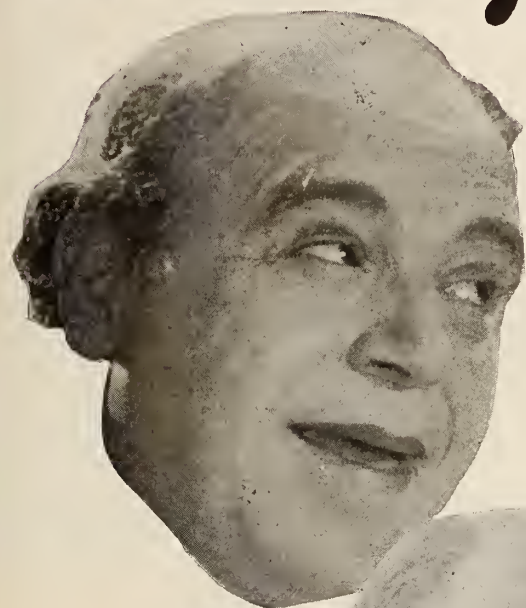
“proves distinct hit
in face of severe
competition -first
run Indianapolis-”

James D. Kennedy, Mgr.
Apollo Theatre, Indianapolis, Ind.

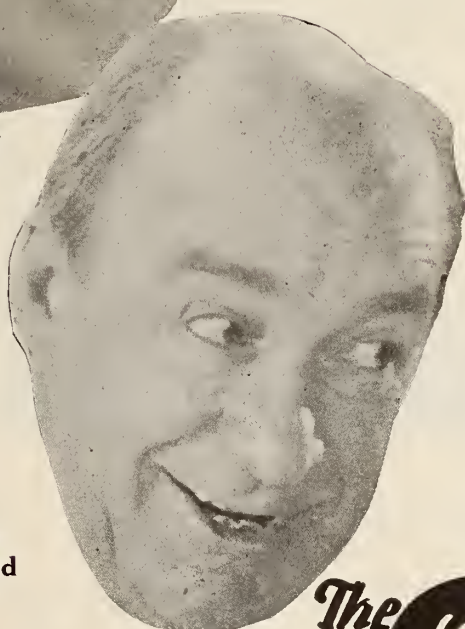


Pathe

We told you it would be a *Clean-Up!*



George
Sidney



J. Farrel
MacDonald

and here is the proof—

"THE COHENS AND KELLYS IN PARIS" is galloping through the country, rolling up tremendous grosses—playing to overflow business—more than \$33,000.00 for the week at Skouras' Ambassador, St. Louis—more than \$24,000.00 at the Granada, San Francisco—nearly \$10,000.00 at the Capitol, Atlanta—couldn't accommodate the crowds at Cameo, Pittsburgh—packed them in at Loew's State, Los Angeles—S. R. O. at Cort Theatre, Wheeling, W. Va.—a RIOT at the Plaza, Northampton, Mass.—etc., etc. EVERYWHERE . . . growing BIGGER and BIGGER with every showing. NOTHING CAN STOP IT FROM GETTING THE DOUGH!

Variety says:

"The Cohens and Kellys in Paris will be a clean-up!"

starring

GEORGE SIDNEY and
J. FARREL MACDONALD
with VERA GORDON
Kate Price and Gertrude Astor

A William Beaudine Production
adaptation and continuity by Al Cohn
—story supervision by Joseph Poland

The Cohens and Kellys in Paris

IT'S A UNIVERSAL LONG RUN SPECIAL

A Super
Production
From
France

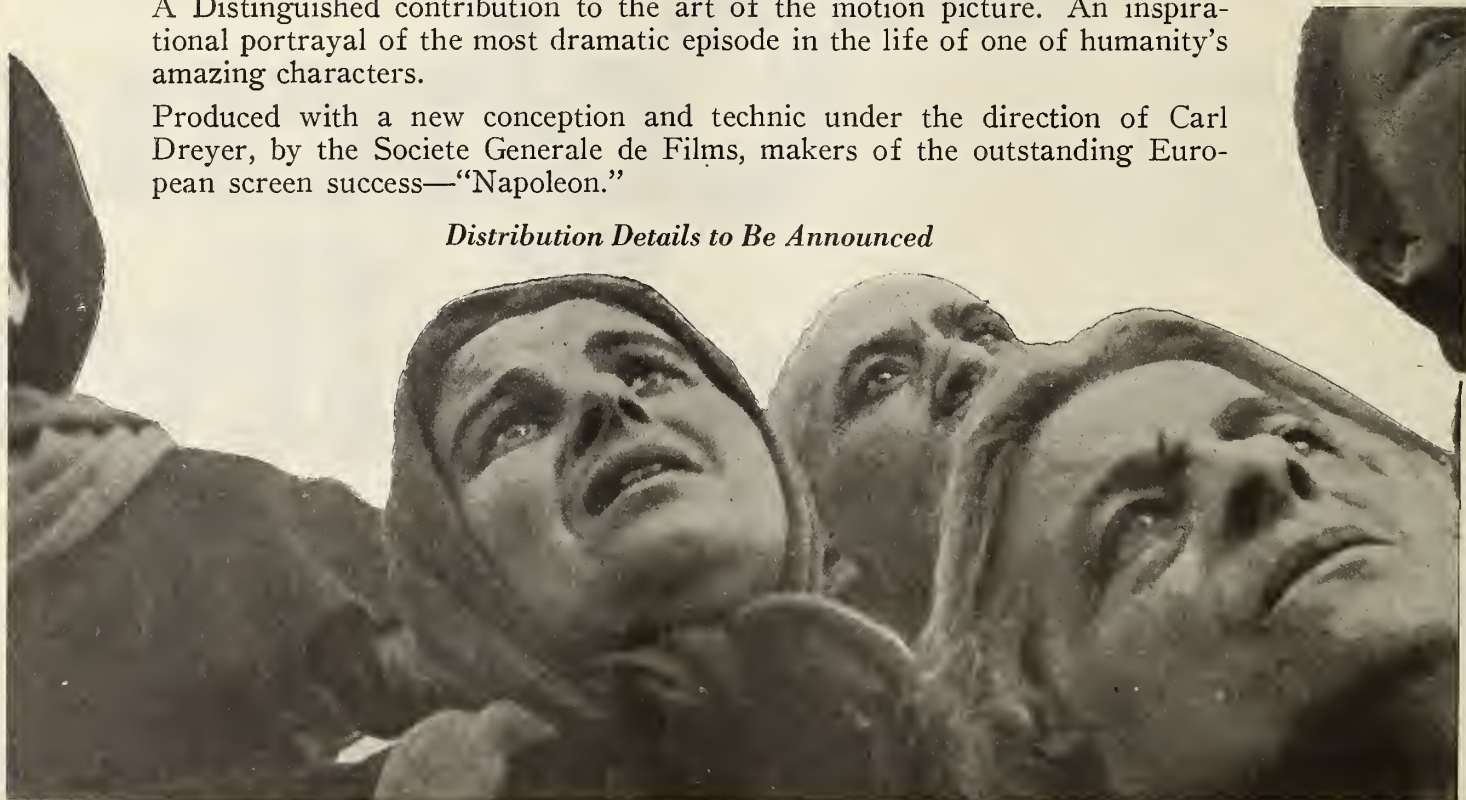


The PASSION of JOAN of ARC

A Distinguished contribution to the art of the motion picture. An inspirational portrayal of the most dramatic episode in the life of one of humanity's amazing characters.

Produced with a new conception and technic under the direction of Carl Dreyer, by the Societe Generale de Films, makers of the outstanding European screen success—"Napoleon."

Distribution Details to Be Announced

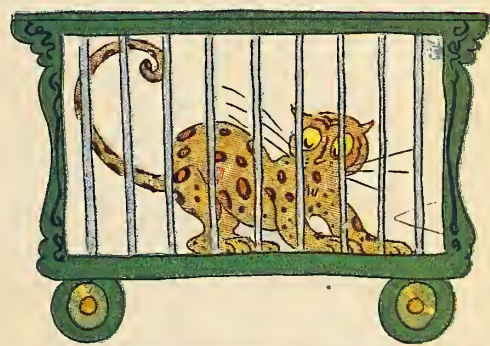




“P. T. BARNUM WAS A SCHLEMIEHL”

What did he do? He tricked the public in. He talked about cherry-colored cats, and they were nothing but—cats. When he wanted to get 'em out he used as a chaser his “This Way to the Egress” Sign. The poor saps didn't know Egress wasn't an animal but an exit. It's true

you can fool some of the people some of the time — but Barnum's theory of fooling the public doesn't work in the movies — which play to most of the people most of the time.



THAT'S WHY—

The picture's the thing.

**SHOWMANSHIP IS NOTHING
MORE THAN TELLING THE
PUBLIC SOMETHING IS GOOD
THAT IS GOOD.**

Frame it and set it on your
desk. It's a good motto.



**“THAT’S WHY I PLAY
METRO - GOLDWYN -
MAYER. THEY MAKE
ME AN HONEST
SHOWMAN”**

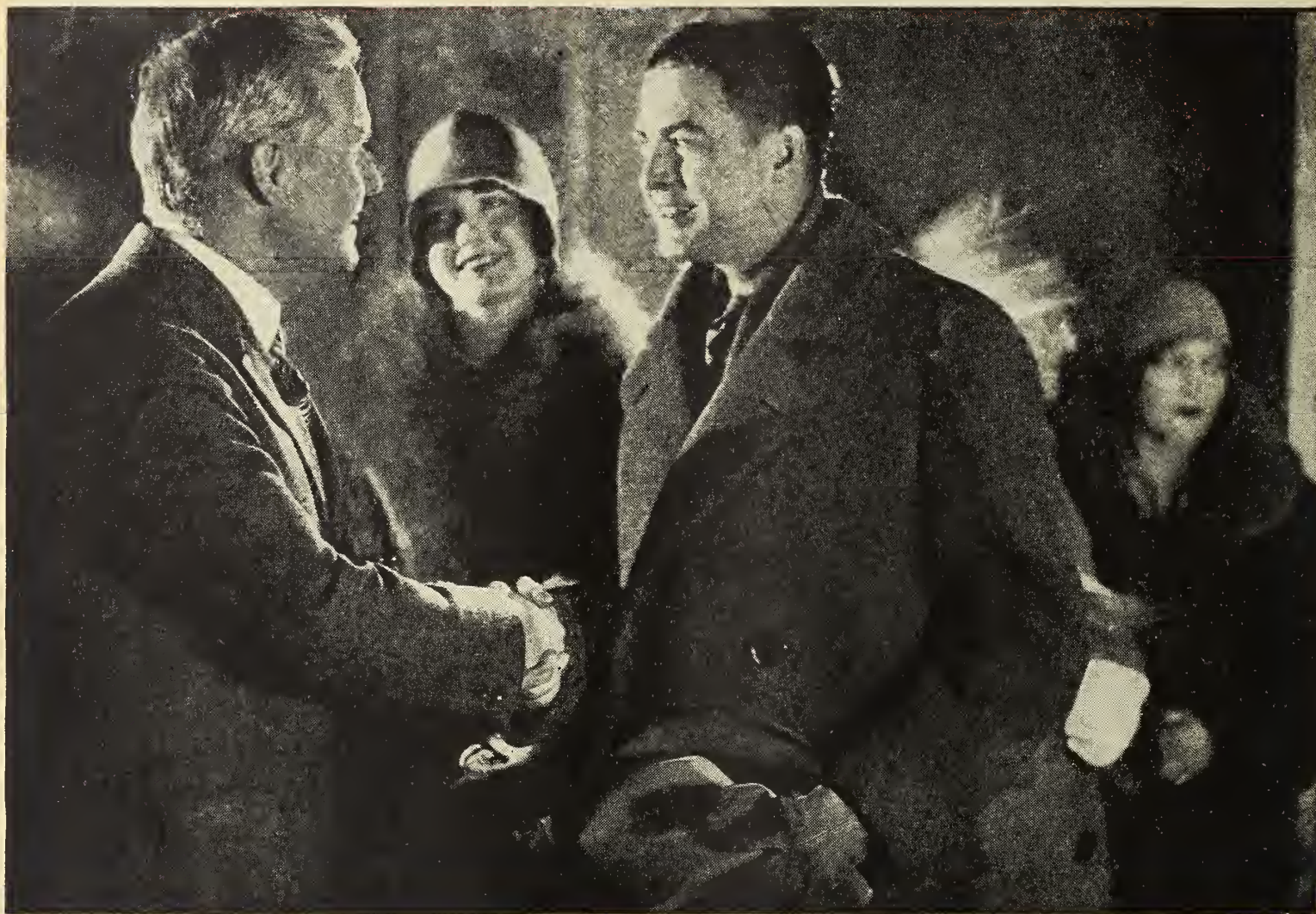
There's a man who talks
the truth — no hooey!



“YES SIR—THAT’S MY BABY”

In one season M-G-M releases more big pictures than you normally get in five years—**AGAIN THAT’S WHY**

EXHIBITORS WHO ARE SHOWMEN GET THE CONGRATS OF THEIR PATRONS—



HERE'S WHAT METRO-GOLDWYN-MAYER MEANS TO YOU AND YOUR PUBLIC—

IMAGINE showing in one season at your theatre five of the biggest motion pictures ever made: "BEN-HUR," "THE BIG PARADE," "LOVE," "THE STUDENT PRINCE in Old Heidelberg" and "THE ENEMY." Any exhibitor who can put such a line-up of Big Ones into his house in one season is unquestionably the most important theatre man in the whole town.

THE public soon realizes where the really outstanding pictures play. They watch for the magic name, Metro-Goldwyn-Mayer. It has come to mean the top-rank of all picture offerings, featuring the bright stars of public favor. Week after week your dependable source of picture supply comes through with the gay, up-to-the-minute successful entertainment. Hello box-office! Here comes METRO-GOLDWYN-MAYER!

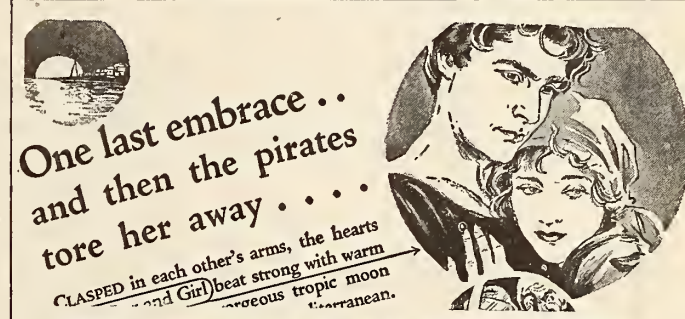


Have success written all over you. **PLAY**

M-G-M 

how Mr. Reed of Providence broke a 12-year box-office record with "OLD IRONSIDES"

¶ *He told the world!* ¶ Mr. Reed knew "Old Ironsides," properly handled, was a big hit at popular prices. Four stars—George Bancroft, Wallace Beery, Charles Farrell, Esther Ralston. ¶ Mr. Reed got behind "Old Ironsides." He ran the biggest advertising campaign in the history of his theatre. Large space, lots of it, unusual ads. ¶ As a result, Mr. Reed wrote this telegram:



Form 1229 A

Charge to the account of _____ \$ _____

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	CABLE LETTER
NIGHT LETTER	WEEK END LETTER

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVEN, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

PROVIDENCE, R. I., Jan. 28, 1928.

SIDNEY R. KENT
PARAMOUNT FAMOUS LASKY CORP.
NEW YORK CITY

SMASHED ALL RECORDS FOR TWELVE YEARS WE HAVE BEEN IN BUSINESS WITH OLD IRONSIDES STOP S. R. O. SIGN OUT AT EVERY PERFORMANCE STOP PATRONS WELL PLEASED

STRAND THEATRE
EDWARD L. REED MGR.

SAMPLES OF PROVIDENCE NEWSPAPER ADS

PARAMOUNT

motion



picture headquarters

ADVERTISING *is* NEWS!

ADVERTISEMENTS contain information as vital to the motion picture theatre owner as that contained in the news columns.

Exhibitors Herald and Moving Picture World, which prints more advertising than any other two business papers in the motion picture field, is a treasure house of information. Thousands in the motion picture field find it an invaluable aid to wise buying.

In a business field, regardless of the effort of its editorial force, the business paper, which does not print all of the important advertising, is not giving its readers the service they must have.

Readers in the motion picture industry are indeed fortunate that the greatest volume of advertising appears in the magazine which leads editorially as well.

*Complete Service
for the reader*

*Complete Coverage
for the advertiser*



What this industry needs today is more comedies like **HARRY LANGDON** in "The Chaser"—(Lots of gorgeous girl-interest in it!)



Buy tested product—

"Previewed Harry Langdon's 'The Chaser' Wednesday and clocked two hundred sixty seven roars. Put it on cold without even preview sign in front of theatre so it was a regular picture audience that viewed it. Its a natural laugh getter and enjoyed by all."

B. E. LOPER, Jr., *Manager, Gateway Theatre, Glendale*

"Previewed 'The Chaser' last night. Impossible to clock the laughs, as it was one continuous roar from start to finish. Harry Langdon better than ever. As the real gloom dispeller Langdon is surely the chaser!"

TOM F. McDONALD, *Wilshire Theatre, Los Angeles*

Produced by the Harry Langdon Corporation

A First National Picture

Member of Motion Picture Producers and Distributors of America Inc.~Will H. Hays President

STOP
 being so
 doggone
SATISFIED
 with
yourself!

SUPPOSE you *are* pulling down a nice average weekly profit

Suppose you *haven't* been in the "red" more than one or two weeks in the past 6 months. . . .

WHAT OF IT?!

Do you think for one minute that that means you're a successful showman?

Do you imagine for a split second that you're getting half what you should get out of your theatre?



WHY, man alive!—All around you are exhibitors with houses not a seat larger than yours who think they've had a bad week if they

don't take **TWICE** the weekly net you're satisfied with!

Exhibitors breaking house records, day records, week records—time after time.

Kumler of Toledo—breaking a record one week with "**VALLEY OF THE GIANTS**"—then breaking two more two weeks later with "**THE PATENT LEATHER KID**"

Epstein of San Antonio. He set a new high mark Christmas week with **COLLEEN MOORE** in "**HER WILD OAT**"—then topped **THAT** with "**THE PATENT LEATHER KID**"



And look at the **Sigma's "NOOSE"** record in Lima, O.; the **Rivoli, Portland's "HELEN OF TROY"** record; the **State's "NOOSE"** record in New Orleans. Just to mention a few.

They are the boys who have realized the amazing strength of **FIRST NATIONAL'S** 1928 Product, and are playing it to the limit.

They are the boys who are making the really Big Money in the exhibition game today.

They are the boys who have a *right* to be satisfied!

IF YOU aren't one of them, it's time you took a brace. . . . Get over that "Good Enough" feeling. . . . It's not just a habit—it's a disease!



Snap out of it!

There's a new Standard of Profit in this game today. Smart showmen aren't thinking in terms of carfare any more.

You owe it to yourself—your family—your future to

START
Breaking
Records
 with
FIRST
NATIONAL
PICTURES
Everyone else is!



The
Independent
Film Trade
Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home
Office:
407 So. Dearborn St.
Chicago

IN THIS ISSUE—

Kennedy becomes associated with Pathe Exchange, Inc., according to Blair & Company, interested bankers, in purely advisory arrangement; No merger or absorption is contemplated, officials of both companies say; Association is declared due to close friendship and mutual admiration between J. J. Murdock, of Pathe organization, and president of F B O; Kennedy will devote his attention to Pathe affairs as long as needed in situation now existing, says Blair & Company.

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Kentucky exhibitors face 10 per cent seat tax as politicians pick theatres to buy "free" text books.
Fourth bill hits at block booking; Solon calls Brookhart bill dangerous, N. L. Royster of North Carolina, warns.
Organ beats orchestra at B. O.; More instruments provided at lower cost, says James Balmer, of Grand, Pittsburgh.
Cooperation will solve world film issues, declares French producer—German theatre tax called bar to growth.

ADVERTISEMENTS

FILM AND EQUIPMENT—Metro-Goldwyn-Mayer, Paramount, Universal, Educational, Pathe, Societe Generale de Films, First National, Sentry Safety, Eastman Kodak, Filmack, National Program & Printing Company, Frances Lee, Maria Corda, Plaza Hotel, Mark Sandrich, Jules White, Alfred Cohn, Rufus McCosh, National Screen Service, Automatic Ticket Register.

PRESENTATION ACTS—Lou Kosloff, Edward K. House, Ulderica Marcelli, Verne Buck, Baby Dot Johnson, Don Pedro Espinosa, McNeil Smith, Maxwell and Lee, Bob Billings, Bill Bennett, Harold Daniels, Milton Slosser, Ed. Meikel, Dave Gould, Ransley Studios, Brooks Costumes, Jerome H. Remick & Co., Ray Turner, Heller and Riley, Chief Eagle Feather.

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RAY MURRAY, Manager
DOUGLAS HODGES, Advertising Manager

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AND
ADVERTISING
OFFICES

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JAMES BEECROFT, Manager
JOHN S. SPARGO, New York News Editor

LONDON
THE BIOSCOPE
(J. Cabourn, Editor)
Faraday House
8-10 Charing Cross Rd., W. C. 2

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Martin J. Quigley, Publisher & Editor

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Other Publications: THE CHICAGOAN and POLO, class journals; and the following motion picture trade publications published as supplements to EXHIBITORS HERALD and MOVING PICTURE WORLD: BETTER THEATRES, every fourth week, and THE BOX OFFICE RECORD & EQUIPMENT INDEX, semi-annual.

WHOLE VOL. 90, No. 7 (VOL. 32, No. 10) FEBRUARY 18, 1928

Better Pictures

THE quality of the industry's product will always remain the question of greatest importance and greatest influence upon the course of the business.

During the past year much of the thought and efforts of the best minds in the business have been permitted to stray from the all-important question of product, and the unfortunate situation is now at hand in which it must be admitted that the average quality of picture entertainment now being offered is certainly not what it should be. It is true that the art of the cinema is not failing, but it is also true that there are fewer good pictures and more poor pictures being offered to the public. Year by year the better class of pictures have been becoming better, but out of the several hundred pictures that are offered yearly to the theatres of the country the predominant number are pictures that are grossly lacking in the essentials of good, sound entertainment for the American public.

A few good specials cannot make a profitable season for either the exhibitors or the producers.

A great many theories may be called up to explain the unsatisfactory product situation that now exists. We shall not attempt to cite any particular theory, nor any group of theories, as being responsible, but a review of some of the principal ones affords interesting material for consideration.

Apprehension has long been felt on the point of just what would be the influence of too-finely drawn administration and management upon the quality of pictures. As everyone knows the economic conditions existing during the past few years have imposed upon producers the necessity of drawing tightly the reins of management over every feature of production. If this had not been done a financial disaster would doubtlessly have taken place. But, it may now be properly questioned, have not too much business management and too much standardization been introduced at the cost of the sacrifice of the type of creative effort and enthusiasm which is essential in the making of good motion pictures?

The evolution of the picture business has virtually eliminated the independent producer. This, necessarily, has been a harmful influence upon the quality of the product. It is hardly necessary to introduce proof in support of the

theory that with the channels of distribution open to the whole world a healthy stimulus to product effort is effected by means of independent production.

As a matter of fact, the standard of the motion picture of recent years is entirely due to the enterprise and initiative of individuals and organizations which entered the business as independents competing against the smug complacency of the General Film Company. The General Film Company was beaten not so much by the law, nor by the commercial competition to which it was subjected, as by its failure to improve, expand and develop its product.

This fact should remain for a long time as a loud-speaking lesson in the record of the motion picture business.

Everyone familiar with developments during the past two or three years knows that the question of quality product has been subordinated to other matters in the thoughts and activities of many of the principal figures in the industry. The desire for booking power and theatre supremacy has held sway. A strenuous contest for theatrical strength has been waged and it is a fair observation to state that in several cases while great effort was being spent on getting theatres little effort has been devoted to insuring that once the theatres have been gotten there would be something worth while to put in them.

There always have been and always will be "great questions" and "great problems" affecting the industry and occupying the thought of leaders of the business. The problem of quality product is an old one and its lack of freshness may cause it to be forgotten about while other—and really lesser—matters are occupying the limelight.

But just where this leads to should be plain to everyone. Without an adequate supply of good pictures the industry cannot exist.

And if one wants to convince himself of the necessity of action on this question of quality product, he need only inspect the average type of pictures that are falling to the lot of the exhibitor conducting a daily change policy.

* * *

THERE is, of course, the distinct commercial side of the industry. Standardization and *efficiency* are here not only to be welcomed but must be striven after by every possible means. But standardization and an excess of efficiency may very plainly lead to highly objectionable results as far as the distinctly creative side of motion pictures is concerned.

The featured director has practically passed out. Under the system that has been in vogue in many of the studios the director—regardless of who he may be or what he has done—is now held subject to a "supervisor" or a supervising council. This system may, as is claimed for it, prevent a director from running far afield. It may prevent stark failure and it may also insure the maintenance of at least a mediocre standard. But a mediocre standard is just what the motion picture does not want. It is better to have an occasional great failure—if this is to be the result of maintaining the freedom of individual thought and action necessary to produce great successes.

The "star system," once held to be the cause of many of the ills of the business, also has been virtually eliminated. But what improvement has been effected? The star system has practically gone and so have many of the star attractions, and the gaps left by the passing from popularity of some of the older stars have not been filled.

Although the motion picture obviously represents a business of personalities, there are many reasons for saying that personalities, who can and must contribute so much to pictures, have been so much pressed down in the mould of standardization and "efficiency" that their potential attraction value has been materially lessened.

Here, then, is the question of quality product. An answer to this question is eagerly awaited from those upon whom the industry is depending in connection with this matter of predominant importance.

Kennedy Becomes Associated With Pathe; Merger Is Denied

Civic Clubs Attack Plan for Mayor as Chicago Censor Boss

Fifty Chicago clubwomen and civic leaders protested at a hearing Monday against Mayor W. H. Thompson's plan to obtain direct control of the city's censor board.

A letter signed by 70 organizations' joint committee on motion pictures and presented by Mrs. Edward L. Murphy, chairman, charged that the ordinance would "nullify all censorship" and "simply open the way for the appointment of a person to work for the film interests." A commission of three members was proposed as an alternate plan.

Hope for Tax Reduction in This Session Dwindles When Democrats Balk

(By Washington Bureau of Exhibitors Herald and Moving Picture World)

WASHINGTON, Feb. 14.—With treasury officials and Republican leaders in Congress expressing great anxiety over the revenues to be derived on last year's income and business, prospects for tax reduction at the present session are believed to be dwindling fast.

Democratic leaders have threatened to attach tariff riders to the bill when it comes up on the floor of the Senate and also to abolish affiliated returns, and assert they can make both stick. The bill is being held in the Senate finance committee until after last year's returns are filed on March 15, but it is being predicted there will be no tax reduction this year.

Evangelistic Party Works Against Sunday Shows

(Special to Exhibitors Herald and Moving Picture World)

TEMPLE, TEX., Feb. 14.—Persons objecting to Sunday motion pictures are making a canvass of the city seeking signatures for a petition to be presented to the Dent Theatres Corporation of Dallas, and to County Attorney Henry Taylor. Many signatures have been secured at the meetings now being held by the Starnes-Walker evangelistic party and the canvass was carried to the business district today. One of the workers declared that the purpose was partly to arouse sentiment against the Sunday shows.

Hays Ready to Testify in Teapot Dome Inquiry

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 14.—Will H. Hays, informed that the congressional committee investigating the Teapot Dome oil lease may invite him to testify at Washington, wired Washington Saturday that he will be "very glad to do this if the committee so desires." Hays was chairman of the Republican national committee during the Harding campaign in 1920.

Electrician Killed at Fox Lot

HOLLYWOOD.—Thomas Rafferty, 35-year-old electrician, was instantly killed at the Fox lot last week, when he fell 50 feet from a set.

Arrangement Is Purely Advisory, Say Officials Declared Result of Close Friendship and Mutual Admiration Between Murdock and F B O President

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—Joseph P. Kennedy, president of F B O Pictures Corporation, has become associated with Pathe Exchange, Inc., according to Blair & Company, interested bankers.

No Merger Planned, Say Officials

This does not mean a merger, however, according to officials of both companies, who declare that Pathe and F B O have not combined, nor is any absorption or consolidation contemplated.

The association of Mr. Kennedy with Pathe is explained as a purely advisory arrangement brought about as the result of close friendship and mutual admiration between the president of F B O and J. J. Murdock, head of the Pathe organization.

Mr. Kennedy will devote his attention to Pathe affairs as long as his services are needed in the situation now existing, according to Blair & Company.

Elmer R. Pearson, vice-president and general manager of Pathe, was due in New York from the Coast today. He is expected to return to Hollywood immediately after conferences with Pathe executives here.

an unwarranted slur upon the capital and the citizens therein.

"The Secretary of the chamber was instructed to write to you in protest and urging in particular that all reference to Washington be eliminated from the film, because scenes represented as taking place in Washington were untruthful and derogatory.

"The chamber hopes that you may be able to take steps through your office, as a result of which this film will be modified or suppressed."

N. Y. Exhibitors Fail to Back Anti-Censor Bill

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, Feb. 14.—Despite the fact that the New York State Legislature is scheduled to adjourn in less than a month, no action has yet been taken toward reporting out of committee the several bills that are of interest to the motion picture industry. The repeal of censorship still lies dormant in committee and unless there is action soon, the bill will go into the discard.

Of course much can be done within two or three days if the ball is once set rolling. Legislators say that exhibitors of New York state are showing no interest whatever in censorship repeal.

Three Are Indicted for Baltimore Sunday Show

(Special to Exhibitors Herald and Moving Picture World)

BALTIMORE, Feb. 14.—John G. Callan, legislator, and two others are named in six indictments returned here after trying to put on a Sunday show to test the blue laws of the state.

"Man, Woman, Sin" Slurs Capital, Hays Told By Chamber

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Feb. 14.—Asserting that "Man, Woman and Sin," which was recently shown at a local theatre, was highly immoral and casts an unwarranted slur upon the national capital, the Washington Chamber of Commerce last week wrote to Will Hays, as well as to Metro-Goldwyn-Mayer, the producer and distributor, asking that it either be suppressed or modified. The letter to Hays said:

"Serious complaints regarding the motion picture entitled 'Man, Woman and Sin,' which has been running at the Palace theatre, have been brought to the attention of the Board of Directors of the Washington Chamber of Commerce, it being alleged that this film is not only highly immoral but that it also casts

Contract Committee Resumes Session; Early Completion of Work Is Predicted

Members of the National Joint Contract Committee were on their way to Chicago Tuesday from Detroit and New York to resume the sessions out of which is to come a new instrument for determination of contractual relations between exhibitors and distributors.

The members of the unaffiliated exhibitors' group have been deliberating since the recess taken February 6, at Detroit, the headquarters of the M. P. T. O. of Michigan, of which H. M. Richey is general manager. Richey is secretary of the group. The affiliated exhibitors who are sitting in at the meetings but without vote, and the distributor members are returning from New York.

The recess deliberations are believed to have cleared the decks for early agreement on clauses remaining to be settled. Nathan Yamins was back on the committee. Col. H. A. Cole, who had succeeded him when he was called home by the loss to his theatres in the Fall River fire, reverted to his status as alternate.

BROADWAY

NEW YORK, Feb. 14.—There was a goodly gathering of scribes and elders at the Thursday meeting of the A. M. P. A. at the Cafe Boulevard. English was the language used on this occasion, inasmuch as S. W. Harland Edgcombe of dear old London was the featured speaker. . . . Hop Hadley, who wears no less than 16 service stripes of the infant industry, has started a window show card, press sheet, trade paper, and what have you, which he is selling to a very select and discriminating public. Hop quotes Aristotle (or was it that wellknown son of the cinema, Tommy Edison?) who said that anything can be put over with "one pint of inspiration and three quarts of perspiration." With a dash of bitters? . . . Another exodus of pen-pushers is going toward Hollywood. The latest includes Harlan Thompson, who wrote "Little Jessie James" and other musical comedy successes on Broadway; Thyra Samter Winslow, who keeps you home reading short stories; and Wells Root, one of the editors of "Time" and a busy squash racquets player from the Yale Club. Here's wishing 'em a comfortable ride back. . . . Canon Chase is still presenting the Doxology in Washington, while UFA is playing Sexology to packed houses in London. Come to think of it, the wellknown draama is presenting "The Captive" right in Baltimore. . . . Oh, shaw! Reginald Denny is heading for England to try and snare George Bernard for motion pictures. A good trick if you do it. . . . Universal is reported to have arranged with Gimbel Brothers department store to release their product on 16-millimeter films for home projection, on a coupon basis. If enough people get this home picture bug there'll be few coupons cut in anybody's office. But then, who cares about coupons? . . . M. Frederick de la Rozier of the Societe General de Films, of Paris, is stopping at the Manhattan Club. This is the producing company which made the super-picture, "Napoleon" and has now completed "The Passion of Joan of Arc." "Joan the Woman" was here before, but without passion. . . . Ray Foster reports that the first annual banquet of the International Photographers of the M. P. Industry was a huge success. It kept the Army and Navy Club busy on the tenth. . . . J. S. McHenry is the dynamic force behind the Roxy theatre program. Mac reports big business, and why not. . . . John S. Spargo is taking a much needed rest at a Florida resort, or if you must know, Palm Beach. Three hours a day in the "alligator pen" will put a coat of tan and some required embonpoint on our John. Good luck and happy days.

—PETER STUYVESANT.

3 New Theatres to Cost \$1,300,000 Near Philly

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, Feb. 14.—Plans are now being prepared for the erection of three motion picture theatres involving expenditures of \$1,300,000 in Montgomery County in the district immediately north of Philadelphia, according to announcements made within the last few days. The largest of the three houses will be in Norristown, where the Sablosky interests which already control three theatres, will erect a \$1,000,000 building, in the center of the business section. The new theatre will have a seating capacity of 2,500. A theatre to cost \$150,000 will be erected on Butler Avenue in Ambler, while in Willow Grove, Philadelphia interests will erect a \$150,000 theatre building on old York Road.

Spice for the Screen Menu



Estelle Bradley, leading woman in Mermaid Comedies—and, by the way, decidedly comely, in case you hadn't noticed.



A Jack White "find"—Monty Collins, who is now being featured in the comicalities of the Cameo variety.

THE necessity of shorts on today's screen has produced its virtue—better ones and a definite public for them. Pictured here are some responsible for both the necessity and virtue of short comedies, under the auspices of Educational.



Lupino Lane, whose British humor has proved 100% American and has made him a star in Lupino Lane Comedies.



And here, the youthful star, "Big Boy."



Ruby McCoy, whose beauty goes not unnoticed amid the buffoonery of Cameo comedies.



An ingratiating portrait for Dorothy Devore is so often posed in costume. Hers are starring roles in comedies designated Devore.



Charley Bowers (seated), star of Bowers Comedies, with Kathryn McGuire and Buster Brodie in the fade-out of "There It is."

Kentucky Faces 10 Per Cent Tax

**Believe It
Or Not—**

Politicians Pick Theatres To Buy "Free" Text Books

**Powerful Lobbies Let Off Tobacco and Coal Interests—
"Tasteless Castor Oil," Newspaper Warns**

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

LOUISVILLE, Feb. 14.—A bill to place a 10 per cent special tax on all theatre and other amusement tickets, including motion pictures, circuses, etc., has raised its ugly head in the Kentucky legislature, and unless considerable pressure can be brought to bear, it is very likely to be enacted into law.

Would Pay for "Free" Textbooks

One plank of the platform on which Flem D. Sampson was elected governor called for free text or school books, on the alleged ground that many children did not receive a proper education, as their families were too poor to buy them books. Of course this condition is due partly to politics and someone has to pay for the books.

One measure introduced calls for a 10 per cent production tax on every yard of sand and gravel dredged from the Ohio river and streams controlled by the state. Another would place additional taxes on all insurance companies other than those chartered in Kentucky. A third would place a 10 per cent retail tax on all sales of cigars, other tobacco and tobacco products. There was also talk of a tonnage tax on coal, but the coal lobby is too powerful.

The tobacco interests have fairly well blocked prospects of a tax on them. The representative who introduced the tobacco tax bill later introduced the amusement tax measure and held it was the better measure of the two, this action coming after strong opposition had appeared to the tobacco bill. Hence it appears that amusements will have to carry at least part of the burden.

Fred H. Dolle, of the Fourth Avenue Amusement Company, Louisville, and Broadway Amusement Enterprises, interests controlling more than 20 theatres in Louisville, stated that nothing had been done as yet by exhibitors collectively, in Louisville or elsewhere in the state, but that there would be some meetings shortly and the exhibitors were not asleep on the proposition. Dolle for years was active in the local association and the old state association, which has not been very active in recent years.

"Tasteless Castor Oil"

Dolle commented on an editorial article appearing in the *Louisville Courier-Journal* last Wednesday which stated in part:

"The movie ticket tax for free textbooks possesses all the pleasant laxative properties

of tasteless castor oil. The masses would be buying their own textbooks, but delightfully disguised. Thankful to the state for providing books, they would feel free to attend the movies oftener and as they entered the price of the books would be deftly extracted at the ticket window.

"Assuredly, if the movie theatres emulated gasoline stations by publishing the price as '25 cents, plus 3-cent free textbook tax,' their patrons would be constantly reminded that there is no Santa Claus. But the movies during the war patriotically camouflaged the irritating nuisance tax by 'splitting on the nickel.' They probably again would raise the price 5 cents, compensating themselves with the extra coppers for the trouble of collecting the tax for the state."

That paper is a power in the state, and has been steadfastly opposed to free textbooks, arguing that they would cost the state a great deal more than if they were purchased by individuals.

Critics Call It a Wow, But Council Disagrees

(Special to Exhibitors Herald and
Moving Picture World)

DES MOINES, Feb. 14.—The Des Moines Film Council made the following report on "Leave 'Em Laughing," said by critics and unnumbered fans to be the cleanest, funniest comedy witnessed in many a day:

"The comedy film at the Des Moines theatre, called "Leave 'Em Laughing," violated grossly the standard of the council in its vulgarity and disrespect for law. The objectionable feature was entirely unnecessary to the spirit of fun in the picture."

German Protest of Cavell Film Upheld In British Foreign Secretary's Letter

(Special to Exhibitors Herald and Moving Picture World)

LONDON, Feb. 14.—Germany's official protest to the British foreign office against the motion picture called "Dawn," based on the life of Edith Cavell, has been upheld by Sir Austen Chamberlain, British foreign secretary, in a letter to Herbert Wilcox, producer of the film. Wilcox had asked Sir Austen to view the picture, and the letter was in explanation of his refusal.

Besides the foreign secretary's disapproval of the production, Lady Oxford, Lord Asquith, John Galsworthy and others have voiced opinions against it. Sir Austen's letter, written by his secretary, said:

"There are films which, while recalling the heroic deeds and endurance of our own people, call forth no bitter feelings whatever, but serve only to unite all men in admiration for heroism and fortitude. But the film representation to which you invite Sir Austen appears of an entirely different character, and he must frankly say that he feels the strongest repugnance to its production."

Germany's protest referred to the scenes showing Nurse Cavell executed by a rifle squad and said that actually she collapsed and had to be shot by the officer in charge of the executioners.

THE Sextette from Lucia has nothing on the sextette from the A. H. Blank-Public group, which bade fair to drown out the music in the theatre two floors below when they broke forth in song during a preview a few days ago. "Keep your eyes on the ball," directed the caption on the musical film, as it was shown in the screen room of the Des Moines theatre. With eyes on the ball and voices on the pitch, more or less, the group warbled, with growing enthusiasm, through the 99 stanzas of "Tramp, Tramp, Tramp, the Boys Are Marching." Harry Watts led off. The other five were Harry Weinberg, Dorothy Day, Jesse Day, Lionel Wasson, and Max Friedman.

British Exports in Film Decline; Imports Double

(Special to Exhibitors Herald and
Moving Picture World)

WASHINGTON, Feb. 14.—Film imported into the United Kingdom and retained during the first 11 months of 1927 was more than double the amount for the same period in 1926, according to reports received by the Department of Commerce. The amount for 1927 totaled 78,000,000 linear feet as against 32,000,000 for the same period in 1926.

Exports showed a decline. Exports for the first 11 months of 1927 for all classes of film amounted to 54,262,000 linear feet as compared to 55,333,000 linear feet for the same period in 1926.

Two State Rights Firms Combine Under One Head

(Special to Exhibitors Herald and
Moving Picture World)

DALLAS, Feb. 14.—J. S. Jossey, vice-president of Enterprise Film Corporation, and Jack K. Adams, president of Home State Film company, announce the combination of distribution of these two companies under the banner of the Home State office.

Viertel Sails for U. S. To Join Fox's Writers

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Feb. 14.—Berthold Viertel, associate of Max Reinhardt, has sailed from Germany and is due in New York February 20. Viertel will go immediately to Hollywood to join the other Fox screen writers.

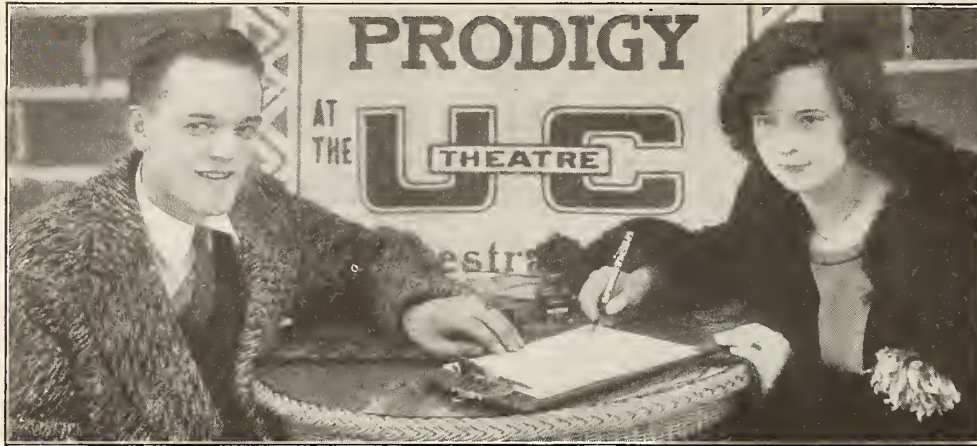
M-G-M's Trackless Train Now Enroute to Panama

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Feb. 14.—Following its tour of South America, Metro-Goldwyn-Mayer's trackless train is now enroute from Chile to Christobal, Panama. From there it will tour the Central American republics.

Exhibitor Bank Officer Too

As if the duties of managing the Hopkins theatre at Cotter, Ark., were not enough, Clarence E. Hopkins has added the responsibilities brought by being elected secretary and cashier of the Bank of Cotter, recently organized there. He will continue to manage the theatre.



It is not always—and it may be seldom—that a theatre has a manager who knows his music. That is what makes Harold Matthew Honore, newly appointed manager of the U. C. theatre in Berkeley, Cal., as distinguished as he is. Only 22 years old, he is a graduate musician, having studied in Brussels and toured as a violinist. Shown with him above is Iris Currie, organist at the U. C. She, too, is something of a prodigy, for she is only 18 years old. Before coming under Honore's direction she was the console artist at the Granada and Imperial theatres, in San Francisco.

Exhibitors Beat Lenten Bugaboo By Booking Best Pictures

Success of Mark Strand in Albany Leads Other Theatre Owners to New Policy—Use of Amateur Acts Declines

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

ALBANY, Feb. 14.—Exhibitors of this section are laying plans to beat out the bugaboo which generally attaches itself to the Lenten season. Practically all first run houses, instead of dating pictures for after Lent, are sprinkling in some of the best of the season's product for the Lenten period, claiming that if the pictures are offered the people will come regardless of the season.

THE idea of showing good pictures during Lent was tried out most successfully last year at the Mark Strand in Albany, and was closely watched by other exhibitors not only in that city but also in Troy and Schenectady. There was a time when any old picture would do for the Lenten period.

There is also some discussion at present as to the advisability of closing the motion picture theatres during a month or two in the summer. Some of the exhibitors declare that if the theatres would close their doors during July and August, the appetite of the ordinary theatregoer would be whetted by the time that Labor Day arrived, and larger audiences would result during the fall season.

Of course a great deal depends on the weather during the summer. There were few really warm days last year, with the result that the majority of houses played to far better business in July and August than in many years.

Aside from the small residential theatres, the use of amateur acts in the larger motion picture houses in this section is falling off to a considerable extent. In place of the amateur acts, houses such as Harmanus-Bleecker Hall are now using three acts of professional vaudeville and double features, and doing a land office business. There are many who are predicting that amateur nights soon will become a thing of the past in Central and Northern New York.

Tully Sells Play, Book

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—Paramount has purchased the screen rights to "Beggars of Life," a book, and "Outside Looking In," a play, both written by Jim Tully. The book and play parallel each other in plot so they

will be combined into one picture which William Wellman will direct, and Richard Arlen and Louise Brooks have been tentatively chosen for the leading roles.

Watts Returns to Omaha as Manager of Riviera

(Special to Exhibitors Herald and Moving Picture World)

OMAHA, Feb. 14.—Harry B. Watts, veteran theatre manager, is "back home" after serving as manager of A. H. Blank's Capitol in Des Moines. Watts has become manager of the Riviera, succeeding August G. Stolte, who has been transferred to an eastern Publix house. Nate Frudenberg, publicity director of the Riviera, goes to Des Moines to succeed Watts at the Capitol.

Trans-Atlantic Television Impractical, Says Edison

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—The recent radio television experiment in which persons in New York saw individuals in London by a series of lights, was remarkable but the invention is scarcely practicable for general use in showing motion pictures in the home, Thomas A. Edison declared last week on his 81st birthday.

Edwin Carewe, Ill, in Chicago, Goes to Mayo

Edwin Carewe, who came to Chicago last week on business, canceled all engagements and left for Rochester, Minnesota, Sunday night to consult with physicians at the Mayo clinic concerning a mastoid trouble which he is suffering from.

'The Wedding March' Will be Given World Premiere in New York Next Month

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—After more than two years of work, Erich von Stroheim's latest picture is ready for exhibition and will be given its world premiere in a legitimate playhouse here next month.

Von Stroheim began work early in 1926 on the production, in which he plays the triple role of author, actor, director, for the first time since his "Foolish Wives," released about six years ago.

Win Gives Pathe Cage Lead as FPL Drops Fox

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—Pathe took a clean-cut lead in the Movie Basketball League by defeating Consolidated, while Paramount was downing Fox. Now if Paramount defeats Pathe in the final game, and Fox trims Metro, Pathe, Paramount, and Fox will go into a three-cornered tie for the lead.

In the last double header, Pathe piled up the big total of 65 to 36 against Consolidated, and Paramount and Fox fought up until the whistle sounded for the lead, the final score being 39 to 36. A crowd of more than five hundred persons witnessed the double header. Games next Thursday evening bring the season to a close. The standing:

	W	L
Pathe	5	2
Fox	4	3
Paramount	4	3
Consolidated	4	4
Metro	1	6

Russell Holman Writes "Speedy" Novelization

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—Russell Holman has just completed the novelization of "Speedy," the new Harold Lloyd comedy, and Grosset & Dunlap will publish it in attractive book form.

A national tieup is being arranged for the book and picture, arrangements being made of window displays of the book coincident with showings. Holman novelized such pictures as "The Freshman," "The Cheat," "Manhandled," "Without Warning," and "Cobra."

Columbia Signs Compson as "Desert Bride" Star

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK.—Betty Compson who recently signed with Columbia, will be starred in "The Desert Bride," an adaptation of "The Adventuress." Walter Lang will direct.

Johnnie Walker has also been signed and will be co-featured with Bessie Love in "The Matinee Idol," adapted from "Come Back to Aaron." Erle Kenton has returned to the Columbia studios to handle the megaphone on "The Sporting Age," which stars Belle Bennett.

Crime and Love Pictures Barred to Chilean Youth

(Special to Exhibitors Herald and Moving Picture World)

SANTIAGO, CHILE, Feb. 14.—Censorship just decreed by the minister of the interior requires that minors under 15 be prohibited from viewing pictures portraying crime or love scenes. Pictures of legends, historical voyages and comedies alone are to come under their gaze.

Fourth Bill Hits At Block Booking

Solon Calls Brookhart Bill Dangerous, Royster Warns

All World in Fox's Plan for Theatres in Greatest Cities

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—Plans for launching a theatre-building program in the principal capitals of the world were announced by Clayton P. Sheehan, manager of Fox Films' foreign department, on the eve of his departure Saturday for a three months' tour of South America. He sailed aboard the Southern Cross for Rio de Janeiro, accompanied by Mrs. Sheehan.



Clayton P. Sheehan

This announcement comes just as the industry is awaiting for another Fox announcement concerning a deal for the theatres of Finklestein & Rubin in the Northwest.

"It is the settled policy of Fox Films to support independent exhibitors," Sheehan said. "Wherever Fox pictures are not getting proper representation, however, the corporation will build theatres in foreign capitals, just as it is building them in the key cities of the United States."

His tour will take him to Fox branches in Sao Paulo, and seven other key cities of Brazil, then to Montevideo, Uruguay, Buenos Aires, Rosario, Argentina, Santiago Concepcion, and Valparaiso. The expansion of Fox business in South America is indicated by the fact that when Sheehan visited Brazil in 1923, there was only one main office and one branch office.

"No Misfits with a Tryon" Wins Universal Contest

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—C. W. Crawford of the Gem theatre, Washington, was awarded first prize in Universal's Glenn Tryon contest. Crawford's winning slogan, "No Misfits With a Tryon," won him a \$50 award. William A. Wenner received second prize of \$15 for his slogan, "Laemmle's Laff Lad." Tryon, who played two-reel comedies for a number of years, is now working in "Lonesome."

"Love Me, World Is Mine" Given Premiere at Roxy

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—Universal's production, "Love Me and the World Is Mine," was given an enthusiastic reception on its premiere in the Roxy theatre. The picture was directed by E. A. Dupont and features Mary Philbin and Norman Kerry. It is scheduled for general release March 4.

Memorial Service Planned

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—The annual memorial services of the Jewish Theatrical Guild of American will be held next Sunday afternoon at the B-nai Jeshrun Synagogue.

Secretary-Treasurer of North Carolina Exhibitors Declares Theatre Owners About Equally Divided

A third bill dealing with block booking of motion pictures has been introduced in the House of Representatives, according to a dispatch from the Washington Bureau of EXHIBITORS HERALD AND MOVING PICTURE WORLD. Congressman Hudson of Michigan last Thursday put in the so called Brookhart bill, which was introduced in the Senate some time ago by the Iowa senator. The same bill already had been introduced in the House by Congressmen Cannon of Missouri and Celler of New York.

Sees Danger in Brookhart Bill

At the same time N. L. Royster, secretary and treasurer of the Theatre Owners' Association of North Carolina, in a statement to the press, charges that he and Charles W. Picquet, president of that organization, have been falsely accused of being "against the Brookhart bill just as Hays and Pettijohn want us to be."

Royster declares he is inclined to oppose the measure because, as a congressman has told him, "there is danger in it." He adds that exhibitors with whom he has conversed are evenly divided on the bill.

Passes Lie to Accusers

Following is the open letter from Royster, who in addition to his office in the exhibitors' association is president and treasurer of the Circle Amusement Company of Charlotte, N. C.

"It has come to my attention within the past few days that in some manner reports, or rumors are being circulated to the effect that Chas. W. Picquet, and myself, president and secretary and treasurer, respectively, of the Theatre Owners' Association of N. C., are in the employ of Will Hays and Chas. Pettijohn, and that we are against the Brookhart bill, just as Hays and Pettijohn want us to be.

"Whoever states this, or even intimates this fact, is a malicious and contemptible liar, and I will give \$1,000 to any charitable organization, if anyone can prove that I have ever accepted in my life, or have been offered one cent by either Will Hays or Charlie Pettijohn."

"Our organization did invite to our last annual convention in Charlotte, Pete Woodhull, Tom James, Julian Brylawski and Charlie Pettijohn, all of whom spoke on the convention floor, but if there was anything in their speeches that even invited us to stand with the producers, I could not find it, furthermore, the talk of all of these gentlemen was very inspiring and educational to me personally, and contained meat for any levelheaded exhibitor who might want to accept meat and not dry bread.

Lauds Pettijohn's Address

"In justice to Charlie Pettijohn, I want to say that I have never heard a man deliver a plainer or better speech than he did, especially regarding many evils of the producers end, which needed changing. He admitted that there were many things wrong with the producers, and we all know this, because some of them have proven a Hell of a bunch of fellows when it comes to skinning some exhibitors who let themselves be skinned, but Pettijohn did not come to our convention with any scheme, or plan for us to adopt.

"I can't see where the visit of any of these gentlemen should do us any harm, and while there might have been one or two exhibitors there who will not agree with me, still, those exhibitors would not agree with the Lord himself."

"Mr. Pete Harrison states that he has not

been able to secure from us a statement as to where we stand on the Brookhart Bill, and he even intimates that we are lined up with the Hays crowd, and possibly getting something for it.

Sees Danger in Bill

"In answer to one of Mr. Harrison's letters to me, I told him that personally I was for anything that would help the cause of the exhibitor, but that I wanted to be fair to all concerned, and as I had not heard from our members, I could not give the endorsement of our state organization. Since that time, I am inclined to be against the Brookhart bill, for, as one of our congressmen states, there is danger in it. I do think that our motion picture industry is capable of managing itself, and righting all questions, without the aid of a bill through Congress.

"The Trade Practice conference has been called a failure. How can anyone call it a failure, when they haven't had time to really get down and work out things. The contract committee may perhaps give us a contract which will be worth every hour used in that conference. If this conference was not a success, perhaps it is because the independent theatre owners are not organized as they should be, and God knows they should be. Just because the labor unions are not properly organized and do not settle certain questions, is that any reason that a bill should be introduced in Congress to regulate them?

"The exhibitors I have talked to so far, are about 50-50 regarding the Brookhart bill, and just because Mr. Harrison or someone else wants our endorsement on a matter, is no reason why I should give it without the backing of our state organization."

Martin Cohen in Charge

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—Martin Cohen has been given complete charge of the editorial department of Tiffany-Stahl Productions on the Coast. Cohen has been in the production end for more than eight years.

Book Censor Bill Offered

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Feb. 14.—A bill to establish a national board of book and magazine censorship has been introduced by Representative Tillman of Arkansas.

Cooperation to Solve World Film Issues, Says French Producer

Reciprocal Working Agreements Should be Signed Before Starting Picture, Declares Frederick de la Roziere, in U. S.

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—Thorough understanding, on a basis of friendly cooperation, will solve all difficulties involved in international film relationships, in the opinion of Frederick de la Roziere, a power in the French film industry, and a director of the Societe Generale de Films, large French production and distribution company.

M. DE LA ROZIERE believes future difficulties can largely be avoided by the signing of working agreements between European and American producers, on a reciprocal basis, drawn up in advance of production.

Recently arrived in New York, M. de la Roziere will arrange for distribution in America of "The Passion of Joan of Arc," the first superpicture made by his company since the monumental "Napoleon" was filmed, to be distributed in the United States by M-G-M.

Several disturbing factors must be ironed out, the French producer declared. The quotas in force in Germany and England have not won complete approval. Nevertheless, France will adopt the quota, he said, despite a growing feeling of antagonism and a general opinion that it doesn't begin to solve French marketing problems.

M. de la Roziere's plan is simple. Cooperation between American and European producers and distributors will be far more promising and far more profitable to both participants, in his opinion, than a merger of the two.

A practical demonstration of his plan is available, he said, pointing to the success which has attended working agreements now in force between German and English firms, and German and French companies. Practically all of the European countries now engaged in film production on a sizeable scale, he says, have inter-company arrangements.

Through consultations between the representatives in Paris of a foreign film concern, arrangements concerning distribution are agreed upon before the picture is started, and changes deemed necessary to the success of the picture in the foreign market are made before the picture is completed. Thus it is not infrequent for a French producer, at the suggestion of the representative of the German company cooperating with his organiza-

tion to film a duplicate episode or ending for a picture destined for distribution in Germany.

Agreements between the European companies have proved so successful, he said, that unless the future brings a solution eventually there may develop an European bloc, in which producers and distributors of England, France, Germany, Sweden, and other countries will present a united front as the opposition to the film producers of the United States.

"Sunrise" Does Heavy Business at Terminal Despite Short Notice

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—"Sunrise" did a heavy business of \$16,649 in five days with 28,428 admissions at the Fox Terminal theatre in Newark following a rapidfire campaign.

Learning for the first time on the afternoon of January 26 that the picture was to open February 4, a trailer was run the night of January 26. The newspaper ads were started the next day and sixty 24-sheet and fifty 3-sheet boards were covered, and 40,000 heralds were distributed. All three daily papers were used, as well as one German paper and two weeklies.

A novel broadside issued for "Sunrise" carries a reprint of a two-page review in the Literary Digest, showing the increased attention accorded motion pictures in national publications.

Weinberg Heads Circuit Of A. H. Blank Houses

(Special to Exhibitors Herald and Moving Picture World)

DES MOINES, Feb. 14.—Harry Weinberg has been made president and general manager of the Central State Theatres, a group of ten motion picture houses recently incorporated. J. W. Denman was made secretary and treasurer. The group of ten houses includes those owned by the A. H. Blank Enterprises which are not affiliated with Publix.

Dolores Del Rio Is Ill, Then Has Oak Poisoning

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 14.—Dolores Del Rio, just recovered from an attack of congestion of the lungs, has been stricken with oak poisoning. Her condition is so serious it has been necessary to suspend production again on "The Red Dancers of Moscow."

Catholic Guild Starts Monthly Publication

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 14.—The Catholic Motion Picture Guild of this city has issued the first number of the *Guild News*, to be published every month. It is edited by Fred Schader.

We Do Not Publish Anonymous Letters

A communication signed only "Exhibitor" and with the heading "They've got their big pictures," has been received by Exhibitors Herald and Moving Picture World. This publication never publishes anonymous letters. Any communication must be accompanied by the signature of its writer.

Charge Salesmen Use Trickery in Effort to Evade the Quota Law

A. G. Granger to Form Producing Firm—Filmcraft Signs Gertrude Lawrence

(From the London Representative of Exhibitors Herald and Moving Picture World)

LONDON, Feb. 4.—Complaints made by cinema exhibitors that certain renters representatives were trying to evade the booking clauses of the Films Act, have caused T. Elder, president of the K. R. S., and S. Rowson of Ideal, the two renters' representatives on the Films Act Advisory Committee, to issue a statement warning both renters and exhibitors against the dangers and penalties which lurk in this disregard for the law.

One of the methods by which zealous salesmen have attempted to blink at the law and secure the business, is by securing signatures to contracts without filling in the date of execution. Then a second contract form has been devised undertaking to execute the first contract on or after June 1, 1928. This, say Elder and Rowson, constitutes an obvious and deliberate attempt to evade the law.

* * *

Granger to Produce Again

A. G. Granger, who will be remembered as the managing director of Grangers Exclusives in the days of the open market, is to form a new company for the purpose of making British films, and to operate distribution also. The capital will be about £500,000, and a site has been secured near Brighton. One super and six specials a year is the company's aim, and a public issue of shares may be made.

* * *

Signs Gertrude Lawrence

Gertrude Lawrence, the famous comedienne, has been signed up to appear in British Filmcraft productions, and she will, it is expected, play her first role under the direction of Marshall Neilan, who is on his way here from New York.

Zakoro Films Handle "The Last Moment"

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—The Zakoro Film Corporation has taken over the distribution of "The Last Moment" for the United States and Canada. The picture opened in Symphony Hall, Boston, recently for a week's run at a \$1.65 admission.

M-G-M Board Declares 13/4 Per Cent Dividend

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—The board of directors of Metro-Goldwyn-Mayer has declared a quarterly dividend of 13/4 per cent on the preferred stock of the company, payable March 15, 1928, to stockholders of record at the close of business Feb. 25, 1928.

Electrical Union Plans National Theatre Circuit

(By Washington Bureau of Exhibitors Herald and Moving Picture World)

WASHINGTON, Feb. 14.—Plans for a national union-operated chain of motion picture halls, sponsored by the Hollywood Electrical Workers' union, are now before officials of the International Brotherhood of Electrical Workers for consideration. It is contended that such a chain would appeal particularly to union members, of whom there are enough throughout the country to insure success of the plan. Funds for promotion of the scheme are understood to be available in Hollywood.

At first, it is explained, the film shows would be used as an inducement to union men to attend meetings of their organizations. If successful in that respect, regular exhibitions would be undertaken. It was emphasized here that the move does not result from any friction with producers or theatres.

Iowa Rejects Brookhart Plan

Margaret Mann, 60, Wins the Honors at 'Four Sons' Opening

By PETER VISCHER

NEW YORK, Feb. 14.—When the last scene of William Fox's new picture, "Four Sons," faded from the screen at the Gaiety theatre here last night, a glaring spotlight found a white-haired little lady in the midst of the audience. She arose, bowed, accepted a bouquet of flowers, and beamed at the faces around her while Courtland Smith came forward on the empty stage and tried to explain she had accomplished something quite extraordinary.

The little lady was, of course, Margaret Mann, for years an extra at Hollywood and now at the age of 60 a star.

There were some in the audience, even among those who had mothers of their own, who found "Four Sons" over-sentimental. These same people were probably bright enough, however, to recognize the huge Rolls-Royce at the door as something from the stable of Mr. Fox. They were probably quick-witted enough too, to recall that Mr. Fox once made a highly lucrative picture called "Over the Hill." It is obvious, then, that Mr. Fox has had experience in glorifying the American mother.

There were several hundred standees. From Morris Gest to a group of girls from the Bronx they apparently found it filled with the sort of things they enjoyed seeing about mother. Happy Germany, Happy America, the war, misery and bravery, reunion. Who could ask for more?

Paramount Pays Off Last of Bank Loans

The last of the bank loans of Paramount have been paid off, according to a newspaper dispatch from New York. The corporation is out of the banks for the first time since three years ago, when its expansion program was undertaken, the dispatch says.

"Old Ironsides" Clicks Without Presentations

(Special to Exhibitors Herald and
Moving Picture World)

ST. LOUIS, Feb. 14.—Although "Old Ironsides," the Paramount special, was the whole show at the Missouri theatre, Skouras Brothers house, recently, the picture did a huge business it is reported. This is the first time in two years a presentation has not been used with the feature picture at the theatre.

Krelbar Firm Finishes "The Pasteboard Lover"

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Feb. 14.—Krelbar Picture corporation has completed its first 1928 special, "The Pasteboard Lover." The picture was made at the Cosmopolitan studio in New York. The cast is headed by Eugene O'Brien.

Wind Destroys Theatre

(Special to Exhibitors Herald and
Moving Picture World)

BOSCO, KY., Feb. 14.—The Bosco theatre here was completely destroyed by a wind storm recently.

Would Kill Small Theatre, Pettijohn Tells Exhibitors

E. P. Smith Is Elected President of Theatre Owners at Joint Meeting with Film Board

(Special to Exhibitors Herald and Moving Picture World)

DES MOINES, Feb. 14.—Opposition to the Brookhart bill in its entirety by the Iowa Theatre Owners Association; complete reorganization of this association with new officers and a larger board of directors; the annual parley of the Des Moines Film Board on business ethics and business practices and the appearance of C. C. Pettijohn, chief counsel for the Film Boards of Trade in five speeches, marked the joint yearly session of the theatremen and the exchange men yesterday in Des Moines.

On Record Against Brookhart Bill

The theatre owners went on record against the Brookhart bill after a long drawn out meeting during which numerous exhibitors expressed themselves as to the wisdom of taking any formal action on a matter about which many felt they knew but little.

C. C. Pettijohn, chief counsel for the Film Boards of Trade denounced the Brookhart bill. His first talk was a general discussion on the industry. He was recalled to the floor following a general request from the exhibitors, to make a more explicit explanation of the Brookhart bill.

"For more than ten years," said Pettijohn, "10,000 exhibitors have been educating the public on the block booking question. Mrs. Brown comes to the exhibitor and complains that John Gilbert was allowed to kiss the pretty heroine behind the ear in an extremely disgusting manner and the exhibitor agrees. He tells the patron that he had to take the picture because of the block booking system which forced this terrible film upon him.

"It has come to the point where the public has turned up its nose at the industry and the results are being felt in the box office. We have washed too much linen in public. It has been said that in this day everyone has his own business and the motion pictures. The time is here when we not only can solve our own problems but we must do this.

"Are we going to let the government be run by the churches and the educational factors? Our business is the amusement business and it should remain so. One of the results of this Brookhart bill will be the purchase of films by churches and schools. The one who can bid the most will get the film. This will mean that the films shown at schools where larger crowds can be accommodated will draw the business from the theatres and then all will be lost. Amusement films in small houses will not pay if the government controls the industry in accordance with this bill.

Sees Theatres Forced Out

"This idea of prohibiting the sale of pictures in blocks of two or more means that each picture will be sold to you separately. Do you want more salesmen visiting you now than you had before? Or will the salesman evade the law by returning at intervals all day to sell his list of films?

"Suppose we sell forty pictures in a block at \$20 each. You can throw away those you don't want. Will this cost any more than to pay a high price for each individual film? Higher selling costs will have to be borne by someone. You know who that will be. This will eliminate theatres paying less than \$50 for films.

"The biggest joke in the bill is the clause about the privilege the small exhibitor will have to purchase the same films used by the chain theatres affiliated with producer organizations. This is just a smoke screen

to obscure the progress of the industry."

Pettijohn called attention to the fact that the Brookhart bill gives the Federal Trade Commission power to enforce the bill and make rules and regulations for giving effect to its provisions. These would include the power, after full hearing, to fix the price differentials.

The remarkable thing about this section, he said, is that it makes no provision for an appeal from any decision, rule, regulation or order entered by the commission. This point, in itself, Pettijohn reminded the listeners, makes the bill unconstitutional.

"Thousands can't stay in the business under the Brookhart bill," he added.

"Once there were less than 400 theatres in the country showing vaudeville and road shows. Now there are 420,000 theatres, many showing motion pictures. This is because the entertainment appealing to the eye is the drawing card. The patrons can relax. They don't have to make any effort to hear what the comedian says or to lean out in the aisle to see what the trick dog will do next.

"Now anybody with an Italian name can get \$700 a week doing bum vaudeville acts in these houses. The organist and the orchestra pull big salaries. The industry is going crazy on these extras. But it will come back to earth."

Warns of Frozen Assets

Pettijohn explained what will happen if the pictures have to be shown to the exhibitor before being sold. The main joker, he told the exhibitors, "is what to use for money." With the huge sum of \$112,000,000 going into production next year he asked the theatre men where credit could be obtained on frozen assets. He predicted that if the Brookhart bill is passed only about three producing companies will live.

The speaker praised William Youngclaus, exhibitor at Perry, Iowa, designating him as the best informed exhibitor he had met in the entire country insofar as the details of the Brookhart bill were concerned.

E. P. Smith Elected President

The Iowa Theatre Owners Association was reorganized with E. P. Smith of Des Moines and Fort Dodge, as president and E. W. Eddy of Indianola secretary and treasurer. The board of directors includes Tom Arthur, Mason City; Tom Brown, Iowa City; Harry Herstein, Des Moines; Ludy Boston, Muscatine; W. N. Youngclaus, Perry; Charles Peterson, Hampton; Otto Panken, Marengo; Wesley Mansfield, Tama; H. N. Davies, Spencer; F. R. Puffer, Webster City.

German Theatre Tax Called Bar To Growth, Halting Bankers

New and Well-Equipped Houses Cited as Definite Stimulus to Trade of Other Nations and to Own Production

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—“For a country like Germany, with as large, progressive and as thoughtful a population as she has, a total of 3,000 motion picture theatres seems quite inadequate. On a pro rata basis, almost every other great nation has many more theatres: and we learn that such would actually be the case with Germany were it not for an annoying and provoking theatre tax.

“THIS tax not only aggravates the theatre owners and managers, but wreaks a more desparate harm in actually discouraging bankers and promoters from engaging in theatre building and further discourages them from financing the actual making of pictures. Thus the harm is done not only in Germany, but is a prejudicial barrier to the spread of Germany's film industry abroad.

“Insofar as the building of theatres is concerned, Germany can well take heed of some of the happenings which have taken place in the United States, Australia, Japan and many other countries. In these parts of the world the advent of a new and finely-equipped motion picture theatre has meant a tremendous stimulus to trade wherever built.

“Thousands of towns and cities have had their civic layouts completely altered by palatial motion picture theatres, for the theatre has meant new stores, new and finer roads leading to it, a new viewpoint of progress and prosperity in the minds of the townfolk, and a new vista of finer and more genuine entertainment through the medium of the theatre's screen and through its new standards of comfort and elegance.

“It must be plain to Germany, then, that a tax which is stifling such progress as this cannot be a good tax.

“It is, in the first place, being extracted from a smaller number of theatres than the nation should normally support; it is keeping those theatres small and unprogressive; and it is the prime barrier which is keeping capital from being invested in newer, larger and finer theatres. Also, these factors are themselves the barrier to the production of German motion pictures that can, and should, carry the stamp of German film genius around the world.

“The German theatre tax thus stands as such a little barrier, holding back the great waters of progress. Blast it away and Germany will have more and better theatres, an immeasurably greater interest in the production and exhibition of motion pictures by the great financial forces of the nation, a still finer sense of civic duty, and a far wider distribution of German motion pictures throughout the world.”—A. B.

Gotham Signs Jessel to Make Two Pictures

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—Sam Sax, president of Gotham, has signed George Jessel, stage star, to make two pictures for the company, the first to be called “Abie of the U. S. A.” Approximately 30 pictures will be made by the company for the 1928-29 product.

Special cooperation from the U. S. Navy

was secured during the production of Gotham's “Turn Back the Hours,” co-starring Myrna Loy and Walter Pidgeon. Budd Rogers, vice-president of Lumas Film Corporation, during his transcontinental tour has substantially strengthened the distribution organization of the company.

Rossheim Denies Rumor of Stanley-Fox Merger

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, Feb. 14.—Rumors to the effect that a consolidation is in prospect between the Stanley Company of America and the William Fox interests were emphatically denied by Irving D. Rossheim, recently elected president of the Stanley Company. The denials were repeated by other Stanley officials and it was stated that the Stanley Company had no intention of merging with Fox upon any terms whatever.

Threatens Ontario with Amusement Tax Again

(Special to Exhibitors Herald and Moving Picture World)

TORONTO, Feb. 14.—Just prior to the opening of the Ontario Legislature at Toronto on February 9, Premier G. Howard Ferguson made the threat that he would restore the amusement tax on theatre tickets up to 25c because he had been advised that the exhibitors of the Province had not passed on the reduction in the tax to theatre patrons but were charging the same admission prices as before the tax was removed last year.

National Board of Review Publishes 1927-28 List

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—The 1927-28 thirteenth annual catalogue compiled by the National Board of Review of the pictures selected by that body is now ready for distribution. It lists 426 pictures selected from the 1,795 pictures coming before the review committees during 1927. The book is available at 25 cents from the National Board of Review.

Blue Noses Are Defeated

(Special to Exhibitors Herald and Moving Picture World)

WARRENSBURG, MO., Feb. 14.—After a long fight this city has won out on the Sunday closing issue. The city council, at a recent meeting, rescinded an ordinance prohibiting Sunday shows and exhibitors now are doing a good business on Sundays without any molestation. Warrensburg is a town of 6,500 population.

Re-Takes

HOLLYWOOD—Well, everybody who got his stiff shirt back from the laundry in time turned out to see John Ford's latest picture, “Four Sons,” at the Carthay Circle theatre, last Tuesday night.

* * *

It was what is known as a gala night. Hundreds of spotlights of varying hues playing on trees, searchlights sweeping the heavens, gawking crowds, shouting megaphones, bossy cops, smelly automobiles, pretty furs, funny makeups, all the things you see, hear, etc., at other openings.

* * *

Everyone agreed, however, that Ford had made a good job of transferring I. A. R. Wylie's story, “Grandma Bernle,” to the screen, and no little credit is due his cameramen, George Schneidermann and Charlie Clarke, for the wonderful photography. A gripping story of mother-love, beautifully told.

* * *

Sees All, Knows All

It won't be long now before man won't have any more privacy than a pancake turned in a Childs restaurant window, with this new television device. Didja see where folks in New York watched a couple in London strolling down the street.

* * *

Drinking Film

And did you see where Fox is going to make “Dry Martini.” Hope they make more than one and invite us around.

* * *

Hurrah for Edison

This is Edison Week out here in the West and all the theatres are showing “Old-Time Movies.” At that some of them don't look so old and quite a few of the titles are being used yet.

* * *

Punk Business

One of our downtown merchants advertised: “Overcoats cut in half” last week, but there were not enough half-portion men to make the sale pay.

* * *

Famous Last Words

“I don't like that title the boss wrote so I'll throw it out.”

* * *

Meadows, keep away from that television while Flo Ziegfeld is rehearsing his chorus girls.

—R. M.

“Circus” Totals \$243,159 in Four Weeks at Strand

(Special to Exhibitors Herald and Moving Picture World)

BROOKLYN, Feb. 14.—Charles Chaplin's “The Circus” totaled during its four weeks' run at the Mark Strand theatre \$243,159.15, it is announced by United Artists.

The first week the receipts were \$81,206; second, \$70,128.90; third, \$50,206; fourth, \$41,618.25.

East Coast Firm Moves

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, Feb. 14.—The general offices of East Coast Theatres company have been moved to the Roxy Theatre building, 6100 Block Ridge avenue.

There is no substitute for Circulation!



Film News
in Pictures

PICTORIAL SECTION

Stories Told
by the Camera



*kindest regards to
 Joe Fisher
 from his friend
 Frances Lee*

George Washington
Born: Feb. 22, 1732



Jean Darling of Roach-M-G-M's "Our Gang," personifies, above, the dauntless, young nation he fathered—a nation which, enduring to 1928, looks as youthfully into the future.



Looking film things over in Berlin—Ray Rockett, production manager of Defu-First National (left), and Friederick Zelnick, supervising director. Zelnick has just started on the second Lya Mara film, "Sweetheart."

You have observed the inscription. You have met, at least cinematographically, this Christie-Paramount comedienne. And as for "Eagle-Eye Joe"—well, a caption here is superfluous. Therefore, we'll write none.



Pat O'Brien, sculptor-actor (or vice versa, perhaps), likes to mix his careers. And so we present him making a head of Brandon Hurst as Barkilphedro in Universal's "The Man Who Laughs." O'Brien portrays an English lord in this picture, which, by the way, stars Conrad Veidt.



When film stars go avisting, a nice picture (usually) results. This nice picture is a consequence of Betty Compson's motoring over to the F B O studio while Bessie Love (center) was working in "Sally of the Scandals," and Jacqueline Logan, in "Stocks and Blondes." (Let's have more visitings, what?)



Aces, each in his (and her) own field. Thea Rasche, German aviatrix, recently on a visit to this country, is shown congratulating Carl Laemmle, president of Universal, on having been in the motion picture industry 22 years—and during almost every one of them, a leader.



Martha Sleeper, musing—and who would offer her mere pennies for her thoughts? Who, indeed, even speaks of pennies these days? And as for thoughts, silence as charming as that above may be for most of us far more persuasive. Sheer dawdling often is due this active Roach-M-G-M comedienne.



Malcolm Stuart Boylan, whose sets of titles for Fox films have reached the notable number of 50, among them, that for "What Price Glory."



Archie Mayo, Warner Brothers director, saw Agnes Franey dance in "Rio Rita" in New York, and a screen test soon followed. Result, a contract.



The 1928 crop of Wampas "Baby Stars" grouped around Ray Coffin, president of Wampas, and a trophy in their honor. From left to right are (back row) Gwen Lee, Sue Carol, Sally Eilers, June Collyer, Coffin, Audrey Ferris, Molly O'Day, Alice Day, (front row) Dorothy Gulliver, Lina Basquette, Ann Christy, Ruth Taylor, Lupe Velez, and Flora Bramley.



May theirs be no pipe dream!—Loretta Young and Herbert Brenon, her "discoverer." A sister of Sally Blane's and a cousin to Joan Crawford, Miss Young has been cast opposite Lon Chaney in M-G-M's "Laugh, Clown Laugh," which Brenon is directing.



The type of scene most popular with—well, with everybody, and that includes picture people. The episode pictured assured United Artists seven 1928-29 productions directed by Edwin Carewe (right) and starring Dolores Del Rio, who is shown turning in her signature to Joseph M. Schenck, president of U-A.



It's information about which most of us care exactly nothing. But Fay Wray had to know. So, as pictured, Lieut. E. H. Robinson explained the parachute to her in preparation for Paramount's "The Legion of the Condemned," which co-stars Miss Wray and Gary Cooper.



New faces for old, it is the law. And in accordance therewith, Barbara Leonard is announced by Tiffany-Stahl for many forthcoming portrayals.



Johnny Mack Brown, former football gladiator, who doubtless threatened his newer goal when M-G-M cast him opposite Greta Garbo in "The Divine Woman."



Three designing "The Devil's Trademark" for F B O. (Satan, Inc., as you may have observed, was one of the first to adopt a brand for his products.) Shown with the director, Leo Meehan, are Belle Bennett (left) and Marian Douglas.



Who'd have imagined it a few years ago? And now this photograph, showing Michael Curtiz, Warner Brothers director (extreme left) and Jack Warner (extreme right) explaining the microphone to Dolores Costello for the Vitaphone sequences in her starring production, "Tenderloin." Do you (or do you not) see half-concealed among them, the destiny of the motion picture?



KNOW YOUR SALES LEADERS

SIDNEY R. KENT, general manager and member of the board of directors of the Paramount Famous Lasky Corporation, is a native of the Middle West, and, like all Middle Westerners, is proud of it. He was born in Lincoln, Neb., and at the age of 14, just after he finished grammar school, the boy got his first job stoking boilers in a greenhouse at \$5 a week. From this humble beginning has grown a business career which is one of the most strikingly successful in the annals of the picture industry.

BEFORE he was 20 years old he had pushed up in Wyoming and was occupying a responsible position with the Colorado Fuel and Iron Company. He was one of an engineering company and he and five other men were the sole inhabitants of 36 miles of God-forsaken country. They built their own roads and pipelines, established camps and literally opened up the territory to civilization and business activity.



SIDNEY R. KENT

In 1912 he went to the Pacific Coast with the American Druggists' Syndicate. Shortly afterwards he returned East as a salesman for the syndicate. Three months later he was the company's assistant salesmanager, then assistant to the president, and for three and a half years he was virtually in charge of the entire business.

A friend talked to him enthusiastically of the motion picture business. He liked its prospects and cast his lot with the films with the old Vitagraph company. It was not long after that that the General Film Company was indicted under the Sherman Law and buried under judgments aggregating \$25,000,000. Frank Hitchcock had the job of unraveling the tangle and he called Sidney Kent in to help him.

The job was cleaned up and Kent walked into the office of Adolph Zukor, president of Paramount, and sold his services, but not at a price. That was to be determined if and when he made good. His first work, in the distribution department, was as special representative to exchanges. Next he was appointed district manager of the territory which included the Kansas City, St. Louis, Omaha and Des Moines offices, which position he held until May, 1919, when he was called to the home office to become general salesmanager. On Jan. 8, 1921, Mr. Zukor appointed Mr. Kent general manager of distribution and a year later he was elected to the company's board of directors. In 1926 he was named general manager of the company.

Mr. Kent knows salesmanship as few men do, from every angle. In fact, he has revolutionized the selling of motion pictures by applying common sense through the same stable methods which he has found so successful in other industries.

Bebe Daniels, James Hall Injured Filming Picture

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 14.—Bebe Daniels and James Hall were injured at Pasadena Saturday while making a scene for the Paramount picture, "Hold Everything." A set representing the interior of a Pullman car on a truck in which they were riding was swept from the truck by a low hanging tree limb. Hall suffered a fractured wrist and Miss Daniels has a badly strained back.

Ban Speeches, Show Film And Oh, What a Relief!

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, Feb. 14.—A speech, no matter how good, is no novelty to members of the New York State legislature. And so last week, at a dinner given at a local hotel to Bernard Downing of New York City, Demo-

cratic leader of the Senate, instead of long drawn out speeches, a motion picture was shown of Senator Downing's trip abroad last summer with Mayor James Walker of New York. It scored the biggest kind of a hit. The menu, by the way, consisted of corned beef and cabbage.

Over 500 Sign for Vote On Sunday Show Issue

(Special to Exhibitors Herald and Moving Picture World)

PORTSMOUTH, O., Feb. 14.—Petitions seeking to have the question of opening motion picture theatres on Sundays put to a popular vote, are being circulated in Portsmouth and are being signed by a large number of citizens. Already more than 500 signatures to the petitions have been obtained.

The plan of the backers is to have the question placed on the ballot at the next election to determine what public sentiment is. Representatives of the Portsmouth Ministerial Association announce that they will fight the plan.

Girl Rider Crosses Nation in 120 Days to Exploit U Films

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Feb. 14.—Vonceil Viking, the daughter of a New Mexican ranch owner, who left New York City, October 14, on horseback, for Los Angeles to exploit Universal Westerns, arrived in Los Angeles Friday after having been 120 days on the road, during which she traveled 16 states and covered almost 4,000 miles. She encountered all kinds of weather on the trip, and was beset with many obstacles, including serious illness and several accidents.

Miss Viking had officially been sent on her way by Mayor Walker, at the New York city hall, and at one minute before noon, Friday, she spurred her horse up the steps of the Los Angeles city hall, where she was greeted by Mayor George E. Cryer while cowboys, police escorts, and a huge crowd looked on.

To Trace Early Pathe History at Club Dinner

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—The Pathe Club's annual dinner and dance, to be held this year at the Park Central hotel on the evening of February 21, will have as a feature a picture dealing with the early days of Pathe.

S. Barret McCormick, editor of Pathe Review, is assembling and shooting the subject, which will go back to the first small headquarters of Pathe, established by James Berst for Charles Pathe in New York in 1904.

Carroll Nye, Columbia Lead, Weds Helen Lynch

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—Carroll Nye, who played the juvenile lead in Columbia's "The Sporting Age," and Helen Lynch, also a screen player, were married Saturday. This was the third marriage to concern Columbia players within the last few months, the others being those of Shirley Mason and Virginia Browné Faire.

High Tax Halts Theatre Building in Jugoslavia

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Feb. 14.—Because of the high taxes levied upon places of amusement, there was no theatre building in Jugoslavia during 1927, and probably none will be built this year, according to reports received by the Department of Commerce. It is said to be probable that more than 75 per cent of the motion picture enterprises will close this year if the tax is continued. It is estimated that about 284 American films were shown in Jugoslavia during the past year.

INCORPORATIONS

ALBANY.—Five companies incorporated last week were:

Tenasy Photo and Film Corporation, \$50,000, John W. Mazzuca, Beatrice Tenasy, Frank L. Ippolito, New York City;

Majestic Productions, Inc., \$5,000, Evert Griggs, New York; George M. Gatts, Little Neck; Mary F. Flaherty, Brooklyn;

John C. Jackel Amusement Enterprises, Inc., \$5,000, Ellis B. Armstrong, George Raab, John C. Jackel, New York;

Empire Productions, Inc., Jack Lustberg, H. G. Kosch, E. Souhami, New York; International Motion Picture Booking Corporation, capitalization not stated, John W. McKay, M. M. Tepper, Milt Collins, New York City.



THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

"Our Gang" to Make Its One 1928 Appearance

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 14.—"Our Gang" will make its one and only appearance for 1928 at the forthcoming Wampas Frolic and Ball, February 25. Evening hours are frowned upon by Warren Doane, general manager of the Roach studios.

Cecil DeMille Heads Western Branch of Hays Association

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 14.—Cecil B. De Mille was last week elected president of the Association of Motion Picture Producers, Inc., the Western branch of the Hays organization. Other officers elected are Watterson Rothacker, first vice-president; Henry Henigson, second vice-president; and Fred W. Beetson, executive vice-president.

Will Hays addressed the meeting and expressed great satisfaction at the progress being made with the California activities.

Following the meeting of the association, a meeting of the board of directors of the Central Casting Corporation was held and the following officers were elected for the coming year, Fred Beetson, president; Irving Thalberg and W. R. Frazer, vice-president; and Sol Wurtzel, treasurer.

"I am very much pleased with California conditions of the industry and its progress," Mr. Hays told the producers. "Not only am I satisfied locally but nationally and internationally. There has been marked progress in connection with distribution and exhibition of motion pictures and it is very pleasing to me to congratulate the producers for their part in this remarkable advancement."

Kane Confirms Rumor He Will Leave First National

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 14.—The report that Robert T. Kane will leave First National with the completion of "Harold Teen" received credence today when Mr. Kane stated he is considering numerous other releasing offers for "Satan's Bushel" which will be started within the next six weeks. He may join Pathe. He has been making pictures for First National two years in the East. He will not return East for his next production, he said.

Kane has assigned Tom Geraghty to the adaptation of "Satan's Bushel," the Garret Garrett novel, with the possibility that Geraghty will be sent to the Kansas wheat-fields for atmosphere. Kane states that a company will go to Kansas for location.

Fox Completes Big Al Green Drama; 38 Now in Shooting

Laemmle Lot Clicking with Six Jewels Being Camera-ed—Paramount in Midst of Four Starring Vehicles; Richard Dix Starts "Easy Come Easy Go"

By DOUGLAS HODGES

HOLLYWOOD, Feb. 14.—Less than a week passed after the world premiere of the big Fox-John Ford picture, "Four Sons," when that studio completed shooting on another production of momentous theme and thorough application. Alfred E. Green completed "Honor Bound" this week after having shot more than 400 scenes on a budget believed to approximate \$400,000.

Deals with Prison Problems

Estelle Taylor is the star of the picture and George O'Brien is the featured male player. It is a dramatic story written originally by Jack Bethea and given to the civic problem of correction.

The two big names in the cast, the well publicized prison story and the box office

strength of the director readily explain the big investment made by Fox, aside from the costly scale on which the sets were built.

Fox Films has yet to finish three other big productions, also to rank along with "Glory," "Seventh Heaven," "Sunrise," "Carmen" and "Four Sons." Raoul Walsh continues shooting on "Red Dancer of Moscow," F. W. Murnau has much to do with "The Four Devils" and John Ford is again working on a big picture, "Hangman's House."

Quite a list!

In addition to these the lot is busy with the shooting of a Mix film, "The Painted Post," and a Madge Bellamy film, "The Sport Girl." The latter is from the scenario written by John Stone, reference to which is found in an adjoining column.

Universal at Full Blast

There are 32 others under way in various plants, a good number of which are at Universal. Six Jewels are under way at the Laemmle lot. Unless those six are completed in short order it will soon begin to look as if Superintendent Henigson's forecast closing would be delayed—or annulled. It is true, however, that his announcement preceded a long list of layoffs, affecting employes not absolutely needed during these late winter months.

Four are under way at the Paramount lot: "The Patriot," Ernest Lubitsch's production; "Three Sinners," the Pola Negri film; "Easy Come, Easy Go," starring Richard Dix; and "Sunset Legion," starring Fred Thomson.

Eddie Cline found a title for his opera last week. It shall be "Vamping Venus," a First National comedy.

7 Extras Hurt in Crash Enroute to Lloyd Lot

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 14.—Seven screen extras were injured last week when a bus in which they were riding crashed into a filling station at Sunset Boulevard and Alvarado Street. They were en route to location.



ALFRED A. COHN

FREE-LANCE WRITER

"The Gorilla"

"Cohens and Kellys in Paris"

"The Jazz Singer"

"The Cat and the Canary"

"We Americans"

"The Last Warning"

"The Butter and Egg Man"

5617 Hollywood Blvd., Hollywood

John Ford Praised at Opening of "Four Sons" at Carthay

Mark Larkin Will Be President of Wampas—Luther Hanger Pleads Guilt to Scenario Graft Charge—Lasky in West

By RAY MURRAY

HOLLYWOOD, Feb. 12.—Carthay Circle theatre drew another notable crowd of film celebrities last Wednesday night for the world premiere of "Four Sons," the John Ford production sponsored by William Fox which drew praise for its direction. The streets approaching the theatre were ablaze with lights of varied hue and the sidewalks were lined with staring tourists and youngsters from early in the evening until well past midnight. Dozens of immense searchlights swept the sky and fireworks from an airplane attracted thousands of autoists far and near. The Carthay Circle has been noted for its brilliant openings and this was in keeping with the others.

AMONG those seen strolling about the lobby during the intermission were:

Claire Windsor, Margaret Livingston, Phyllis Haver, Jacqueline Logan, Vera Gordon, Sally Rand, Winifred Dunn, June Collyer, Margaret Mann, Fred W. Beeton, Ernest Torrence, Frank Borzage.

Mr. and Mrs. John Ford, Sol Wurtzel, Frank Lloyd, Irving Thalberg, Norma Shearer, Ben Bard, Tom Tyler, Tyler Brooke, George Meeker, L. J. O'Connor, Lew Borzage, Ben Lyon, Herbert Moulton, Victor McLaglen, Madge Bellamy, Alice Day.

Marie Prevost, Belle Bennett, Merna Kennedy, James Hall, Ruth Roland, Bodil Rosing, Neil Hamilton, Malcolm Stuart Boyland, Charles Clark, Alan Hale.

Welford Beaton, Earle Foxe, Monta Bell, Harold B. Franklin, Tom Mix, Shirley Mason, Janet Gaynor, Mary Philbin, Olive Borden, Mary Astor, Lois Moran, Nancy

Drexel, Ned Narin, Clarence Brown, George Marshall, W. L. Anderson, Chandler Sprague, and John Gilbert.

Carli Elinor's especially arranged overture, "Songs of the Fatherland," a fantasia of well known German airs, served splendidly to introduce the picture and his musical theme was especially apt. A Jack Laughlin prologue, "Happiness," which preceded the Ford spectacle, presented Ivan Bankoff, Vina and Robert, four Tyrolean yodlers, Billy Moody, the Theodore Kosloff dancers and a half-dozen soloists. It was a colorful thing enacted before a scene in the Alps. Hobart Bosworth was master of ceremonies and introduced the different members of the cast at the conclusion of the picture. The Ford opus, which is a story of mother love, her sacrifice, the World War, and America, is touching, human story which tugs at the heart strings and will establish at least one heretofore

unknown actress, Margaret Mann, in the minds of the public forever. It is undoubtedly one of Ford's finest pictures.

* * *

100 Houses to Have Movietone

Harold B. Franklin, president West Coast Theatres, Inc., announces that Vitaphone and Movietone sound reproducing devices will be installed in about 100 theatres of the West Coast Theatres chain. Western Electric Company, manufacturers of movietone and vitaphone, will install the apparatus. Six theatres in Los Angeles will be equipped, it is said. It is understood Fox Films and Warner Brothers will install the devices throughout all the theatres operated by them, or wherever their pictures are shown.

* * *

Lasky Returns to Coast

Jesse L. Lasky, vice-president Paramount Famous Lasky Corporation, arrived in Hollywood Wednesday. He is here to discuss matters of considerable importance to Paramount, and to supervise with B. P. Schulberg, associate producer, the completion of season's product.

* * *

Mark Larkin acted as chairman of the last Wampas meeting and had for his headline attraction Ruth Elder. Miss Elder gave a brief account of her trans-Atlantic flight and subsequent reception in New York. Others who graced the program were Peter the Hermit, George Stahl, violinist, Mrs. Harry Reichenbach, Ben Lyon, Mrs. Lyon, Chas. Sloan and Oswald Brooks. The Wampas is meeting at the Hotel Roosevelt twice a month. Larkin was nominated for the 1928 president, with no opposition, at the business meeting.

* * *

Bess Meredyth, First National scenarist, has been at her home in Crescent Heights for the past week with influenza.

* * *

Joseph M. Schenck, president United Artists, and Samuel Goldwyn, independent producer, returned from New York last Wednesday where they both attended the world premiere of D. W. Griffith's production, "Drums of Love." They also participated in the opening of the United Artists theatre in Detroit. Mr. Griffith returned to Hollywood on Friday, and will confine his future activities to Southern California, he says.

* * *

The Writers Club will give four one act plays Wednesday and Thursday, at their club rooms, with several well known screen stars participating. "The Artist" with Eleanor Boardman and Edward Everett Horton; "Miss Baxter" with Maude Fulton, Marjorie Bennett and DeWitt Jennings; "Waterloo" with Lionel Belmore, Andree Tourneur, and Donald Stuart, and "The Flattering Word" with Richard Tucker, Dorothy Wolbert, and Marjorie Montgomery, make up the bill.

* * *

Hanger Pleads Guilty

Luther L. Hanger, who operated under the name of "Zano DeMille," has pleaded guilty to misuse of the mails in connection with a scenario sales bureau. Hanger admitted accepting fees from \$10 to \$50 from hundreds of embryo authors with the understanding he would sell the scenarios to picture producers. Federal Judge Henning deferred sentence for six months.

* * *

Kutler Quits Universal

Benjamin S. Kutler, former millionaire of the New York stock exchange, has severed his connections with Universal coincident with the completion of the screen version of his original story, "The Braggart," which will serve as a starring vehicle for Jean Hersholt.



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HOLLYWOOD PLAZA HOTEL
Hollywood, Calif.



Now Back with Fox Directing an Imperial Comedy

Mark Sandrich

JULES WHITE

Director

EDUCATIONAL PICTURES



FRANCES LEE, feminine lead in the Bobby Vernon comedies during the past two and one-half years at the Christie studios, ranks as one of the best known comedienues of the younger set.



MARIA CORDA'S first American made triumph is "The Private Life of Helen of Troy" which is predicted as the first of a long list of starring vehicles. She has a great European following.

THE LOBBY ALBUM

Exhibitors requesting autographed photographs of stars are listed with names of players below.

Renee Adoree—Alburn Drace, Kentessville, Mo.; G. A. McCurr, Union Hall, Cheveyfield, Me.; R. M. Junkin, Cozy-Corner Theatre, Vail, Ia.

Vilma Banky—Alburn Drace, Kentessville, Mo.; Robert J. Speck, Kenwood Theatre, Chicago, Ill.

Clara Bow—James D. Kennedy, Apollo Theatre, Indianapolis, Ind.; P. L. Harvey, Silver Star Theatre, Freewater, Ore.; Ed. F. Cox, Princess Theatre, Bristol, Col.; Hulda J. Green, Gem Theatre, Greenriver, Utah; Geo. J. Kress, Hudson Theatre, Rochester, N. Y.; C. R. Wiggins, Y. M. C. A., Manchester, Ga.; B. T. Sutton, Pastime Theatre, Lumberton, N. C.; Lloyd Townsend, New Piedmont Theatre, Oakland, Cal.; A. C. Betts, Heights Theatres, 1650 Broadway, N. Y. C.

Richard Barthelmess—A. C. Betts, Heights Theatres, 1650 Broadway, N. Y. C.; A. Louis Ginsburg, Grand Theatre, Paterson, N. J.

Maria Corda—John Orange, Walnut Ridge, Ark.; Lloyd M. Townsend, New Piedmont Theatre, Oakland, Cal.

Joan Crawford—A. F. Allen, Orpheum Theatre, Glenwood Springs, Col.; C. A. Miller, Strand Theatre, Alma, Mich.

Bebe Daniels—G. A. McClure, Union Hall, Cheveyfield, Me.; T. M. Jourdan, Majestic Theatre, Iuka, Miss.; P. L. Harvey, Silver Star Theatre, Freewater, Ore.

Richard Dix—M. L. Hillman, Gaiety Theatre, St. Paul, Va.; Frances McDonald, Majestic Theatre, Iuka, Miss.

Billie Dove—Virby Conley, American Theatre, McLean, Tex.; A. C. Betts, Heights Theatres, 1650 Broadway, N. Y. C.; James L. Sears, Liberty Theatre, Humansville, Mo.

Greta Garbo—Mr. and Mrs. Glen Jennings, Globe Theatre, Buena Vista, Va.; R. M. Junkin, Cozy Corner Theatre, Vail, Ia.; Lloyd M. Townsend, New Piedmont Theatre, Oakland, Cal.

John Gilbert—A. Louis Ginsburg, Grand Theatre, Paterson, N. J.; R. E. Duley, Community Theatre, Rockville, Mo.; R. M. Junkin, Cozy Theatre, Vail, Ia.; P. L. Harvey, Silver Star Theatre, Freewater, Ore.; James L. Sears, Liberty Theatre, Humansville, Mo.

Laura La Plante—George L. Cohn, Princess Theatre, West Union, Ia.; Mr. R. E. Duley, Community Theatre, Rockville, Mo.; B. W. Perkins, Grange Hall, Brownville, Me.; Carson T. Metcalf, Opera House, Greenfield, Ill.; J. S. Landry, Columbia Theatre, Morganza, La.; Lloyd M. Townsend, New Piedmont Theatre, Oakland, Cal.

Colleen Moore—Alburn Drace, Kentessville, Mo.; C. M. Cronk, Liberty Theatre, Everly, Ia.; Z. V. Allen, Orpheum Theatre, Glenwood Springs, Col.

Sally O'Neil—Walter Gerrib, Eagle Theatre, Westville, Ill.; E. F. Lumis, Derby Theatre, Derby, Conn.; C. A. Miller, Strand Theatre, Alma, Mich.; James L. Sears, Liberty Theatre, Humansville, Mo.

Lois Wilson—James L. Sears, Liberty Theatre, Humansville, Mo.

Don Alvarado—H. F. Jones, Lone Star Theatre, Vermillion, Kan.

John Barrymore—Linnie Buzzell, Guilford Theatre, Guilford, Me.

Lon Chaney—James L. Sears, Liberty Theatre, Humansville, Mo.

Frankie Darro—Geo. J. Kress, Hudson Theatre, Rochester, N. Y.

Phyllis Haver—Ed. F. Cox, Princess Theatre, Bristol, Col.

THE STUDIO PREVIEW

"FOUR SONS"

JOHN FORD'S picture, "Four Sons," is a greater piece of work than Ford or anyone else expected it to be when it went into production. When he realized a few months ago that the woman he had cast in the role of "Grandma Bernle" was so perfectly suited to the role, he strengthened his conviction that the story was deserving of much money and effort and consequently turned out for Fox this picture full of box office heart throbs.

It's difficult to compare it with others because this picture is unlike others. By no means could it be compared with "The Birth of a Nation," because it has superior technique. It is more emotional than spiritual and therefore cannot be compared with "King of Kings."

It is the greatest film Ford has ever made, but bears reminders of simplicity with which he directed "The Iron Horse," and other earlier pictures.

He has built up four climaxes in a single story, without the suspense falling more than once and then for only an instant, when the fourth son returns safely home from the war and sends a letter to his mother, across the sea, asking her to come to America.

All four sons had fought in the war, three of them in the German army and the other in the American. The Yankee, James Hall, is the only one to survive.

The story is more concerned with Grandma Bernle than it is with either of the four sons. All the sympathy is for her throughout the picture. When the audience learns that two of her sons have been killed in action, it feels comparatively little concern, but when it finds the postmaster bringing the official letter to Grandma Bernle, intense sympathy is aroused. There is a death scene on the battle field, but the audience feels more qualms when Grandma Bernle is obliged to go without her supper.

Ford tells of the sordid things with kid

glove skill, and then again gets tears for a child with a broken doll.

The part of Grandma Bernle was played by Margaret Mann. James Hall and June Collyer do the romantic roles in a way that has brought them both much credit. Hall's greatest advantage is that he is versatile. He could have played the role of either of the four sons and yet have kept all eyes upon him.

Miss Collyer has the disadvantage of being compared with Mary Astor. It's true she bears a facial resemblance. She is well equipped for many big Fox roles of the future and her Irish smile will disarm you the moment you see it on the screen.

Albert Gran has done a charming piece of work as the corpulent postman. Others in the cast are Francis Bushman, Jr., Earle Foxe and Archduke Leopold of Austria.

The photography, by George Schneiderman and Charles Clarke, is exceedingly well done. —HODGES.

"GRAFT"

"GRAFT" is the story of political graft and the effort of a newspaper to expose it. Universal made it, with Lewis Stone featured and Marcelline Day in the feminine lead.

After the children's playground has been converted into a baseball diamond as a result of graft, children resort to the streets for their games. One of them is killed. A revolt against the political boss ensues. In the confusion a bomb is thrown into the newspaper office on the eve of the election. The newspapermen carry on their work despite the flames in the editorial rooms.

Marcelline Day is well fitted for the romantic role opposite Malcolm MacGregor. Stone and Henry B. Walthall do excellent work.

Very capable direction has been done by George Melford with the story he had to work with. —GANT.

"SKYSCRAPER"

"SKYSCRAPER" is a rip-roaring comedy, with the serious business of building a steel office building as a background. It involves two husky riveters, who have a warm friendship for each other yet are rivals in work and play, rivals in love and ready to fight at the drop of a hat. Add to the above the novelty of having the action take place in a twenty-story office building under construction and you can partly guess the thrills and comedy that ensues.

Howard Higgin directed "Skyscraper" and has made of Dudley Murphy's story an entertaining film, chockful of laughs with a sprinkling of pathos for seasoning. Unique camera shots by John Boyle, add to the illusion of being high in the air and give an added punch to the thrilling scene where Wesley Barry falls to his death from a girder. It is, however, essentially a comedy with William Boyd and Alan Hale teamed up into an ideal pair. Hale makes an excellent foil for Boyd and scores with his inimitable pantomime and utter lack of understanding. The humorous bits in the amusement part brought forth roars of laughter at a Pasadena theatre where the picture was first previewed. Sue Carol, who plays opposite Boyd, furnishes the romance for the love story angle, is refreshing, sweet and talented. Alberta Vaughn, as her chum, also gets her share of applause as Hale's best gal. It is interspersed with clever titles, the work of John Kraft, while the adaptation is by Tay Garnett and Elliott Clawson. An unusual comedy in many ways, and one that will not fail to stir up a houseful of laughs wherever shown. —MURRAY.

Bobby Vernon Starts Sixth of Paramount-Christie Pictures

HOLLYWOOD, Feb. 14. — "Sweeties," short feature starring Bobby Vernon, went into production at the Christie Studio in Hollywood last week for Paramount release. "Short Socks," "Crazy to Fly," "Wedding Vows," "Splash Yourself" and "Save the Pieces" are the pictures that have gone before this season, the Christies' first with Paramount.

In "Sweeties," as in all the other Bobby Vernons, the girl lead will be played by Frances Lee, former University of Minnesota coed, more recently a Wampas Baby Star, and Bobby Vernon's leading woman for three consecutive seasons, which fidelity has not been matched lately at Christies.

Two more short features to complete a total of eight will be filmed with Bobby this season. For the most part the series has been written by Frank Conklin, head of the Christie scenario staff,



BOBBY VERNON

although "Sweeties" is by Sig Herzog, a member of the staff. Hal Conklin and Hal K. Wells, also Christie scenarists, have contributed occasional stories for Vernon as well.

A villain who has done considerable dirty work to Bobby in this series again gets in his licks in "Sweeties," namely Sid Smith of Hallroom Boys memory. More villainy is supplied by the large and menacing Bill Blaisdell, one of the leading lights among the supporting players on the roster at Christies. Blaisdell has been seen in an increasing number of good roles lately, with Billy Dooley as well as with Vernon.

"Sweeties" will be filmed largely at Lake Arrowhead, high in the San Bernardino range of the Sierra Nevadas and one of the most scenic spots in California. The photography is in the hands of Alexis Phillips, Alfred Jacquemin, and Monte Steadman. Arvid Gilstrom is directing.

TITLED

"The Heart of a Follies Girl"

"Sailors' Wives"

"The Shepherd of the Hills"

"Man Crazy"

"No Place to Go"

"The Drop Kick"

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Exhibitors Herald and Moving Picture World Production Directory

[Number immediately following title denotes production number]

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
California Studio				
NO PRODUCTION THIS WEEK				

Columbia Studio				
"Matinee Idol"	Walter Lang	Betty Compson Allen Forrest	Columbia	Feb. 6

DeMille Studio				
"The Godless Girl" (30)	C. B. DeMille	Lina Basquette		Jan 3
"Tenth Avenue"	Wm. De Mille	Phyllis Haver		Feb. 9
"Walking Back"	Rupert Julian	Sue Carol		Jan. 26

F B O Studio				
"Stocks and Blondes"	Dudley Murphy	Jacqueline Logan Gertrude Astor Skeets Gallagher	Gold Bond	Jan. 17
"Little Yellow House"	Leo Meehan	Albert Conti Orville Caldwell	Gold Bond	Feb. 1
"Dog Justice"	Jerome Storm	Martha Sleeper Ranger Eddie Hearn Nita Martan		Feb. 1

First National Studio				
"Lilac Time"	Geo. Fitzmaurice	Colleen Moore Gary Cooper		Dec. 19
"The Little Shepherd of Kingdom Come"	Al Santell	Richard Barthel- mess		Dec. 14
"Vamping Venus"	Eddie Cline	Molly O'Day Chas. Murray		Dec. 27
"Harold Teen"	Mervyn LeRoy	Louise Fazenda Arthur Lake Mary Brian Alice White		Jan. 20

Fox Studio				
"The Four Devils" (2)	F. W. Murnau	Janet Gaynor Chas. Morton Nancy Drexel Barry Norton Mary Duncan Farrel MacDonald		Jan. 3
"Honor Bound" (6)	Al. E. Green	Geo. O'Brien Leila Hyams Estelle Taylor		Jan. 8
"Red Dancer of Moscow" (21)	Raoul Walsh	Dolores Del Rio Chas. Farrell		Dec. 31
"The Painted Post"	Gene Ford	Tom Mix Natalie Kingston		Jan. 18
"Hangman's House"	John Ford	June Collyer Larry Kent Earle Foxe Wm. Farnum		Jan. 13
"The Sport Girl"	Arthur Rosson	Madge Bellamy		Jan. 30

Metropolitan Studio				
"Speedy"	Ted Wilde	Harold Lloyd	Paramount	July 30
"Hell's Angels"	Luther Reed	Ben Lyon Greta Nissen James Hall	Caddo Prod.	Nov. 7
Untitled	Norton Parker	Helen Foster Grant Withers	Cliff Broughton Production	Feb. 9

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Metro-Goldwyn-Mayer Studio				
"China Bound" (354)	Wm. Nigh	Ramon Novarro		Dec. 27
"The Actress" (336)	Sidney Franklin	Norma Shearer		Dec. 24
"Iron Mike"	Sam Wood	Wm. Haines		Feb. 8

Paramount-Famous-Lasky Corporation				
"Sunset Legion"	Lloyd Ingraham A. W. Werker	Fred Thomson	Paramount	Jan. 23
"The Patriot" (690)	Ernst Lubitsch	Emil Jannings Florence Vidor Lewis Stone		Jan. 3
"Three Sinners"	Roland V. Lee	Pola Negri	Paramount	Jan. 27
"Easy Come Easy Go"	Frank Tuttle	Richard Dix		Feb. 7

Tec-Art Studio				
"Chinatown Charley"	Chas. Hines	Johnny Hines Louise Lorraine Edna May		Dec. 27

Tiffany-Stahl Studio				
"Power"	Reginald Barker	Douglas Fair- banks, Jr. Jobyna Ralston	Tiffany-Stahl	Jan. 29
"The House of Scandals"	King Baggott	Dorothy Sebastian Pat O'Malley Harry Murray	Tiffany-Stahl	Feb. 8

United Artists Studio				
"Tempest"	Sam Taylor	John Barrymore Camilla Horn Louis Wolheim	United Artists	Oct. 15

Universal Studio				
"Lonesome"	Paul Fejos	Glen Tryon Barbara Kent	Jewel	Jan. 30
"Phyllis of the Follies"	Ernst Laemmle	Charles Rogers Marion Nixon	Jewel	Jan. 12
"Cream of the Earth"	Melville Brown	Hugh Trevor	Jewel	Jan. 14
"The Michigan Kid"	Irvin Willat	Conrad Nagel Renee Adoree	Jewel	Jan. 18
"Give and Take"	Wm. Beaudine	Geo. Sidney Jean Hersholt Sharon Lynn Geo. Lewis	Jewel	Jan. 22
"The Man Who Laughs"	Paul Leni	Wm. Orlamond Mary Philbin Conrad Veidt	Jewel	Oct. 1

Warner Brothers				
"5 & 10 Cent Annie"	Del Ruth	Louise Fazenda Clyde Cook		Feb. 6



THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

He "Shoots the Works" in Tieups And Short Feature Does the Rest

The answer to "What I Did for the Short Feature" is "Plenty," if you diagnose the campaigns being put on for the Hal Roach-M-G-M comedies by Harold B. Franklin at the Metropolitan theatre in Los Angeles and West Coast Theatres' other houses.

Calls in Full Campaign

To demonstrate the appeal of short features when properly exploited and advertised, Franklin applied practically all classifications of exploitation and some perhaps not yet classified.

The list includes a hundred 24-sheet boards in Los Angeles alone, merchandise tieups, special space in newspapers, radio tack cards, window cards, marquee lights, trailer, house program, lobby cards, Hal Roach's fleet of 27 motor vehicles, and a number of other agencies to get the picture before the public.

Exploitation Repeated

The campaign, applied in exploiting "Leave 'Em Laughing," starring Stan Laurel and Oliver Hardy, really was a replica of the one put on for "The Battle of the Century," first of the comedy series. The success of the first campaign prompted the repetition.

Here is how the campaign lined up:

NEWSPAPERS: Using 18 additional inches in all Los Angeles dailies, appropriated: Tuesday, 3; Wednesday, 3; Thursday, 6; Friday, 3; Saturday, 3.

BILLBOARDS: 100 special 24-sheet stands cut, in good locations in Los Angeles—six colors. Sixty of these boards illuminated and forty not illuminated.

TRAILERS: 25 special trailers made for West Coast Theatres to run in advance of run. Excerpts from "The Battle of the Century."

HOUSE PROGRAMS: Generous space in all house programs of West Coast theatres, both press matter and special cuts.

LOBBY CARDS: Metropolitan prominently displaying Laurel and Hardy on 30x40 cards and enlargements in lobby.

LIGHTS: Laurel and Hardy in electric lights on both Marquees.

GAG PHOTOS: Supplied Metropolitan with many specially posed gag shots of Laurel and Hardy, as well as many 30x40 in. enlargements for windows and lobby display.

RADIO: Have an hour—the midnight frolic of KNX Saturday evening; Hardy singing, Laurel and Hardy chattering and Hal Roach Studios Orchestra supplying dance music. Plenty of plugging on the Metropolitan showing.

BUS LINE TIE-UP: Cards in 85 different stations of the Motor Transit Stages, advertising Laurel and Hardy.

GYMNASIUMS: Cards in every downtown gymnasium, tied up with the comedy.

L. A. PIE CO.: Banners on all delivery wagons of the Los Angeles Pie Co.

FIGHT CLUBS: Dodgers handed out as crowds exit from Vernon, Coliseum, Hollywood and Culver City fights—"See the Real Battle in 'The Battle of the Century,' etc."

A. G. SPALDING & BROS.: All branch stores of A. G. Spalding & Bros. carry window advertising: "Don't Take the 14th Count," etc.

ARMY-NAVY STORES: Same.

MUSIC STORES: Carrying enlargements in windows.

SODA TIEUP: Soda clerks in all Owl Drug stores wear yellow ribbons.

WHIPPET PARADE: Parade of Whippet cars in downtown section opening day, banners on cars, band, and doubles for Laurel and Hardy, etc.

SAFEGWAY STORES: 400 stores displaying cards: City fights—"See the Real Battle in 'The Battle of the Century,' etc."

HOLLYWOOD DRY: 15 30x40 in. enlargements is as many Owl Drug Store windows, showing Laurel and Hardy drinking Hollywood Dry Ginger Ale.

ROACH CARS: 27 vehicles of the Hal Roach Studios, small cars, trucks, busses, etc., bannered on both sides.

SPECIAL PIE MATINEE: Staging special matinee tying up with the Los Angeles Pie Company which furnishes 2,000 individual pies for distribution to the audience.

"The Battle of the Century" is the first of a series of comedies starring Hal Roach's new comedy team, Stan Laurel and Oliver Hardy.

Newspictures

PARAMOUNT NEWS NO. 55—Airship lands on ship at sea for first time in history, Newport, R. I.—Jack Dempsey, former heavyweight king, announces he is through with fight game—Starts training for a 77 hour non-stop swim at Hamburg, Germany.

FOX NEWS NO. 37—Mikado reviews his army in Tokyo parade—Leading newspaper directors meet in New York—Spectacular \$2,000,000 blaze ruins main hall of Pennsylvania institution.

INTERNATIONAL NEWSREEL NO. 10—Daredevils risk life in riding over boiling water at Index, Washington—Dirigible Los Angeles in thrilling landing on deck of Saratoga.

KINOGRAMS NO. 5367—Science tests show that brunettes react much better to emotional suggestion—Rin-Tin-Tin, famous movie dog, cheers up helpless at Shrine hospital, San Francisco—Cunningham becomes skipper of Leviathan.

FOX NEWS NO. 38—"Los Angeles" alights on plane-carrier "Saratoga" far out in sea—Pennsylvania cadets play push-ball in snow—Baseball, racing and golf to be played in new Cathedral in New York.

INTERNATIONAL NEWSREEL NO. 11—Babe Ruth, sultan of swats, trains at New York—Gene Tunney, heavyweight, exchanges some fast socks with Jack Britton at Miami Beach—France's flying envoys given hearty welcome at New Orleans.

Studio Facilities for Stern Comedies Expand

Many improvements in studio facilities have been made by the Stern Brothers in preparation for a busy period ahead. Additions have been made to the writing staff, technicians, and in new equipment, props and costumes.

The girl angle in the comedies is to be emphasized, as evidenced by the large proportion of costumes for the Stern Follies Girls in the new equipment.

Short Feature Releases

WEEK OF FEBRUARY 12

"Mistakes Will Happen," Snappy, Universal, one; "The Vanishing Rider," No. 5, Adventure, Universal, two; "The Prince and the Papa," Special, Universal, two; "Man of Letters," Stern Bros., Universal, two; "Buckskin Days," Western, Universal, two; "The Man Without a Face," No. 5, Pathe, two; "Everybody's Flying," Fables, Pathe, two-thirds; "Flying Elephants," Roach, Pathe, two-thirds; "Life Savers," Record, Pathe, two-thirds; "Over the Bounding Blue With Will Rogers," C. S. Clancy, Pathe, one; "Pathe Review," No. 7, Pathe, one; "Topics of the Day," No. 7, Timely, Pathe, one-third; "Oui, Oui, Heidelberg," No. 6, Standard, FBO, two; "Secrets of the Sea," Metro-Goldwyn-Mayer, one.

WEEK OF FEBRUARY 19

"Africa Before Dark," Snappy, Universal, one; "The Vanishing Rider," No. 6, Adventure, Universal, two; "Out in the Rain," Gumps No. 12, Special, Universal, two; "What a Party," Stern Bros., Universal, two; "An Unexpected Hero," Western, Universal, two; "The Man Without a Face," No. 6, Pathe, two; "The Spider's Lair," Fables, Pathe, two-thirds; "The Best Man," Sennett, Pathe, two; "Crowned Heads," Rice, Pathe, one; "Pathe Review," No. 3, Pathe, one; "Topics of the Day," No. 3, Timely, Pathe, one-third; "Newsstaff," No. 13, FBO, one; "Rah Rah Rexie," Standard, one; "The Finishing Touch," Metro-Goldwyn-Mayer, two.

WEEK OF FEBRUARY 26

"The Man Without a Face," No. 7, Pathe, two; "A Blaze of Glory," Fables, Pathe, two-thirds; "The Smile Wins," Roach, Pathe, two; "The Swim Princess," Sennett, Pathe, two; "Pathe Review," No. 9, Pathe, one; "Topics of the Day," No. 9, Timely, Pathe, one-third; "Back to Nature," Snappy, Universal, one; "The Vanishing Rider," No. 7, Adventure, Universal, two; "All Balled Up," Special, Universal, two; "George's False Alarm," Stern Bros., Universal, two; "The Looters," Western, Universal, two.

WEEK OF MARCH 4

"Rival Romeos," Snappy, Universal, one; "The Vanishing Rider," No. 3, Adventure, Universal, two; "Newlyweds' Success," Junior Jewel, Universal, two; "Indoor Golf," Stern Bros., Universal, two; "Madden of the Mounted," Western, Universal, two; "Amazing Lovers," Metro-Goldwyn-Mayer, one; "Edison, Marconi & Co.," Metro-Goldwyn-Mayer, two.

WEEK OF MARCH 18

"Monarch of the Glen," Metro-Goldwyn-Mayer, one; "Bright Lights," Snappy, Universal, one; "The Vanishing Rider," No. 10, Adventure, Universal, two; "No Blondes Allowed," Stern Bros., Universal, two; "Battling Justice," Western, Universal, two.

Railroad Theatre to Give Pathe Shows on Cruises

(Picture on Page 51)

Two land cruises to Los Angeles from New York will show five "Pathe Purpose Programs" to passengers in a special recreation car, as development of the railroad theatre car idea tried out on press representatives in New York. The novelty is possible through an agreement between the Raymond-Whitcomb Company and the educational department of Pathe. The car can seat 59 persons.

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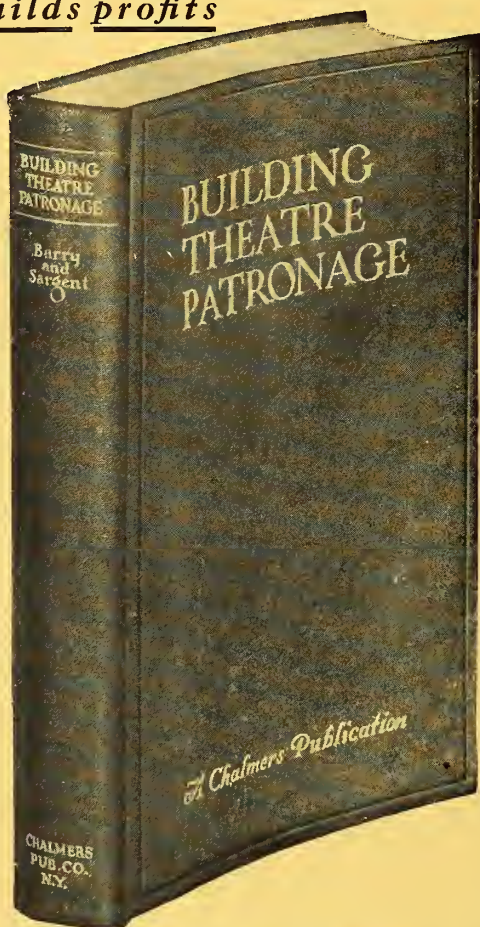
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(See next page)



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PRESENTATION ACTS

Incorporated in this department of Exhibitors Herald is the Moving Picture World Department, "Stage and Pit."

"Afterpieces" Swell B. O. Receipts

Deluxe Theatre Always Uses Local Talent

Stanley Grossman of Milwaukee, Spends Only \$30 on Each Stage Bandshow by Using Local People

Stanley Grossman, manager of the Juneau theatre, a Milwaukee Theatre Circuit house, is putting something across in the way of stage bandshows which is meeting with big success at his theatre. Each Thursday he has a band on the stage representing a different country with appropriate costumes, settings and music for each country represented.

To date the stage presentation has taken the audiences to Russia, Spain and Germany, and before his stunt is completed, every country in the world will have been visited. These stage presentations in addition to the regular photoplay program last from thirty to forty-five minutes, and there is no increase in the admission price. According to Mr. Grossman they have been a great success and have doubled his business for that night.

Secures Local Talent

Now some may voice an objection to the cost of something of this sort, but Mr. Grossman has taken care of that. He says that most of those on the bill are purely local talent and consequently his expenses for a show of this type do not run much above \$30. The participants in the presentation rehearse for the show two nights a week and on Sunday, thus assuring a good staging of their act. With this small expense Mr. Grossman has been putting on shows every Thursday night which doubled his business, and have cost him a very small sum indeed.

Another phase of the presentation which Mr. Grossman is now working upon is the obtaining of the neighborhood high school band in connection with these presentations. This band will furnish the music in connection with these presentations at various times without costing the theatre a great deal. In fact the only cost in con-

(Continued on page 36)

Chicago's "IT" Man



Chicago's "IT" man, Paul Ash, famous long-haired Western jazz maestro, whose unbroken record of 7,000 continuous performances exceeds that of even New York's "Abie's Irish Rose." He and Louis McDermott, his production manager, are introducing a new form of bandshow this week called "The Mikado of Jazz." Ash is credited with having attracted approximately \$7,000,000 to the box office of the Oriental and McVickers theatres of Chicago, where he has been the Master of Ceremonies at five performances daily for nearly four years, which is another box office record. His intimate, unsophisticated manner of being the friendly Master of Ceremonies, in conjunction with stageband shows, has resulted in an almost complete revolution of form in vaudeville and cinema stageshows which are now almost universally taking the idea of the "Paul Ash policy shows." Ash started his rise to fame after the World War, upon being discharged from the Marine corps as a gunnery sergeant. His wife, a former musical comedy beauty, guides his career and shoos off the flappers.

ANNOUNCEMENT!

We wish to call the attention of Exhibitors and Production Managers, that anything pertaining to the staging and equipping of bandshows or presentations of any form, can be found listed in the equipment directory and supply department of "Better Theatres," a monthly section of Exhibitors Herald and Moving Picture World. An edition of "Better Theatres" is issued this week as the second section of this publication.

Exhibitor Says Stunt Draws Big Crowds

How to Increase Your Gross on Dull Nights Is Explained Below by a Brother Exhibitor

By WILLIAM L. HENDRICKS
Manager, Palace Theatre,
Jamestown, New York

There is a way for the vaudeville and combination theatre to increase the gross on "off-nights"; and that way is by means of the "Afterpiece" or "Clown Night." The idea can be used successfully twice a week on a two-change-a-week policy, Monday and Friday, for example; but once a week is usually better. Any theatre exhibitor who is ignoring the "Afterpiece" is passing a good box-office bet that entails no additional cost whatsoever. The writer has personally used the "Afterpiece" for some time and with much success, and the information to follow in regard to same is the product of experience.

One Show on Off Nights

First, in theatres where the policy calls for two night performances, and where one is usually sufficient on the off-night, one show can be eliminated; and the one stage performance started late, running, perhaps, the Short subjects and feature first; and then the stage acts with the "Afterpiece" to follow immediately after the last act.

It is natural that the performers should be more willing to work with you on an arrangement of this nature. However, you will find that the majority of performers will gladly cooperate with you under any circumstances. Cooperation can be assured by having it written into the contracts.

A trailer in regard to the "Clown Night" should be kept busy on your screen at all performances. At first a certain amount of advertising will be necessary, explaining the thing as a "vaudeville fun-festival," immediately following the regular stage show, with every performer on the bill entering into it together. After the thing is established and the idea is sold, unusual advertising will be unnecessary.

Manager Should Arrange Show

To obtain satisfaction with an "Afterpiece," it will be necessary for the man-



APPRECIATION!

I want to take this means of thanking my ORGANIST FRIENDS for the kind assistance they are giving me on our present and new catalog.

Thanks, HENRY MURTAGH, for saying "I TOLD THEM ALL ABOUT YOU" is a great song and "Good Luck" Henry in the new position. I think it's just "Capitol."

Thanks, JIM THOMAS for putting on "The Dog" and featuring "KEEP SWEEPING THE COBWEBS OFF THE MOON."

Thanks, JOE JORDAN for your nice work. "AUF WIEDERSEHN" (We'll meet again).

Thanks, FRED KINSLEY for promising to feature "SING SONG SYCAMORE TREE."

Thanks, MARSH McCURDY for coming to "Broadway" where you are now "one of us."

Thanks, BERNARD COWHAM for saying you will make "YOU'VE GOTTA BE GOOD TO ME" a HIT in Milwaukee.

AND

Thanks MR. & MRS. JESSE CRAWFORD for the "Romance" you put in "BLUE RIVER." It is a "masterpiece."

Thanks to all of my other ORGANIST FRIENDS — In time you'll hear from me personally through this column.

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Special Service Dept.



ager to frame the thing himself; the performers cannot be expected to do it alone. In arranging these fun-frolics, it will first be necessary for you to catch your first show; select your master of ceremonies, who is to handle the announcements and who should be the most jovial person on the bill and one who can talk and ad lib.

After selecting your master of ceremonies, you can decide what the nature of the "Afterpiece" is to be; whether it be cabaret, with all performers seated around tables, and working from same as called upon, or the "full-stage-and-one" idea; the latter to be preferred.

The full-stage-and-one idea consists of a bit or specialty in one, followed by a full-stage blackout, or scene, the idea being carried through to the finale.

Everything must be new; nothing repeated from the act, or cut from the act and held over for the "Afterpiece." Where songs are used as specialties they should be placed as close to the start of the "Afterpiece" as possible, as songs have a tendency to slow the thing down, and the "Afterpiece" must build upward.

Then the full-stage scenes and blackouts. Almost any act will be able to suggest several of these. On bills where a girl-revue closes the show, it must be remembered to avoid placing members of the company to open the "Afterpiece" and to avoid placing members of the revue for specialties too close to the opening. They will have to have time to change costumes and to get their breath.

A Valuable Stunt Worth Trying

After seeing your first show and getting a line on your people, talk it over with all them immediately, to give them at least a day in which to prepare. Go over it with them; decide on specialties and blackouts; and who is to do them. Routine the thing from the opening to closing on paper and be assured that each performer understands thoroughly just what he is to do and when. Ascertain what props are necessary. Sufficient time must be allowed between full-stage scenes to make changes where necessary and this must be remembered when routining the "Afterpiece."

Occasionally you will see an opportunity to combine two acts that do only specialties for laughs; and laughter after all is the real aim of the thing.

Remember that no bill is impossible, no matter how difficulty it may look at first glance; one of the most successful "Afterpieces" in the writer's experience was with a bill that included a horse act, a chinese act, two negro dancers, a girl band and one comedy act. However, material was carefully selected and the thing was carefully routined.

The idea of the finale is to get them all on; and it is not as difficult as it will first seem. Your performers will be able to make suggestions in regard to same.

All in all, the thing is not at all difficult, and a good bet that is certainly too valuable to be passed up.

Chicago North Center Theatre Reopens

The North Center theatre of Chicago, formerly under the management of Lubliner and Trinz, re-opened last week, after being closed for several weeks. The new policy is pictures, and presentation with pictures on Saturdays and Sunday only. There will be five changes of pictures a week with Dorothy Aldrich and a girls' orchestra rendering music from the pit.

On Saturdays and Sundays the band goes on the stage and offers presentation entertainment. The American Bond and Mortgage Company, who are supervising the future destinies for this house for the new interests, have appointed David Rice as manager.

Stages Bandshows with Local Talent

(Continued from preceding page)

nection with the use of the band is the placing of an advertisement in the high school's paper at various times.

Educate as Well as Entertain

The presentations themselves are colorful affairs and are put across in good style. The act usually opens with the national song of the country being represented and the costumes, setting and music are made to harmonize as vividly as possible with the type of costumes worn by that particular nation. In this manner the presentation serves not only as an entertaining feature but as an educational feature as well, and they are thus well balanced in every respect.

Many Famous Stars Now Playing in Picture Houses

Many stage and screen stars are making personal appearances in deluxe picture houses today. Among those who have already forsaken their former art are Bee Palmer, former Ziegfeld Follies star; Rae Sumuels, for years a headliner in vaudeville; Mae Murray, both stage and screen celebrity; and many others who are on the program to appear at future dates. All of the above are now playing picture house engagements in Chicago.

Another well-known star of the stage and screen and one of Chicago's own is the former Eugene O'Brien, who is now headlining in a playlet over the Orpheum Circuit.

Henry Murtagh Returns to New York

Henry B. Murtagh, who has come to be known among picture theatre audiences as "an organist with a sense of humor," has been engaged to preside over the gigantic console at the Capitol Theatre.

Mr. Murtagh started his musical career as a pupil of Leopold Godowsky, world famous pianist, and later was a concert pianist himself. But he was attracted to the organ before he had gone very far in his career and soon became a convert. Today he is so proficient at the latter instrument that he can turn, say, a Gregorian chant into "My Hot Lips Baby Is a Cold, Cold Mama Now" or the like. Frequently he does, just for fun, and therein lies his charm and the secret of his popularity.

Chicago Sheridan Celebrates Birthday

Verne Buck, popular band leader of Ascher Brothers Sheridan theatre, Chicago, is celebrating the first anniversary of the theatre with a lavish stageband production staged by Roy MacMullen.

The house is situated in a high-class residence section of the North Side and since its opening has been presenting first-run features and elaborate bandshows.

Edmund Fitch, featured organist of this theatre, who opened the house, will celebrate the occasion with an original organ stunt.

Al Short Quits Cooneys

Word reaches this department that Albert E. Short, widely known as a musical director, who has just finished a six months' run in Atlanta, Ga., for Public, and came back at the Capitol theatre, Chicago, two weeks ago, has resigned and accepted an offer from West Coast Theatres to become musical director-general of their houses.

It is understood that too many would-be bosses at the Capitol made it impossible for Short to receive the proper co-operation for him to put forth the proper effort that would make his stay worth-while.

Before Short returned the house was doing a stageband show policy and in all probability will return to it as soon as they find a personality leader.

Goebel Goes East

Adolph Goebel, known as one of the best concert organists in the country, has returned to the East where he is now featured at Loew's Yonkers theatre.

Goebel hails from Milwaukee, where he has been featured in picture houses and also conducted a school for organists where he taught the art and technique of synchronizing motion picture music.

Kosloff, Rodemich and Mitchell to Rotate

Gene Rodemich will conduct the Paramount Stage Orchestra next week, in the Jack Partington production, "Steps and Steppers," Lou Kosloff going to New Haven, and Al Mitchell playing in Boston. This puts into effect the rotation of personality leaders between Boston, New Haven and New York.

Rodemich formerly directed the "Rodemich Orchestra" of St. Louis, the famous Brunswick Record Recording Orchestra. Mr. Rodemich is an accomplished pianist himself and has an interesting personality. He was tremendously popular in St. Louis, and in Boston where he has been playing at the Metropolitan Theatre he has an enthusiastic following.

Leo's Brother Invents Console

Tom Terry, brother of Leo Terry, both well-known organists, has the honor of being one of the very first ones to witness the development of the pipe organ in the deluxe picture theatres.

After playing almost every make of organ in the country, Mr. Terry recently invented a miniature console which may be attached to any organ. It really is an organ, and several novelties can be obtained from it.

It has taken Terry ten months of his spare time in perfecting it and more than 55,000 feet in constructing it.

Tom, at present, presides over the organ at the Loew's State, St. Louis, Mo.

Chicago Gets De Luxe Negro House

Lubliner and Trinz for years one of the leading motion picture theatre operators in Chicago again came to the front recently as builders of de luxe houses when their new Regal theatre, located at 47th and South Parkway, opened on February 4. The new house is built on a de luxe plan to feature photographs and presentation, with Fess Williams directing the jazz band. The house is in the negro district and will most likely feature shows that cater to negroes.

Harry Hume Resumes Old Post

Harry Hume, formerly manager of the Shapiro-Bernstein Los Angeles office and recently in charge of the Chicago office, has returned to Los Angeles to resume charge of the offices there.

Billy Stoneham, professional manager of the Chicago office, resumes charge in Chicago, as he was heretofore.

It is understood that Harry Hume had quite a following in Hollywood as a comic movie actor and that accounts for his return to the West Coast.

Concert Organist Takes Wife

Frederick Smith, chief organist of the Mark Strand theatre, New York, is now a benedict. Mr. Smith was married a few days ago to Marguerite Westlake Powers. The ceremony took place in the Municipal Building of New York with the city clerk officiating.

In addition to being one of the recognized musicians of the East, Mr. Smith is a director of the Kilgen School in New York and a member of the American Guild of Organists.

STAGE SHOWS

Chicago Harding

Week Ending February 12

The show at the Harding this week is called "Varieties of 1928." It opens with a fine spec, the Gould Ballet posing above the band. They come down the flight of stairs to do a short routine.

Then Evelyn Hoffman does a very good Egyptian dance. She knows her contortions and gets a good applause.

This is followed with a band number, "Dream Kisses" with Mark Fisher and several members of his band singing the song.

Films Caused a Stage Partnership

Very few exhibitors know and realize that Benny and Western, now traveling as a dancing team on Publix circuit, were at one time actively connected in the production of motion pictures. Ben Benny was an assistant camera man for the old Biograph Company while Burke Western was a motion picture machine operator in Fort Wayne. About 12 years ago they met by a coincidence when Western recognized Benny from a minor role he played in "The Beast at Bay," D. W. Griffith production with Mary Pickford, directed by Edwin August. Since then they have been partners in vaudeville and recently have been one of the feature attractions in the deluxe picture houses.

Johns and Mably follow with a character act of two rubes of former days. Their songs and jokes are as old as the style of their clothing. There is nothing to recommend this act, but it went over very good in this house, so no doubt, it is what this particular neighborhood wants.

The Gould Ballet come out on the runway to do a novelty routine. They are dressed in red, white and blue costumes and at the finish of their number display parasols of the same color. The routine was very good, and won a good hand.

Then come Prosper and Maret, the real entertainment of the show. They are hand balancers par excellence. Their deliberation, poise and form is remarkable and their act has grace and skill found in few acts of this type. The act wins a fine hand, which it undoubtedly deserved.

Billie Adams next appears to sing a comic song, "Let It Rain," and to do quite a bit of foolishness. He is good and especially for this house.

Mark Fisher next sings "In My Ohio Home," for a good hand. Everybody loves Mark at this house.

The finale is composed of different sorts of dance numbers by members of the Gould Ballet, and the show ends with the entire ballet doing "The Varsity Drag."

Des Moines Capitol

Week Ending February 10

Paul Spor, master of ceremonies, said goodbye all week to sorry patrons, as he made ready to exchange places with Jimmy Ellard of the Riviera at Omaha Feb. 11. Although Jimmy Ellard was as popular a band show leader as ever stepped the boards, and had completely won the hearts of Des Moines audiences before going to Omaha, the sprightly little Spor gentleman had made himself absolutely solid with his new friends in Des Moines, also, and they were loath to have him go.

The two leaders are opposites in many ways, each with his own brand of personality plus to attract and hold the attention of the fans. Jimmy has always been more the matinee type (you ought to hear the women!) Spor has specialized on PEP and he delivered the goods in many delightful surprise packages. Fifty-fifty the fans decided, but they would rather have them both!

Spor started "Steppin' High" with a nicely balanced medley of all the favorites he had played during his stay in Des Moines. Then he gave a taste of all the smart little stunts he had put over while there, playing the drum, singing, dancing and what-not. Great stuff! Musical hits from "Good News" made another bull's eye.

Dancing is the breath of life to the Carr family. Louise and Andrew, the youngsters, gave a nifty exhibition of skill when they did some fast and fancy stepping. But they were quite overshadowed by Ma and Pa Carr who showed how the thing was done 'Way back when speed in tap dancing was speed! Few acts have drawn so well from the approval of patrons.

Hinds and Leonard, blonde and brunet, sang a group of songs rather well and Lew Fink offered eccentric stunts in the dance line. A Japanese troupe, the Kikutas, put on an unusually good acrobatic and juggling act.

Herbert Lee Koch played, "Leap Year Proposals" on the organ and played it without being within 50 feet of the console. Stunt performance.

The feature picture was "The Noose." There was a Paramount news reel.



Bill Bennett
Featured Organist
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Chicago Avalon

Week Ending February 12

Roy Dietrich opened the stagershow with the band playing an Irish tune and when the curtain parted the ballet danced an Irish clog. The band then played an arrangement of Irish melodies.

Dietrich then introduced Sands and Claire, collegiate steppers, in a comedy dance.

Patricia Ann Manners, late star of the Student Prince, sang "Dawn of Tomorrow" and "Mother Machree," receiving due applause.

Bernice Foley was next introduced, gave an Irish monologue, made a quick change and did an Irish jig.

The ballet was next in a novel routine, which was better than their usual offering.

Roy Dietrich next sang "When Irish Eyes Are Smiling," "Tumble Down Shack in Athlone" and for an encore "My Wild Irish Rose." The National Playhouses seemed to have picked a winner in Dietrich for their queen house.

Sands and Claire with a return number did a novelty dance, receiving a round of applause.

The band then played "Tomorrow" with a special arrangement.

Renard and West were next, late stars of Texas Guinans Revue, in a comedy sketch which was the stellar act of this week's stagershow.

The closing number by the band was "My Wild Irish Rose," with Roy Dietrich again singing. Rather a novel arrangement with the girls of the ballet passing up the aisles to the stage, then appearing in tableau effect in the background on a clover, thus closing one of the best stagershows, this writer has seen at this theatre.

Philadelphia Carman

Week Ending February 11

The New Carman theatre has for the headliner on its program this week "The Ingenues," direct from the Ziegfeld "Follies," thanks to the illness of Eddie Cantor and the consequent cancellation of the "Follies" engagement at the Erlanger theatre.

These 22 talented girls comprised the featured act in the "Follies" and besides playing as an orchestra, offered several specialty numbers exemplifying their versatility. The interest of the act was greatly enhanced by the attractiveness of the girls and their stunning costumes and the audience showed its appreciation by prolonged and enthusiastic applause.

The Garnian Grand Orchestra played the "Light Cavalry" overture.

Milwaukee Wisconsin

Week Ending February 10

The Playboys are celebrating Billy Meyers' birthday this week, and it surely is some celebration with everybody getting their money's worth. The presentation opens with the Eight English Rockets, direct from the Allen theatre, Cleveland, who have taken the place of the Abbot Dancers now on a Publix unit. They are dressed in neat black dancing costumes and do their stuff before the curtain. They

are fine appearing and work nicely and are well received.

The curtain opens on a night club scene with the orchestra in tuxes on the left side of the stage surrounded by a kaleidoscopic setting of varied colors. The performers who are to take part in the presentation are seated at the right of the stage at tables, while Dave Schooler and Billy Meyers entering the upper stage right can be seen stepping out of an automobile, and make their way down center.

Meyers first obliges with an introductory song, the words of which have been made for the occasion to the melody of "This is My Lucky Day." Schooler then accompanies Billy at the piano to "Without You Sweetheart," which is followed by the two of them singing, "Horsefeathers" with "Barney Google" and "Horses, Horses" interspersed. The two boys have plenty of pep and are big favorites with the local theatre goers with the result that they draw a big hand.

Miss Irmanette gives a beautiful interpretation of a classical number on the violin which is followed by a "hot" number during which she dances a number of intricate steps accompanying herself on the violin all the while. She is a clever Miss and goes over big.

Glenn Welty's arrangement of "A Shady Tree" is played by the band, who by the way sounds better each week. Billy Meyers, although it is his own birthday party, sings the chorus to the song.

Julia Gerrity goes over big with the audience when she sings a number of popular hits including "Dream Kisses," and "I Ain't Never Had Nobody Crazy Over Me." Miss Gerrity has a pleasing personality as well as a good voice.

Now the Eight English Rockets in yellow costumes do a bit of chorus dancing to the melody of "I Told Them All About You." The girls work very well together and have a good sense of rhythm and it is a pleasure to learn that they have been booked for eight weeks at the Wisconsin.

Rome & Dunn, two boys with very fine voices next engage in a harmony duel which includes such songs as "Mary Anne," "I Forget," and "The Song is Ended." Between the songs the boys engage in a bit of comedy and jokes which meet with the audience's approval.

Detzo Retter garners bushels of applause with some real good clever comedy stuff. He gives an impersonation of Al Jolson, the Black Bottom and engages in a one-man wrestling act besides some clever tumbling. Besides this he rattles off a good line of fun which keeps the audience howling.

The presentation ends with the Eight English Rockets dancing to the tune of "Everybody Step," and stopping long enough to allow Irmanette to oblige with "Deep In My Heart" on the violin. She then switches to "Everybody Step" and they all dance their way off to the melody played by the orchestra. The program is perhaps the best offered this year with every act a good one and not one "dud" in the bunch. Hats off to E. J. Weisfeldt, Dave Schooler, Glenn Welty and Billy Meyers as well as the rest of the "guests" who put the part across.

The picture is "Rose of the Golden West" with Gilbert Roland and Mary Astor.

Chicago Regal

Week Ending February 12

The new Regal theatre which just opened offered for their second week's presentation "Cabarabia" with Fess Williams and his 22 jazz boys serving the music. Fess Williams is well liked and he delivers his "master of ceremonies" gags with a punch.

Alex Lovejoy and partner (name was not mentioned) entered upon the stage with a magic lantern. Alex is informed that he would get anything he wished for with the lantern. He wishes for girls and the curtain opens with the orchestra and 12 Regal Girls in a beautiful display on the Arabian style. The Right Quintet sang while the Regal girls went through a dance routine.

Fess announced that they would play "Baltimore," and this orchestra sure can jazz it up. Williams sang the chorus with the orchestra helping out.

Spencer and Gee, former stars of "Shuffle Along," were next with "At Dawning" getting little or no applause at all. They sang next "Side by Side." The girls do not seem to go together and for that reason they were not a big attraction.

Alex Lovejoy and partner entered again, this time doing a "Romeo and Juliet" act. The boys are very funny and their animated delivery helps get a big applause.

Ford, Marshall and Rogers, three lively steppers were the main attraction on the program and how they went over. Rogers came out for a solo dance and what he didn't do wasn't worth looking at. Ford and Marshall followed with a song and then falling into a snappy dance. The three came out for the concluding number in which they did some fast, tricky steps getting over with ease. The crowd were wild and they came out for an encore.

Blanche Calloway was next and sang "Southland" putting lots of pep which helps her get a big hand. She followed with "Oh, What a Man," Fess helping out by being the man. Miss Calloway has a nice voice and helps it with her peppy actions.

The Right Quintette followed with a very beautiful number called "Song of Songs." The entire cast appears singing the chorus. Beautiful stage arrangements and lighting effect get a big hand from the crowd.

This concluded the performance and Fess Williams looks like a good bet.

The feature picture was "The Gorilla" starring Charley Murray and Fred Kelsey.

Omaha Riviera

Week Ending February 9

Jimmy Ellard closed his engagement as master of ceremonies at the Riviera with the stagershow "Grab Bag." The way Jimmy has won his way into the popularity of theatregoers was attested by the number of encores he was forced to respond to. He is going to the A. H. Blank-Publix house, Capitol, in Des Moines, changing places with Paul Spor, who opened at the Riviera February 10. It is planned to interchange them every few weeks.

"Grab Bag" was declared to be the most attractive stagershow of the season by enthusiastic spectators. True to its name, the presentation was a huge grab bag occupying the whole stage, out of which came charming dancers and other entertainers, and under which the stage orchestra was revealed.

Gorgeous costumes were the feature of the show. The garments were cleverly designed and costly. Richy Craig, Jr., was the peer of the entertainers. Dangling his legs over the footlights, he spun yarns without effort. He had the audience in convulsions of laughter. The Dancing Dewees, Doyle and Schirmer and Peggy English were the other numbers, all good.

The feature film was Ruth Taylor in "Gentlemen Prefer Blondes."

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Chicago Oriental

Week Ending February 11

Paul Ash and his gang's stage presentation this week was entitled "Ship Ahoy." The stage under Louis McDermott's supervision was arranged like the front part of an ocean liner with large guns extending over the orchestra. It was trimmed with different colored flags of all nations. The orchestra was dressed in sailor uniforms making a beautiful picture.

The orchestra played a number of selections of the navy music style with the Abbott Girls doing some fine acrobatic dancing.

Paul Ash enters as the music stops and announces that he is glad to be back after being away for a few days. He reads a couple of telegrams, one which reads: "Dear Mr. Ash, while you were away we did record breaking business—The Randolph theatre." (The Randolph theatre is next to the Oriental.)

The orchestra followed with "Sea Breezy's" in which the banjo player gave a fine solo.

The Tumbling Clowns were next with some very clever spins. One of the Clowns did some very surprising tricks, almost tying himself up in a knot. The boys were given a big applause and really deserved it.

Paul Small, the popular singer at this show, followed with "My Ohio Home." His first number was not as good as the crowd expected. He followed with a piece which Ash announced to be beautiful called "Sunshine" this time getting a fair hand. For his concluding number he sang "I Told Them All About You" with the Stanley Sisters doing some high kicking.

The orchestra then rendered a very beautiful piece called "Among My Souvenirs," the piano player, first violin and the cornet all giving pleasing solos. The piece was well played and received the same way.

Paul introduced the Rotuno Brothers who did a tap dance which created much interest. The brothers were attractive dancers and could not help being liked. Ash announced that they would do another dance before the performance was over but, needed a rest at the present time. The crowd hearing this stopped applauding. (That was all they did.)

Ginger Rogers, the girl who Paul Ash announced that if she was liked would stay another week. This raised much enthusiasm among the crowd and started a howl. Ginger sang "What Do You Say" in which she brought in the words "if you like me I can stay and if you don't I'll go away." The way she was applauded sounded like she was there to stay. Her next number was "There Must Be Somebody Else" Paul Ash bringing in some words helped put the act over big. She was called out for an encore but only said a little piece.

Above the voices of the howling crowd Ash announced Bayes and Speck who started out with a dance. The two boys exchange some dry jokes that have the people roaring. They end up their act with a tap dance to the tune "Everywhere You Go" and what a hand they received.

The concluding number by the orchestra is "Rainy Day Pal," Paul Small entering with Ginger singing the chorus and the rest of the cast on top of the ship joining in. The ending was something different than other times. The lights were turned low and the whole orchestra was painted with "Radium" effect which made a beautiful scene.

San Francisco Warfield

Week Ending February 10

This week Rube Wolf and his Super-Soloists begin a trip around the world and select Chicago for the opening. The curtain rises on a State street scene with a bandit holding up a victim. A policeman strolls along and asks how business is. "Great," says the bandit. "That's good," says Mr. Policeman. Then out strolls a young lady who sings a song number entitled "Chicago."

Rube Wolf makes a trick entrance on a velocipede, clad in overcoat, with a travelling bag in his hand. He asks a policeman to direct him to the College Inn as he just come from California and has an engagement there. The street scene curtain goes up and reveals the interior of the College Inn, with diners at the tables and the orchestra in place. A dance is on with the chorus in full swing.

A member of the orchestra announces the arrival of a new concert master from California, rated the handsomest in the West. Rube walks in and remarks how happy he is to be in Chicago and says he is from California, the land of sunshine, where men drink and shoot straight. "Dream Kisses" is played by the band and sung by the Cheer Leaders, followed by a comic song, "Is That So?"

Rube says ballroom dancing is becoming more gymnastic all the time and that what it may be in a year or so will be shown by Jimmie Faucet, "no relation to the pump." Jimmie does some fast turns, with lively somersaults. The girls of the revue follow with a bandit number, punctuated by shooting and the stage goes dark. When the lights come on Rube crawls out from under the piano.

Armida Chirot, Mexican prima donna, is delightful in "Caro Nome" and a Mexican love song. Faro and Handel offer an acrobatic set and get so twisted that Rube assists in unraveling the feet. The chorus girls and the Cheer Leaders do the "Chicago Toddle" and Harry Vernon, known as the white faced Al Jolson, offered several character numbers, including "Golden Gate."

The act comes to a close with a number by the orchestra which Rube Wolf dubbed: "She Was Once a Sailor's Sweetheart, but now She's a Fireman's Flame." The versatile leader plays a solo part.

Boston Metropolitan

Week Ending February 9

"Steps and Steppers," a Jack Partington production, was shown this week. Gene Rodemich, master of ceremonies, and purveyor of jazz, presented first the "Manhattan Steppers," a snappy dancing crowd of fellows and girls who put across some original tap steps. Then Gene and the Band Boys played a unique arrangement of "Did You Mean It" with special cornet jazz feature.

Bert and Buddy, a couple unannounced on the program, gave an unexpected treat in the form of some acrobatic tap dancing. Hlomay Bailey, soprano, sang "Without You Sweetheart," and for an encore, "A Shady Tree." A big painted tree was lowered to the stage and furnished the drop for the next number of tap dancers by the Manhattan Steppers.

Charles Huey was scheduled to appear next but he didn't show up. Instead, Glenn and Jenkins, dancing sweepers, did some steps with broomsticks that were clever and original. Another hit of their comedy stunt was a bootblacking act made up into a tap step. A pleasant way to have your shoes blacked we should say. Glenn and Jenkins also had some good jokes. We don't wonder they got so many encores.

Irving Berlin's latest hit, "Silver Lining," was rendered by Gene and the boys, and the Manhattan Steppers did a novelty number on a flight of stairs.

Their teamwork in their tap steps is perfect, and their costumes most attractive.

An orchestral prelude by the Metropolitan Grand Orchestra under the direction of Arthur Geissler, and another famous Arthur Martel organ concert, "Opera Singers Wanted," this time for a take-off on "Henry's Made a Lady Out of Lizzie," completed the program. The film was "The Last Command," with Emil Jannings.

Chicago Belpark

Week Ending February 12

Don Tranger opens the stagershow at the Belpark with an announcement that the band will play "Sweeping the Cobwebs Off the Moon." Tranger has a pleasing personality and with the cooperation of the band wins his audience.

Helen Savage is next introduced singing two blues songs, "When Jennie Does That Low Down Dance" and "Magnolia." She was well received and sang an encore.

Andy Rice, playing banjo, singing and dancing was next and received a fair hand.

The band next played "My Ohio Home" in good style.

Don Tranger next played a saxophone solo composed of requests received during the week, among them "Saxophobia," "Sunrise" and "Desert Song."

Georgia Howard, the dancing violinist, was next, playing a few numbers among them "Charmaine." She received a good round of applause.

The Six Capitol Steppers were next, six boys doing an eccentric dance, for which they received due applause. Each of the six, either in pairs or singly, did a specialty and closed the act with all participating in a buck and wing routine.

The closing band number was "Milenberg Joys" as a finale for the entire company.

The audience responded to this type of entertainment and the way it was presented.

Kansas City Mainstreet

Week Ending February 9

Walter Davison and His Louisville Loons celebrated their 39th consecutive week at the Mainstreet this week as the stage orchestral attraction.

Heading the program was an act titled "Stepping Feet," featuring Babe Fenton, Eddie LaMont and "Eight Precious Peaches." Then there was Chaz Chase, billed as the international unique comic, which proved to be adequate billing. Perish and Pera were seen in vocal and dance selections, as were Cahill and Wills.

"Tuneful Rivers," was the overture rendered by Walter Davison and his Louisville Loons.

Terre Haute Grand

Week Ending February 11

Lynn Cowan proves very entertaining in his "Original Songs" in which he accompanies himself on the piano. Richard Carle, assisted by two others, offers a comedy sketch entitled "The Worrier," in which he is hired at \$100 a day to do the worrying for a man's wife. Many an amusing situation results and the skit goes over in good shape.

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Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: I want to thank you for the very fine write-up in last week's issue; I appreciate it fully.

During anniversary week I played three solos, namely: "Birthday Greetings" (Remick), "Our Birthday Party" (Feist), and "When I Build My Theatre" (Weil).

These were three special sets from the respective publisher embodying their own numbers, without being cut or doctored by me when played.

But while talking to your representatives I mentioned I had used a birthday set from Feist & Remick, inadvertently giving the impression I used the songs of one publisher in another publisher's set. This, however, was not so, as I used the slide sets as individual renditions.—Johnnie Devine, organist, Patio theatre, Chicago, Ill.

PRESENTATION ACTS—To the Editor: Want to thank you exceedingly for your friendly wire and letters. Am sorry to have kept you waiting. But really, am so busy and have so many things to do, that it is even difficult to find time to write home.

Am getting along famously and feeling great. Hope you are well and slamming it over.

Gosh, I'd like to see you, Ray. Any chances of your coming to N. Y.? If so, let me know.

Well, old boy, will write you perhaps in a few days again.

My very kindest regards and sweet thoughts, as I remain.—Art Kahn, Mark Strand theatre, Brooklyn, N. Y.

PRESENTATION ACTS—To the Editor: Just finished my first show; thought I'd drop you a line.

How have you been? I wrote you after you left N. Y. I left for Boston right after you did. I thought you'd write me, but you didn't. How did you enjoy your stay in N. Y.? How is Eddie Hill? Have you heard from him lately? Where is he and what is he doing, do you know? If you see him give him my best.

Well, Ray, will sign off, hoping this finds you in best of health. Write me.—Hal Sidare, Los Angeles, Cal.

PRESENTATION ACTS—To the Editor: Having had so very much luck with Afterpieces, I am thinking that perhaps it is a bet worth calling to the attention of other vaudeville theatre managers, and that the attached copy might be of interest.

Want also to take this opportunity to mention that your combined magazines certainly cover the field; the Herald-World has everything—with the "everything" in italics.—Wm. L. Hendricks, manager, Palace theatre, Jamestown, N. Y.

STAGE SHOWS

(Continued from preceding page)

Chicago Senate

Week Ending February 11

Elaborate stage settings, snappy music and plenty of entertainment by the cast consisting of George Riley of "Heller and Riley" and Buddy Doyle, Zeck and Stewart, Mirth Mack, Gay Nell helped Al Belasco celebrate his 500th performance.

The show opened with the twelve Gould Girls standing in front of a huge sign which reads "Al Belasco's 500th anniversary performance. The girls sing a song which contained some of the following words: "Come on let's go to the show to see Al Belasco." The complete act was well done and went over in a fine manner.

Al Belasco next appeared on the stage all by himself, making a little announcement about how glad he was to celebrate his 500th performance and wanted to thank the people for the way they received him in the past. He also announced that he had someone else with him that was celebrating their 500th performance too. It was his orchestra. The people gave a big applause and Al returned their thanks by singing "Way Back When" bringing in a few words about when he first came to the Senate theatre. He played on his Sax "The Melody Lingers On" with much beauty of tone. He concluded his little act by doing a very clever comic dance.

Belasco starts to announce but, is interrupted by George Riley who when asked who he was replied "Mrs. Riley's Son, George." They like Riley here and you can't blame them.

Miss Gay Nell followed with some clever steps and bit of a tap dance. She gave another dance to the tune "Bye Bye Blackbird." She was given a fair hand.

Buddy Doyle dressed as a black face comedian sang "Henry's Made a Lady Out of Lizzie." He followed with "Will You Remember Me," this time being liked a little more than the first. For an encore he announced he would give imitations of some of the well known Black Face comedians. He went over big and was called out again. The further he goes the more they like him. "Four Walls" was his next song giving a little sad impression in it. Oh, what a hand he gets.

The orchestra followed with "You Scream I Scream We All Scream" in which Al sings the chorus. The orchestra joins in making it a comic act, and getting over big.

Al introduced Mirth Mack who sang for her first number "Rolling Along." She has a fine voice and was liked right away. Her next number was "My Ohio Home." Her pleasing personality and good looks help in putting the piece over. She next chose Belasco for her man and sang to him "After You're Gone" in which Al goes through funny movements. They like her.

Riley again appears, this time saying he thinks the girls of 1928 are his idea of an ideal girl. Al takes side with the girls of 1899 and they come to

(Continued on next page)



Hello Boys! . . . Sorry I missed you last week, but a little cold had me under the sheets. . . Well, you know everybody is getting one now, so I have to keep in style also. . . Stay close, fellers, there's a lot of news this week. . . First of all did you hear about Al Short leaving the Capitol? Yep, he was offered the musical supervision of all West Coast Theatres. . . Caesar Linden is directing in his place temporarily. . . The Regal, a new Lubliner & Trinz theatre opened last week in Chicago, catering to negroes. . . Dave Peyton is directing the Pit orchestra, and Sammy Williams is at the organ. . . James Bell is no longer at the Met Chicago as master of ceremonies. . . What a roster of stars are in Chicago this week. . . Mae Murray in a Public unit. . . Rae Samuels now featured in B & K houses. . . Bee Palmer playing Marks Brothers theatre. . . And Eugene O'Brien touring the Orpheum Circuit. . . While speaking of stars some very well known presentation artists are also in town this week playing deluxe houses, they are as follows: Bob LaSalle. . . Darling Twins. . . Ginger Rogers. . . Taylor and Lake. . . Ross and Edwards. . . Wellington Sisters. . . Jack and Kay Spangler and Maxine Hamilton. . . In the morning's mail we found a letter from Joe Alexander, he says everything's fine in Birmingham, but he misses his Chicago friends. . . While on the subject of organists let us tell you that Ken Widenor is now at the Piccadilly, Chicago. . . Don Cordon is no longer at the new Lawndale, Chicago, he is on the road for Public as guest organist. . . Gabe Wellner is now featuring solos at the North Centre theatre, Chicago, which re-opened last week. . . Adolph Goebel formerly of Milwaukee is now at Loew's, Yonkers, New York. . . Word comes from Eddie Hanson of B & K, Chicago to the effect that he has written a new novelty called "February Clearance Sale". . . Fred Kinsly, of the New York Hippodrome has originated a new number written around the theme of the "Tin Pan Parade" . . . Cliff Hess has prepared a fine novelty on Remick's new song called, "Keep Sweeping the Cob Webs Off the Moon". . . Harold J. Lyons sends us word that he has been making quite a hit with his organ solos at the Strand, in Greensburgh, Pa. . . "Rainbows," Public's first Chicago made unit, staged by Boris Petroff is playing at the Tivoli this week with Frankie Masters featured. . . Paul Ash is offering "The Mikado of Jazz" this week at the Oriental theatre, Chicago. . . The Kimawa Japs are being featured in it. . . Billy Snyder is now making a tour of the Orpheum Circuit. . . Dave Rice, formerly of presentation, is now being featured with Alma Neilson's Revue, now touring the Orpheum Circuit. . . Verne Buck and Eddie Fitch, band leader and organist of Ascher's Sheridan theatre, Chicago, are celebrating the first anniversary of theatre with special stage show and solo. . . Al Kvale, of the Northshore, Chicago, is aiding the Herald-Examiner Second Annual Children's Piano Contest, by selecting prospects from his Coo-Coo Club at the theatre. . . Charles Goldberg, of Harms Boston office, was a Chicago visitor last week. . . Mel Klce was the first singer to introduce Berlin's new song called, "Sunshine". . . Milton Weil, the Chicago music publisher, was given a testimonial dinner and a Lincoln automobile last week by the Comedy Club for his services in aiding and organizing same. . . W. R. Wiley is the featured organist at Schine's Hippodrome in Gloversville, New York. . . Kenneth T. Wright is doing organ solos at Lloyd's theatre in Menominee, Mich. . . Henry B. Murtagh makes his debut at the Capitol theatre, New York, this week as solo organist. . . Maxwell and Lee, the well known presentation dance team open in a Fanchon & Marco idea March first. . . Don't forget to read William L. Hendricks' "Afterpiece" story on page 35, also Stanley Grossman's suggestion how to stage local shows reasonable. . . Frank Cambria, one of Public Production heads, is to stage future band shows for the Capitol, New York. . . Note: Lester Santley, please send Charles L. Drake, of the Araby Theatre Corp., of Fort Wayne, Ind., the address of Robert A. King, the song composer.

A. Raymond Gallo



"The Talk of Broadway" LOU KOSLOFF

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STAGE SHOWS

(Continued from preceding page)

a conclusion to let the people decide which is the "Ideal" girl. The flappers of 1928 go through a black bottom dance in which Al and his 1899 girls appear to be shocked. The flappers of 1899 dance a waltz to the song "The Merry Widow Waltz" getting a bigger hand than the 1928 girls. Al and Riley furnished all the laughs for this act and were applauded plenty.

Al announced that Zeck and Stewart were next. Zeck comes out and goes through a very funny speech in which he introduces his partner Stewart. Both do a saxophone act. Talking through them with jokes that can be understood. They're very clever, no kidding.

Belasco announces that a visitor from Dunning would be next on the program. George Riley enters with a handful of telegrams, one of them reads, "Dear Mr. Belasco, more power to you." Al inquires who it was from and George replies "Edison Co." Riley for the first time discards the silly talk and sings "Everywhere You Go" and what a voice. After making three bows he had to make a little speech in which he announced that he will be back to the theatre in four weeks with his boss "Heller." The crowd likes him and they let you know it.

The Gould Girls next do a very cute novelty dance to the tune of "Rhapsody in Blue" and get a fine hand.

The concluding number with the band playing "The Birth of the Blues" ended up the performance. The lighting effects in this scene were very novel and were fine to look at. The falling stars were noticeable.

Philadelphia Fox

Week Ending February 11

Al Jolson in "The Jazz Singer," with Vitaphone accompaniment, for the first time in Philadelphia at popular prices, was the main drawing card at the Fox this week and the presentation act played a minor part on the bill.

However, Allan Rogers, tenor, who seemed to sing both popular and classical music equally well, was received with appreciation.

San Francisco Granada

Week Ending February 10

Greater Stage Season was inaugurated this week at the Granada with the appearance of the San Francisco favorites, Kolb and Dill, in a two act offering "In Algeria." The scenery was very effective and the show was a riot of fun when the comedians were on the stage.

The first scene depicted the patio of the Algeria Cafe, with a bevy of native dancing girls and a shiek who sang entertainingly. Kolb and Dill, bootleggers from Chicago, made their appearance and immediately got into trouble which resulted in the usual Kolb and Dill patter. The cafe proprietor sang "Blue Heaven" and Don Carroll, as the shiek, sang "Maid of Barakeesh." The ensemble line danced to the music of "In a Persian Garden," with a thrilling solo dance by Doreen Wilde.

The second scene was in a fort in the desert with the Foreign Legion. Following a comedy drill in which Kolb and Dill participated 14 girls offered a Zouave drill that proved a marvel of precision.

This act came to a close with a battle scene and a wall scaling stunt that called for considerable training. The features of this stage act were the inimitable wrangling of Kolb and Dill, the native dancing and the military drills. The singing was not especially effective. The band was in the pit for the act and there was nothing for a master of ceremonies to do so Owen Sweeten enjoyed a vacation.

Chicago Sheridan

Week Ending February 12

Verne Buck and Roy MacMullen produced a fine show this week in "Moonlight Ramblers."

Opening: The show opened in a dimmed stage set of a pavilion with a realistic moonlit water scene. Incidentally "Moonlit Waters" was the first number the orchestra played. Frank Wilson sang a very fine solo of the number with the Abbott Dancers later singing and dancing as the orchestra syncopate the number.

The boys next offer a fine arrangement of "Mississippi Mud," a new number that the audience liked.

Bobby Joyce, a young man, got a good hand for his eccentric acrobatic dancing. Suzanne Franz, an operatic songbird with a very fine voice pleased everyone with an aria from "Romeo and Juliet" and her singing of "Roses of Picardy." She earned an encore.

Buck and Wilson offer a duet of "A Shady Tree" and stop the show were forced to encore. During this number the Abbott Dancers offered a snappy routine.

Maxine Hamilton next sang "A Night in June" and "Kiss and Make Up" in her own inimitable way. She next offered a good high kicking routine which earned her an encore of an eccentric routine that was well received.

Hutchins and Holloway, harmonica players then play "Sousa" March" and "Maggie." For their encore they played a bagpipe and drum number on their harmonicas and finish with "Blue Heaven."

The orchestra next played "Who Knows" with Buck offering a chorus on his baritone saxophone. Their applause was tremendous and forced them to encore.

West, Lake and Hane, three boys (one impersonating a lady) next offer a song and dance skit which was very well received.

In the finale each member of the cast does a bit, with the Abbott Dancers finishing.

Chicago Chicago

Week Ending February 12

Mae Murray (in person) and Esther Ralston (on the screen) were the draw at the Chicago this week—and what a draw. One could consider himself lucky if he made the lobby inside of a wait of an hour or more. The night this reporter sought, and finally made entrance, the doorman was announcing, "No main floor seats until 7:45." It was then 5:45. But no one seemed disheartened.

Now for the stagershow. Although this reporter has always been an admirer of Miss Murray as a screen personality since her picture, "On with the Dance," he was sorely disappointed in her as a stage personality. It was a wise producer who staged the entire show without bringing Miss Murray on until near the end, and then only for two dances.

Despite this criticism, however, the public wants to see Mae Murray in the flesh and blood, and after all that draw is the reason for her act.

It is unfortunate that when a name act, such as Miss Murray, is on the bill everyone else in the show becomes secondary to such an extent that their names couldn't be seen with the most powerful telescope. Maybe an astronomer might explain this celestial oddity.

For instance, there was an excellent tenor in this show, which by the way, was called "The Merry Widow Revue." There also was a soprano of good qualities. There also were 12 meritorious dancing girls, and the comedy pair, Born and Lawrence.

It seems foolish not to use every possible name for a draw. Undoubtedly name contracts, however, make this impossible.

The revue carried out in costume, tunes and scenery, the spirit of "The Merry Widow," both as a stage and as a screen attraction. Throughout the show ran refrains from this ever popular musical conception. No one will ever forget the song, the words of which read, "Here's to the land which gave me birth, here's, etc." The unidentified (this is not a police docket) tenor, accompanied by a quartet, did wonders with it.

Born and Lawrence have been reported in this department many times before, and it would only be superfluous to do it again.

H. Leopold Spitalney conducted his pit orchestra through the Fourth Hungarian Rhapsody, a lively and tuneful selection which was highly appreciated by the Chicago audience.

Philadelphia Stanley

Week Ending February 11

The Stanley theatre presented Lon Chaney in "London After Midnight" and the usual Chaney crowds were augmented by admirers of Donald Brian, who appeared on the stage in a melange of musical comedy songs, dances and comedy stories.

He was assisted by Harry Da Costa at the piano. His musical comedy numbers consisted of selections from "No, No, Nanette," "Buddies," "The Girl from Utah" and "Little Johnny Jones." He also sang "I Won't Be Happy Till I Make You Happy Too," "Regards to Broadway," "What Are We Waiting for Mary," "There Must Be A Silver Lining," and the waltz song from "The Merry Widow." He would probably have made a more favorable impression had he omitted the dancing, for in trying to dance gracefully without a partner he only succeeded in looking rather foolish. Brian cracked some amusing jokes with his assistant, Harry Da Costa, and his pleasing personality made a hit with the audience.

"Danse Macabre," a novelty presentation by the Stanley Ballet Corps was a ghostly and appropriate introduction to the feature. The house was in absolute darkness when suddenly a skeleton leaped upon the stage and was quickly followed by others that silently danced a weird and ghostly dance with the Stanley Orchestra accompanying.

The orchestra presented the overture "Pomp & Circumstance."

Pittsburgh Penn

Week Ending February 11

The second Public unit to play the house is here this week, it being "Way Out West" and presenting 100 per cent entertainment. Jack Partington staged it. Dave Harman and Band played the show, this being their ninth and last week at the house, the pit orchestra doubling on the stage as in other houses playing the stage band policy, next week.

The Eight Felicia Sorel Girls were first on the program doing a tap dance without music. Lang & Voelk followed doing two harmony numbers using special arrangements and featuring Lang's falsetto voice. The band with Dave doing the talking then did "Uncle Tom's Cabin" as done by all the bands with this unit, the number going over big. Holly Hall, blues singer, next, did just fair with two pop numbers. Jack Powell, in blackface did his famous drum specialty stopping the show.

The next part of the act was a scene called "Indian Fantasy" with the Eight Sorel Girls on for an Indian tap dance. Mooney and Churchill doing an adagio and a soprano at the finish singing a verse and chorus of "Moon Dear." Company was all on deck for finale, with a scenic flash also helping to put the finish over with a bang.

Dick Leibert played "Souvenir" and "Among My Souvenirs" as his solo, doing it straight, and Don Albert and the pit orchestra played "Merry Wives Of Windsor." Feature was "The Dove," Norma Talmadge's United Artists feature.



DICK

MARJORIE

MAXWELL and LEE

"The Most Versatile Dance Team of the Age"

(Excerpt from Cleveland Press)

"Dick Maxwell and Marjorie Lee, a team of Cleveland dancers, are the best performers listed. They dance adroitly and display an amazing amount of energy in their steps, especially their Apache travesty."

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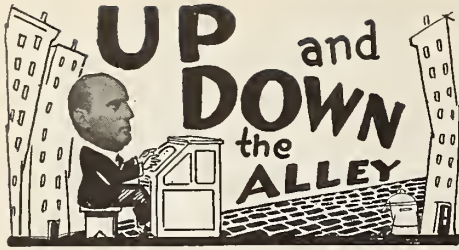


McNEIL SMITH

Featured Organist

MARQUETTE Theatre, CHICAGO

Photoplay and Solo Specialties



Roxy is building two more theatres in New York. . . . One will be situated a little further up town in the residential section and the other in Brooklyn. . . . You're no doubt aware of his theatre in Washington, D. C. So from all reports, it looks like there will soon be a chain of "Roxy" theatres. . . . Associated with him in all these theatres is the movie magnet, William Fox.

Comedy songs, come, and comedy songs go, but there's one coming that DeSylva, Brown and Henderson are publishing, that I think will be a quick and sensational hit. I'll spill you the title and see if you don't agree with me; it's called "Henry's Made A Lady Out Of Lizzie."

Gerard Chatfield, program director for the entire National Broadcasting Company's program, is in Chicago almost every Thursday. . . . This should be valuable information to music men. . . .

Benny Rubin left for the Pacific Coast to tie up with Fanchon and Marco. Benny is a very clever boy, and should be sensational out that way. He most likely will be.

What ever happened to "Dancing Tambourine"?

There's one, I'll bet Sid Berman can't even answer.

Alois Reiser has replaced Nathaniel Shilkret at the Mark Strand theatre in New York, as its musical director. . . . Jake Hammond is the featured organist at the Jefferson theatre, in Huntington, Indiana. . . .

Bernie Grossman, popular Chicago songwriter, has become general western manager for one of the oldest music publishing firms in the business, namely, E. B. Marks. . . . Grossman will contribute his many songs to the catalogue from time to time, plus his other activities. . . . Al Beilan, of Berlin's Chicago office will be brought to New York as general professional manager. . . . Vincent Lopez plays piano. . . . There IS GOOD liquor. . . . Taps and Leo Lewin kissed and made up. . . . Danny Winkler is going in the movies. . . . The Ipana Troubadors use Colgate's. . . . Roxy was a bartender. . . . Frank Kelton takes three hours to dress. . . . Bernie Pollack is a foreigner. . . . Jack Mills is interested in Walter Kane . . . and . . . Bobby Crawford was once a jockey!!!!

With all due credit to the song, "Among My Souvenirs" is the outstanding song up this way. (Bobby Crawford, please note.)

Larry Spier

ED MEIKEL'S ORGAN CLUB

Conducted Each Week

at the

HARDING THEATRE, CHICAGO



ORGAN SOLOS

Frederick Kinsley (New York Hippodrome) last week offered his own interpretation of "Chloe, the Song of the Swamp." This number which is on the type of "The Wanderer" was offered by Kinsley with illustrated slides and original lyrics. This organist also is responsible for an original number written around "The Tin Pan Parade." A man with such clever ideas as Kinsley's, should have an organ built for solo purposes that could display his ability for he is one of the best along his line in the East.

Gabe Wellner (Chicago North Center) offered an original novelty for the opening week of this house which consisted of community singing of the following songs: "Just Once Again," "Sing Me a Baby Song," "Side by Side," and "My Blue Heaven." This organist is quite popular as a community player, coming formerly from the Piccadilly, Chicago. Dorothy Aldrich and her symphony orchestra of girls presented "Ice Cream" and "The World Is Waiting for the Sunrise" as an overture in the pit.

Henri A. Keates (Chicago Oriental) used a clever stunt this week called "Mental Mind Reading." His first number was "Blue Heaven" following up with "Kiss and Make Up." They sing for Henri and don't care who hears them. For his next number Henri played "Baby Your Mother." He had to look around a few times to see the fellow that sang so loud. This brought a big applause. Henri announced by the aid of slides that he would play "A Shady Tree to Welcome Me" and would be sung by one of the actors first and audiences should join in later. For an encore he played "Dream Kisses." They like Keates here and applaud him plenty.

Sammy Williams (Chicago Regal) opened up with telling the people, the louder they sing the more money he will get. He plays for the first number "Keep the Cobwebs Off the Silvery Moon" getting little noise out of the people. His next number was "So Tired" this time doing better. Following with "What'll You Do" the people were singing. He concluded with "Blue Heaven." It took a few songs to get the people to sing but, then they didn't want to stop.

Bill Bennett (Chicago Belpark Theatre) called his organ solo "Vim, Vigor and Valentines." An arrangement of special slides and words, using the tunes "Beautiful," "Everywhere You Go," "Highways," "Gee, but I'm Lonesome." These tunes were used as a community stunt. This is a marvelous community singing audience and with Mr. Bennett's pleasing personality and his organ club for the children on Saturday afternoons, it looks as though he will be a permanent fixture at this theatre.

Edward K. House (Chicago Granada), this entertaining organist offered a novelty this week which utilized a Seeburg Reproducing Organ on the stage as a prop foil. The stunt consisted of popular numbers such as "Kiss and Make Up," "An Old Guitar and an Old Refrain" and "Just a Memory." While playing "Just a Memory" House began to sing the number and after a few bars of music, the audience noticed that the organ wouldn't play any longer. The incident confused the organist but when the Seeburg started to play automatically, the audience got the idea and enjoyed the stunt. It's quite a novel idea that should prove successful anywhere.

Harold Daniels (Chicago Buckingham)—To commemorate "Love Week" which this theatre is celebrating, Daniels offered one of his own novel community stunts. He called the solo, "Love—and How!" in which he featured "Sweetheart" songs of today and days gone by. Daniels used the following popular songs which the audience all sang with a will—"What'll You Do," "I'll Think of You," "Just a Song at Twilight," "Baby Your Mother," "Is She My Girl Friend," and "Did You Mean It." During his solo, he used comedy slides and gags.

For a finish a slide of Lincoln and "Old Glory" were cast on the screen as Daniels played the National Anthem.

Daniels' entire offering was well done and received a very fine reception.

Milton Charles (Chicago Chicago) played this last week to an appreciative audience. His first was a new song, "My Ohio Home," by Gus Kahn, followed by "Among My Souvenirs" and "Dream Kisses." Charles pulls a lot of good music out of the large organ at the Chicago, and his expert use of the orchestral stops is effective.



THE VERY BEST SELLERS!

"Among My Souvenirs" (DeSylva, Brown & Henderson).

"Diane" (Sherman Clay).

"My Blue Heaven" (Leo Feist).

"The Song Is Ended" (Irving Berlin).

"Charmaine" (Sherman Clay).

GEE BUT I'M BLUE—(Harold Rossiter Music Co.)—A love song about the sweetheart who pines all day for his loved one. These well known writers have turned out a song that classes with the best of this kind. Words and music by Geo. A. Little, Fred Rose and Will J. Harris.

IN THE SWEET BYE AND BYE—(Henry Waterson)—Al Bryan, one of America's leading lyric writers who is famous for his trick titles has written this simple song in an excellent way. The melody makes a very good fox trot. Pete Wendling and Francis Wheeler should also receive honorable mention.

SUNSHINE—(Irving Berlin, Inc.)—Irving Berlin imbued with the sunshine of California where he has been resting has put his feelings into this song. It is written in a lighter vein than his usual songs but nevertheless it is a work of art.

LONE EAGLE (Lindy to Mexico)—Shapiro-Bernstein & Co.—We suppose that as long as Lindbergh keeps flying, the song writers will sing his praises. His Paris trip started a raft of songs but this particular number tells of his more recent trip. By George Piantadosi, Jack Glogau and Roy Turk.

THERE MUST BE A SILVER LINING—(Leo Feist, Inc.)—Walter Donaldson has collaborated on this song with another well known writer, Dolly Morse. When Walter writes a song it's a real one and this number will certainly add to his laurels.

THERE AIN'T NO SWEET MAN THAT'S WORTH THE SALT OF MY TEARS—(De Sylva, Brown & Henderson, Inc.)—A low down song by Fred Fisher who years ago was one of the leading popular writers. He later was one of the big publishers being responsible for that big hit "Dardanella." Now that he is back writing we feel sure he will be heard from.

THERE'S SOMEBODY NEW—(J. H. Remick & Co.)—This combination of writers, Gus Kahn and Isham Jones, at one time gave us a succession of some of the biggest hits in the country, "The One I Love Belongs to Somebody Else," "It Had to Be You," "I'll See You in My Dreams" are a few. This, their first song since that time has a very good chance of clicking.

I'M PLAYING HIDE AND GO SEEK—(E. B. Marks Music Co.)—The girl is hiding, the boy is looking, therefore the title. We hope they find each other. A good lyric with a fox trot melody by Bernie Grossman, Billy Moll and Arthur Sizemore.

DAWN—(Paul Whiteman Pub., Inc.)—Paul Whiteman's own publication. This is a very pretty ballad and with the famous maestro back of same it has an excellent chance. Lyric by Raymond Klages, melody by D. Savino.

FOREVERMORE—(Harms, Inc.)—We have been hearing Guy Lombardo and his Ace Radio Orchestra play this number and he certainly has made us like this song. It is a beautiful song of the high class type. Lyrics by Alan Lewis, music by Manfred Gotthelfe and Helen Burnett.

WHY DO I LOVE YOU—(Harms, Inc.)—Another hit from New York's biggest hit "The Show Boat." The melody is by one of America's leading production writers, Jerome Kern. Book and lyrics by Oscar Hammerstein 2nd.

FROM ALL THE WORLD (I've Chosen You)—(Chappell-Harms, Inc.)—A high class song from the house that gave us "Roses of Picardy." This song is on a par with some of the best issued by this high class publisher. Words by Tom Ford, music by Lew Cobey.

There you are.

Sid Berman.



THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the Picture to the Public," which was established September 23, 1911, by Epes Winthrop Sargent, and "Better Business Builders."

Beer Wagon, Puzzle Contest Boost Run of "Student Prince"

Arnold Saxe, manager of Midwesco's Merrill theatre in Milwaukee recently staged a clever stunt in connection with the exploiting of the "Student Prince." Knowing Milwaukee as the town of "The Beer That Made Milwaukee Famous," in days gone by, an old beer wagon with a team of good, old sturdy horses turned the trick in great style and came in for a great deal of attention.

The ends of the kegs on top of the wagon each were painted to represent one of the letters in the title of the picture and were so placed to spell out the title. Below was fastened the sign, "In Old Heidelberg—Now Playing Merrill Theatre," so as to give the complete information. Tacked below the driver's seat was a placard with a mug of foaming ale across which was written, "Student Prince." These mediums were visible from either side of the wagon as it proceeded up and down Wisconsin avenue, taking everybody back to the good old days and arousing within them a desire to see the picture.

Puzzles Attracts Hundreds

Besides the wagon Saxe arranged to have placed in the Plankinton Arcade building through which thousands of people pass daily especially during the winter months, a poster carrying a puzzle and asking the passerby whether he could aid Ramon Novarro and Norma Shearer in solving it. The puzzle consisted of five series of numbers, namely, 513-175-391-759-937. The puzzle stated that six of these numbers must total 21 and each number could not be used more than three times. One solution was allowed to a person and the first 25 persons turning in the correct solution were awarded with tickets to the show.

The poster was put on a stand in the Plankinton Arcade which is but a half-block from the theatre, the first three days of the week before the picture was shown. It attracted so much attention, however, at the Arcade that it had to be removed and was then placed in front of the theatre the remainder of the week, where hundreds of people stopped with pencil and paper to get the number combination. That this went over big is seen by the fact that over 2,500 answers were turned in to the puzzle. The solution of the puzzle was then placed before the theatre the second week of the campaign or the first week of the show when it again came in for considerable notice.

Use Billboards and Newspapers

Besides these stunts 64 billboards carrying the message of the picture were seen around town about 10 days before the picture began. Newspaper advertising for the picture was increased several days before the picture began and during the first week of the show while the lobby of the show was decorated accordingly with posters and the like. The



Shades of the past! What a sensation this old beer wagon created when it rumbled up and down the main streets of Milwaukee, as of yore. And the sensation made itself felt on the box office of the Merrill theatre when it played M-G-M's "The Student Prince." The kegs were empty but their heads carried the name of the picture. As the camera clicked the kegs rolled and upset the spelling, perhaps in protest at their emptiness.

Theatre Uses Ads on Laundry Slips

The playdate of "The Cohens and Kellys in Paris" at the Rialto theatre, Tucson, Arizona, was effectively tied-up with the leading cleaning and dyeing establishment of the town. On the customer's slip for cleaning garments, the statement appeared that the Cohens and the Kellys and all other careful people have their clothes cleaned at Snow's; also that the Cohens and the Kellys and everybody else will see and enjoy "The Cohens and Kellys in Paris" at the Rialto theatre on such and such dates.

Another tie-up of a similar nature which the Rialto manager made was with Perfection Bread. One slip announcing the picture was wrapped in every loaf of bread, thus reaching a vast number of families.

M-G-M publicity man aided in the advertising portion of the campaign but the stunts carried on in connection with the picture were the product of Arnold Saxe. Needless to say the campaign was a big success and the show held over for an extra week, playing to crowded houses all the while.

Despite the fact that Milwaukee was at one time a great beer town, Mr. Saxe stated that he had a hard time scaring up a good old beer wagon, and that most of the people he went to seemed to have forgotten what they looked like. After he had obtained the wagon the price he paid for it was not great and as for the puzzle at the Arcade he gave the custodian several passes to the show, and that was all the cost connected with that.

Here's a Fine School Tieup to Put Over on "Student Prince"

As a special stunt to attract various high school students to the regular showing of M-G-M's "The Student Prince," the Texas theatre, San Antonio, held a "Student's Night," at which time the "Prince of Students" was elected, by printed ballot which was given to each high schooler by the doormen as he entered the door.

A silver loving cup was awarded by a local jeweler, and a campaign covering a week in advance was run in high school papers, on bulletin boards, in local papers, and in the regular theatre advertising. Principals of all high schools announced the special night at assemblies, and a great amount of interest was displayed in the stunt.

The ballot had a place for the name of the student who was considered most popular, together with name and school of voter. The loving cup was awarded the following Friday, thus giving the theatre the benefit of an additional patronage by the students. Don Galvan, director of the stage band, handled the presentation of the cup, and other details of the contest on the stage.

This stunt is ideally made for the small town, and can be put on at very small cost. Many schools have such contests each year. If you can tie up with such a contest and offer a loving cup of some sort, it should not only boost your business on this one picture, but also develop the good will of the students.



Lobby displays when effectively produced have a stimulating effect on the box office. Above and to the right are two displays worthy of the name. The one above was used by the B. S. Moss Broadway theatre, New York to put over an all comedy bill, Snookums, the Universal infant actor, Harold Lloyd and Charley Chaplin being billed as "Komedie Kings."



The Castle, Chicago loop theatre, shows its faith in the pulling power of good lobby display by using them regularly. The one above enticed many people into the theatre to see the Pathe re-issue, "Grandma's Boy," starring Harold Lloyd. The pleasure shopper would have a hard time passing either of these two good displays pictured above.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Charles Chaplin in "The Circus" went over in such great style that it was held over for the second week and the musical show was changed in several instances.

Whereas during the first week the entire performance ran under two hours, the second week extended two minutes past the two-hour mark. Of this time the film portion required one hour and 34 minutes, leaving 28 minutes for other presentations.

The overture selected was "Morning, Noon and Night," played by the Famed Mark Strand Orchestra, with Sacha Kindler conducting. The lights for this overture, which took eight minutes, were as follows: amber spot on the director as he entered, going to flood as he picked up baton. Bridges light blue on draw curtain and side; blue foots on production stage, steel blue stars in cove ceiling.

Upon concluding the overture Sascha Kindler stepped down from his conductor's stand and went on to the apron of the big stage for



Edward L. Hyman

a violin solo, Schubert's "Ave Maria," requiring four minutes. Lights were as follows: pink spot from dome on artist, stage dark.

Following the Mark Strand Topical Review, which took up nine minutes, Helen Gaubis, soprano, appeared before the orchestra in two numbers, her first was "Sometimes I'm Happy" and the second was "Just a Memory." Miss Gaubis was "discovered" at an audition at this house not so long ago and while she has appeared here only on two previous occasions, she is well established and was heartily received. Her numbers required four minutes this week. A pink spot covered Miss Gaubis from the dome, blue floods from bridges, ceiling spots violet and blue.

Held over from last week was the Edward L. Hyman presentation, "Dancing to the Classics," this being, as previously described, an orchestral number showing how some of our best known classics sound when arranged in jazz time. Film leaders announcing the selections were thrown on the screen as the orchestra took up each number. The presentation took 12 minutes.

Charlie Chaplin in "The Circus" was put on exactly the same as for the first week, running one hour and six minutes and was followed by a technicolor subject, "The Call of the Sea," with Hope Hampton. This latter film ran 19 minutes and rounded out what all the patrons agreed was a well balanced show.

Contest for "Noose"

Maurice Rosenthal, manager of the Majestic theatre, Bridgeport, Connecticut, got columns of valuable publicity for his showing of First National's last Richard Barthelmess picture, "The Noose," by tying up with the Bridgeport Post on a capital punishment contest. The publishers of the Post were interested enough in the tieup to pay the six cash prizes while Mr. Rosenthal contributed 50 pairs of seats for "The Noose" for the minor prizes.

Phonograph in Lobby

When the National theatre, Louisville, ran "The Student Prince" a Panatrophe was borrowed from one of the music dealers and this was set up in the lobby of theatre and on its records of "The Student Prince" music were played during the entire run of the film. As the machine was the latest model it had plenty of volume and could be heard half a block away from the theatre.

Floyd Maxwell presents at the Broadway:

"Wife Savers"

At Sixth & Salmon in the beautiful new gas store, the real "Wife Savers" can be found, as:

- The Gasco Furnace, where Wife is as free of basement chores as Mrs. Billion at the finest hotel.
- The Ideal or Bryant Boiler and Radiators, ditto, ditto.
- The Radiantfire, which saves Wife from dust, dirt and ashes, and on mid days puts the Furnace out of business.
- The Clothes Dryer, saving Wife from having her washing hang in the rain, for sometimes it does rain here.
- The Easy Washer, which saves Wife many a tear over ruined lingerie.
- The Simplex Ironer, which saves Wife from pushing a chunk of iron over an ironing board. Kplunk, Kplink, never done, never through. The Ironer just rolls out the articles, a joy to behold.
- The Autohot Waterheater, which saves Wife from caressing a teakettle, or having to bathe the baby in cold water.

Aye, indeed, these modern Gas appliances are the real

"Wife Savers"

Gas Store

Sixth & Salmon

Here's a neat advertising tieup for "Wife Savers," the Paramount comedy, starring Beery and Hatton. It was made by Floyd Maxwell, manager of the Broadway theatre, Portland, Ore., with a local gas store.

Space and Copy Are Two Vital Points in All Newspaper Ads

(This is the fifth article of a series on advertising which originally appeared in "Showmanship News," Finkelstein and Ruben house organ.)

Number Five

When we come to the subject of newspaper advertising we enter a field where Showmanship is all-important. Therefore it becomes the duty of every manager to train himself in the writing of good newspaper ads. When you plan to buy newspaper lineage, remember that you are dealing with one of the most costly forms of advertising we use. At the same time keep before you the fact that two features of newspaper lineage stand out in importance over all others—Space and Copy.

Let us discuss space first, not because it is a film's thickness more important than copy, but because it involves expenditure. A safe rule of Showmanship is to allot the bulk of your appropriation to the newspapers. The housewife cannot read a billboard in her favorite rocking chair.

Don't Shoot Your Wad

Space should be conserved at all times. The practice in Showmanship, established by years of usage, has been to divide newspaper space into a number of smaller units rather than shoot all of the money in one big ad. Starting with a small teaser and building toward a dominating layout has proved successful.

In deciding on the amount of space to be used, your total lineage is arrived at by estimating the possible return on the picture, the character of other advertising in the same newspaper and the size of other ads on the same page. The larger return you can foresee, with the range of possibility, on a production the more you can spend with good judgment.

Make your ads stand out from all others in the newspapers by preparing showmanship ads, not ordinary commercial ads. There is a vast difference. Reverse plates, used very little by other advertisers, and action cuts have a well-earned place in our ads. Pick up any paper in the country. Note the many cuts in theatre ads. Why? Because, we have personalities to sell. These features give character to your ads and identify them.

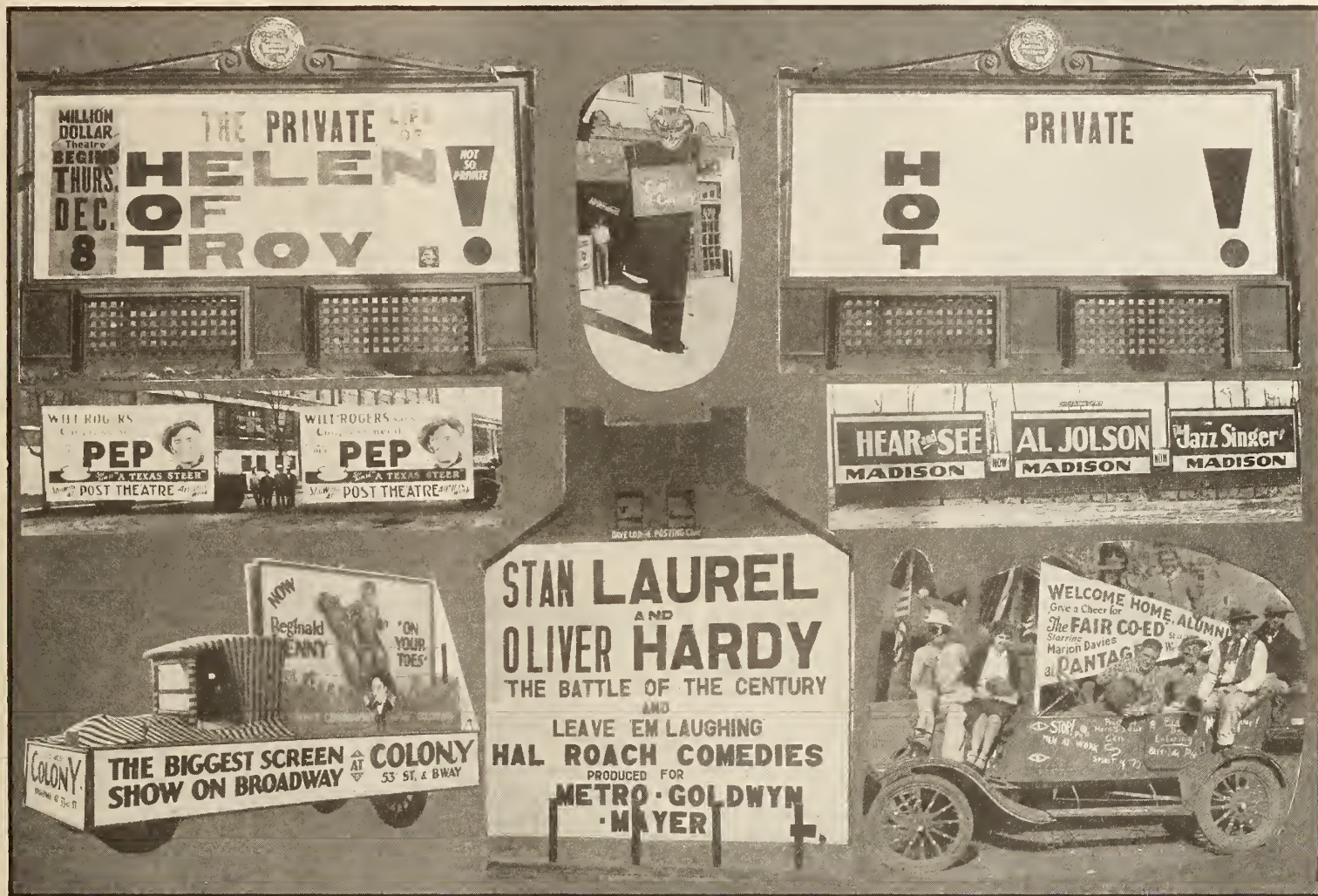
Proper Use of Borders Helps

Bold type is another distinguishing mark of theatre advertising. Don't over-emphasize Gothic type. But remember, when the newspapers have a big story they headline it with big type. After all, isn't an ad a story?

Importance of borders cannot be too strongly stressed. At times proper use of

(Continued on next page)

Booming Business with Billboards



Could anyone pass these boards without reading them? The chorus is "no!" Look at the two boards at the top of the cut. Two weeks before the Million Dollar theatre, Los Angeles, played "Helen of Troy," the board on the right puzzled the public. The next week the title was painted in and everybody's curiosity was whetted to see the picture. And we'll bet everybody in Battle Creek, Mich., stared when they saw the two traveling boards (left center) advertising "A Texas Steer" at the Post theatre. At top center is another traveling board used by the Rialto theatre, Tonkawa, Okla., to advertise "The Cat and the Canary." It created lots of comment. Opposite is the triple board used by the Madison theatre, Detroit, for "The Jazz Singer." At the lower center is what circus men mean when they talk of plastering a building. This huge board was seen in Philadelphia. The traveling billboard (lower left) used by the Colony theatre, New York, for "On Your Toes," was a novelty even on Broadway, and everybody in Salt Lake City stretched his neck to see the Pantages flivver board (lower right) as it chugged down the street for "The Fair Co-ed."

Space and Copy Are Two Important Points in Ads

(Continued from preceding page)

borders will set your ad away from all others. Moreover, borders can pull the eye directly to your ad. Proper usage of type and borders can be worked out with your local compositor. As in all showmanship deliberations good judgment must prevail.

Use white space wherever possible. It gives tone to your ads and makes them easier to read. White space can always be used to advantage between your type copy and the column rules to set your ad off from others on the same page.

Much to the manager's advantage is the exchange press book. Here you have ads already laid out for your use. Mats are cheap. They smack of showmanship. Selling copy is to be found in every press book. If you don't like the press book copy, train yourself to write better stuff than the producer's copy writers.

FOR YOUR PERSONAL INFORMATION

I thought you might be interested in what we have coming to the Buckingham during "Love" Week, Feb. 12-18, 1928 (Leap Year).

Dolores del Rio and Victor MacLaglen in "The Loves of Carmen"
 Esther Ralston in "The Spotlight"
 Sally O'Neil in "The Lovelorn"
 Billie Dove in "The Love Mart"
 Belle Bennett in "Wild Geese"

Every one is mighty good and I hope I may have the pleasure of seating you at each one of them.

With Courtesy, Your Usher,

Ushers at the Buckingham, neighborhood theatre, Chicago, managed by Charles Ryan, gave patrons these signed cards when they were shown to their seats during the special "Love Week."

Snappy Copy Is Needed

In preparing your copy for the newspaper make it snappy. Follow the lead of the newspaper head writer. He is trained to express himself concisely. Lindbergh made himself an international figure by bucking the wind and saving his words; he's the greatest showman of the times and doesn't know it.

A page of advertising is a page. It is more than twice as valuable as a half page, and thirty times as valuable as one-eighth of a page. Why? Because its bigness gets attention. People simply looked at Barnum's herd of elephants, but when Jumbo came along they stared.

Keep your copy as far away from the bank type of advertising as possible. The banker has a cinch on you. He's whispering to people to save. You're shouting to them to spend. He should be conservative; that's the foundation of his business. The very nature of the amusement business is an eye and ear appeal. Make your ads ballyhoo your picture.



"This ain't no bull!" Joe Mayer, advertising manager of the Palace theatre, Hamilton, O., claims this is the first time this old stunt was ever pulled, and that he was the originator of it way back in 1919 when he was with Universal. Joe this week becomes M. B. I. No. 6.

Joe Mayer, M. B. I. No. 6 Claims Origin of Old Exploitation Stunt

"The Theatre" is happy to announce that Joe Mayer, advertising manager of the Palace theatre, Hamilton, Ohio, becomes M. B. I. Number 6. Joe is a regular contributor to this department and has just been named a winner of the Harold Lloyd "Speedy" contest. Among other things Joe claims to be the originator of the famous "This Ain't No Bull" idea that has been "pulled" in every city and hamlet in the country, and his house organ, "The Palace Review," ranks among the best.

'My Best Idea' Number 6

By Joe Mayer

MY best idea in ten years occurred to me about a year and a half ago when I quit selling and exploiting moving pictures on the road and sold Harry Silver and Harry Turberg, owners of the Palace theatre the idea of adding me to the Palace staff as advertising manager and editor of the Palace Review.

In the past ten years, since entering the picture business, I have had a few exploitation ideas, some original, some that were adaptations of the other fellows, some fairly good, and some exceedingly bad.

Back in 1919 while with Universal in New York City, I was called upon to exploit "The Great Air Robbery," and while lying awake one night trying to think of some original stunt, I hit upon the "This is No Bull" idea. That stunt has been used many times since in all parts of the country and while in 1919 it might have been a "best idea," it seems sort of foolish to me now.

I have worked every exploitation stunt from the old post-card gag—still being used as original by some exploiters—to preparing a series of six cartoons on the most "Foolish Wives," a history from Eve to the

present day. Therefore, it would be pretty hard for me to say which was really the best idea.

New Twist on Old Idea

The one, I believe, which netted the most newspaper publicity, however, was the "Priscilla Dean Tam Stunt," a new twist given to the old "mystery girl" idea. This was "pulled," seven years ago, and I am frank to admit, that I haven't seen or read about any stunt since that time, which brought a bigger volume of publicity, considering the expense. Personally, I have worked all kinds of treasure hunts, contests in which money prizes were given in the "years that followed," as the title writers have it, but this one stands out.

The stunt was worked in a number of towns—I was then exploitation manager for Universal—and in every case it was a decided success.

The plan was to tie-up with a newspaper and give away a certain number of tams each day. I first tried it in Akron, Ohio, a week before the opening of "Outside the Law," at the Allen theatre. The Sunday-Times announced that 100 tams would be given away during the following week, and gave the story first page position. They carried the story every day during the contest, and each day it hit the front page. At a certain hour each day a girl would appear at a place mentioned in the previous day's story. A description of what she would wear appeared something like the following:

"I'll be wearing a gray coat with fur collar and on my head will be a blue tam. I am going to start from Mill Street and walk down Main at 2 o'clock. I'll just be strolling along, looking in the shop windows at the pretty things.



Joe Mayer
M. B. I. No. 6

House Organ List Postcard Checkup Helps to Sell Ads

Dick Gaston, advertising manager of the Strand and Orpreum theatres, Fort Madison, Iowa, has evolved a successful way of checking up on his house organ mailing list to weed out the bad names, and the system has proved to be his best advertising talking point in selling ads for his house organ.

The system is simple yet effective. To every name on the list a post card was mailed, the post card reading, "your failure to fill in and mail this card will be taken as your desire that we drop your name from our list," and underneath the space for name and address was printed, "if you have a friend you would appreciate movie NEWS mailed to each month, please fill in the space below."

On the other side of the card this was printed: "To you who are friends of the Fort Madison theatres: You have shown your friendship for the 'The Theatre Goer' by giving us your address. You are now on our mailing list and we want to keep you there—old friends are better than new ones every time! However, our mailing list has grown to such a huge size it becomes necessary to work it over, correct it, and bring it up to the minute. Will you help by filling out the attached card and mailing it to us? This will automatically put you on our list and you will receive 'The Theatre Goer' free of charge together with all important announcements."

When the cards were returned, all those people who failed to return cards were dropped from the mailing list.

"After the cards were returned and the new list completed," says Gaston, "I also used these cards in selling the advertising space to pay for the publication. The cards proved my best selling point for when the subscribers signed the card and returned it my circulation was as good as paid circulation."

"The Theatre Goer" is just a year old this week and we have a circulation of 3,000 all of whom have sent in requests for the paper. Enough local advertising is sold each week to pay for the cost of printing. Returns from bargain coupons in it exceed the newspaper. We have had as high as 500 coupons clipped from one issue of the paper and returned to the theatre."

"When you see me, all you have to do is to stop me and say: 'You are Outside the Law,' but you must have a copy of Monday's Evening Times. Having guessed correctly, I will say: 'Yes, I'm Outside the Law,' and give you a ticket which you take to the Times office and get a tam free."

This stunt invariably creates "woman interest." On the first day it was pulled in Akron, fully 5,000 women were on the streets looking for the "mystery girl," despite the fact that it was raining. On the second day, it was necessary to call for police protection to keep the girl from being mobbed.

I am going to work this stunt again some day when it can be tied up with a woman star. Have been thinking seriously of using it with some sort of Mary Pickford hat to use in connection with "My Best Girl" when we play that picture at the Palace. Most any newspaper will be glad to tie up as it means extra circulation, and by arranging with some merchant whereby he can put in a window, or get exclusive rights for selling the hat, he will give you a special price. In a town the size of Hamilton, giving away 25 hats would be sufficient, and the wholesale price on these should not exceed \$50. In smaller towns, the number given away can be cut down to five or ten. I'll guarantee any exhibitor who uses the stunt the biggest kind of success, unless things have greatly changed.



SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

"WIFE SAVERS"

THE trade, always finding out things, finds out something else as it looks upon "Wife Savers," the new Beery-Hatton thing. The picture as it stands might very well be a continuation of "Behind the Front," and the thing it makes plain is that a continuation of that picture is what should have followed it, instead of the half-dozen other things that did. In "Wife Savers" Beery and Hatton are funny again, not quite as funny as in "Behind the Front" but funnier than in anything else since.

The boys are soldiers again in this thing, for part of the way—the funniest part—and this seems to make it quite clear that they are funny as soldiers and not very funny (together) as anything else. Therefore (if I may hasten to a conclusion) the thing to do seems to be to keep the boys in uniform and turn out soldier comedies until the public yells "Enough." Too bad, of course, that the wisdom of this course could not have been known in time to obviate all those other efforts.

It's an Alpine village, this time, or so it seems, and Beery is principally concerned. Some of the gags are funny, some of the captions are funny, many of the latter also are pretty dirty, and all of the picture flows snappily along. The thing seems to be, all in all, the sort of thing a Beery-Hatton picture ought to be if it is, for some mysterious reason, necessary to keep these two good solo actors in duet.

THANKS

TO the many who have contributed ways and means of coping with an attack of Whooping Cough, many thanks. I've been unable to try all the suggestions, my progeny being but one in number, but the measures suggested by Mrs. Ernest Rovelstad of Elgin, Ill., give promise of effecting the desired relief. (Now if anyone has a suggestion for chilblains—.)

SOFT LIVING

MADGE BELLAMY—the new Madge Bellamy, whom I can never identify as the girl who used to act in Thomas H. Ince pictures—has a pleasant and entertaining little story in "Soft Living." There's a nice bit of satire in the thing, buried deeply enough so as not to ruffle the dumber onlookers, and the thing ripples smoothly from beginning to end. It's not a great picture, but it's a good one.

By T. O. SERVICE

The yarn (it's a bit familiar in treatment, though different in slant) concerns a girl who decides to marry a millionaire to get his alimony. With this basis, a trite little sermon such as can be heard on any radio of a Sunday morning might have been delivered, but it isn't like that. It's a quite intriguing narrative, with a certain indecisiveness which keeps it warm enough. (It may even have been hot in the original print, which Chicago censors whittled down a bit.)

This Bellamy girl is getting along right smartly, if you ask me, or, for that matter, whether you ask me or not. She used to be just a nice-looking youngster who'd gotten into pictures; now she's a good little actress who happens to be a nice-looking youngster. The miracle is that she seems to get younger with each release. Perhaps she'd not mind telling the other girls out there how she does it, although if I were she I wouldn't.

FALL RIVER'S FIRE

WHAT a lot of publicity the Fall River fire is getting for Fall River. I saw five different newsreel versions of it last week, all good. And I bemoaned, as a Chicagoan would, the great lack of newsreel accommodations on the occasion of the Chicago fire. What a picture that would have made!

"ACROSS THE ATLANTIC"

IT develops that we're all wrong about Lindy. It wasn't Lindbergh that flew to Paris. No, indeed. It was Monte Blue. And the ship was "The Spirit of Hugh" and Monte (as Hugh) had to steal the ship to make the flight and it was really made to head off a marriage between Monte's (Hugh's) wife and brother. Aside from the confusion of identities, however, the flight was made exactly as the newspaper said it was—as the picture called "Across the Atlantic" plainly shows.

(Any apples today?)

Seriously, I think Monte Blue's a great actor and I'm sure the Warner Brothers plant turns out some great pictures now and then—but this is just about the last word. I think the first mistake was made in deciding to make the picture, the second in deciding to make it a dram-

mer, and the third in making it so badly. It wouldn't be good if the first two mistakes hadn't occurred, and it couldn't be good after they had.

The crow flies like this:

Blue is a great little flier in the big fuss and comes down to a bump that takes away the old memory. Ten years later they let him out of a rehabilitation hospital and he drifts to a plane factory which is about to send a flier to France by way of advertising Hugh's Dad's product, whatever it is. Blue gets his memory back in time to learn that his brother is going to marry his wife the day the plane gets to France, whereupon he steals the thing and flies right over to prevent that occurrence. Of course he does.

The thing, worked in continuity, compared to which the preceding paragraph is pure Shakespeare, is just too bad. But the big howl (the audience insisted on laughing at it all) occurs when the demon flier, droning through the fog near France, dozes in his cab behind the roaring engine, only to be awakened (saved) when a ship far below toots its whistle. (After this anything can happen.)

TO JAYSEE

I'VE been trying to remember to say to J. C. Jenkins that I forgot, when talking about "In Old Kentucky," to say that this is a picture after your own heart. I'd like to have you look at it and let me know if it isn't. If it is, I'm willing to quit arguing about "Seventh Heaven" and just call that debate another victory for me.

"GENTLEMEN PREFER BLONDES"

A NATURAL and, I believe, widely shared aversion to reading the writings of picture people prevented me from throwing the fit I surely would have thrown about Anita Loos' "Gentlemen Prefer Blondes" between covers. (Unintentional, I assure you.) And so I am probably all wrong in my opinion of "Gentlemen Prefer Blondes" on the silver sheet. (Also unintentional.) Nevertheless, it is only my opinion and, since it is quite plainly designated as such, I need not incriminate myself further.

I think the picture's first rate. I think, in fact, it's a knockout. I got a lot of good laughs out of it, as did my neighbors to the left and

right of me, and there were so many of the neighbors that I'm sure everybody must have not only enjoyed it but told their friends.

The stunt, as you know, is to give a gal her head and all the right breaks. The technique is to endow her with a deadly eye that doesn't look it and an imperceptible brain which functions perceptibly. The routine is gyp-gyp-gyp, with the biggest ones falling the hardest and the girl friend supplying the wisecracks. It's a great act, and an act which Miss Loos will do well to protect by doing a swift series of the same in both book and picture.

The publicity about the new young lady who gets the big break in the thing may or may not have good foundation, but the kid has the stuff for this thing at least. (And of course none of the ready-made stars could have got the thing past the first censor.) If I had to make books on her I'd say the role would kill her in other things (like Peter Pan all but killed Betty Bronson), but I don't have to make books. I merely raise the point in order to suggest that Miss Loos use her influence to keep the girl in Anita Loos products, even if that means dashing off a series of them.

"Gentlemen Prefer Blondes" comes, roughly, under the head of the new manner. It imparts entertainment and quits right there. When pictures get so that is the termination of a majority of them, you'll find more pictures discussed in these pages of each issue and you'll find more money-makers in "The Box Office Ticker." (And, of course, you'll find more letters in "Letters From Readers" telling how the Ladies Aid complained to the management that "the picture does not teach a moral"—to which the exhibitor writing the letter will add, if he is a complete reporter, that all the ladies came down and so the box office returns went up.)

WHAT'S WRONG HERE?

I'VE missed the newsreels' accounts of Lindbergh's landings in the rubber capitals. (Has there been any?) And so I'm moved to wonder if somebody's got "exclusive" on this, or if the government has had the supremely good taste to keep the newsreels at a proper distance.

Don't misunderstand, please. The newsreels are a mighty force for this, that, almost any good, but it really wouldn't have been diplomatic to have gone along with Lindy. And as I write the words I more than half expect to learn that the next time I go into a theatre I will see the whole tour in detail. (Maybe I'm wrong.)

"CHICAGO AFTER MIDNIGHT"

SPECIAL NOTE: I want it plainly understood that I did not (for reasons hereinafter given) see the "Chicago After Midnight" which you will play, if you play it, and that all which follows concerns the picture that Chicago censors and Chicago neighborhood exhibitors (for reasons not existing in the picture) made of the production which Film Booking Offices issued. Therefore, please read the following (if at all) as the remarks of a citizen of Chicago after seeing a picture which he knows is

Pictures Tell How Times Have Changed

"Kaisers, emperors, sultans, are not what they were," says Arthur Brisbane, Hearst editorial writer. "Berlin hisses the former Kaiser, appearing in a moving picture. Germans have not forgotten the Kaiser's bragging, drinking officers that kicked young German recruits on slight provocation, slapped their faces, called them pigs, and crowded off the sidewalk 'common citizens' that paid for the army.

"Constantinople sees a moving picture called 'Abdul Hamid, the Red Sultan,' showing methods and crimes of the last of the sultans. It is much enjoyed by modern Turks, wearing the derby hat instead of the fez.

"The 'Red Sultan's' thirteen exiled children made a futile effort to have the film seized by a Paris court."

not going to be seen elsewhere in these United States of America.

* * *

I went to the Avalon theatre (a splendid structure) to see the picture advertised as "Chicago After Midnight." So did several thousand others. Most of the others got a good laugh out of it, but it didn't look funny to me. All I got out of it is a pain in the neck and material for half-a-dozen editorials which I would write if I were an editor.

The picture, as you know, is supposed to show the seamy side of early morning existence in this place. As nice people are not to be expected to know the difference between Chicago crime and crime in Denver, Dubuque or Albuquerque, and as nice people are expected to be the ones to be pleased with the picture, it is unimportant that the story of the thing is no more Chicagoesque than it is New Yorkish, Miamian or Podunkite. It is just as well, even, that the crime stuff is the same as used by Lincoln Carter and his contemporaries in a day when melodrama was mellow, if not more dramatic. Perhaps it was even a brilliant idea to use this medieval material, and in a story all the folks know well, as a means of getting away from censors and ducking a possible bomb (ardment) from Bill the Builder or Al Capone. The important thing, and this is only locally important, is that it didn't fool the censorial folks, who insist upon fooling themselves without the aid of experts.

This is what the Chicagoan who went to the Avalon (or any of its affiliated theatres) saw:

A nice fatherly burglar (Ralph Ince) dubs a stick-up and goes up the river, leaving the sidekick to watch out for the wife and kiddie, final instructions being that the little one never be told her father's private life and habits. The next caption has the n. f. b. getting out of jail, fifteen years later, and meeting the same old sidekick, who tells him that the guy who snatched is running a cafe in Chicago. (Here occurs the first censorial caption, telling what a great police department Chicago has, and this is the first big laugh the Chicago audience takes for itself. They howl.) Thence on to

Chicago (with more of these riotous captions inserted here and there) and to the knockoff of the bad boy and the discovery that the dancing gal is the old man's kid and all the rest of it except the flag, a grievous oversight on the part of the local censor board, who might as well have tossed that in and gotten over big.

Well, that's bad enough, and funny enough, so the Chicagoans who go to see the picture feel they've had their money's worth in good, clean laughter. But the exhibitors who are showing the thing locally weren't satisfied with just that. (I should say not.) If the censors could stick in yards of propaganda for the dear old police force, why shouldn't the exhibitors stick in a few yards of self-advertising? Certainly—and so the night stuff photographed in the loop and cut into the picture to justify the title came out, and in went an equal or greater length of stuff showing the electric signs of the theatres owned by the exhibitors running the picture. In plain words, the original print had the B. & K. downtown houses in it, wherefore Cooney Brothers and Marks Brothers lifted out that footage and stuck in film showing the Cooney and Marks neighborhood houses. Thus a title which reads, promisefully enough, "Chicago—After Midnight," is followed by closeups of the signs over nice, sedate neighborhood cinemas that are turned off promptly every night at 11:00. (At this point the customers fell out of their seats.)

And if I had space enough left I'd tell you the other dozen or more funny aspects of the thing—but you can imagine the rest. You can get a good mental picture of the dear old censors putting their earnest heads together and concocting the screamingly funny captions that "protect the fair name of Chicago." You can get another striking likeness of the Brothers Cooney and Marks scissoring out the B. & K. billing and inserting their own. Perhaps, even, you can get a picture of the bullet-hardened Chicagoan who sits in delighted contemplation of the triple-plated counterfeit the whole thing amounts to in the aggregate—but I doubt if you can get an inkling of the sheer absurdity of the conglomerate mess without living in the town that is still (despite "Underworld," "The City Gone Wild" and "Chicago After Midnight") the greatest untouched picture material since Rome did a nosedive.

MIGHTY VITAPHONE

I HAVE never cheered mightily for Vitaphone. Now I do so. It is great, greater than you'll think it is until you've seen it running out of gear. I saw it that way the other night at the Orpheum. An act called "The Policeman's Quartette" was projected, with the action geared some eight or ten seconds ahead of the sound. The effect, of course, was terrible, but the effect of the second running (they stopped the thing and then shot it again with the factors synchronized) was to demonstrate to me, as perfectly co-ordinated performance never had demonstrated it, the great merit of the thing. No word describes it better than "great."



LIVE NEWS FROM COAST TO COAST

San Francisco

SAN FRANCISCO.—The staff of the Pathe exchange tendered *Manager Mark E. Cory* a dinner recently at a leading cafe, and gave Cory Month a great send-off. . . . *James Donahue*, booker for Paramount, is winning a reputation as a speaker on film topics before civic bodies. . . . *Mabel Kahn*, assistant to *Booker Charles Thall* of West Coast Theatres, fell recently and suffered an injury which incapacitated her for several days. . . . *Sam Pechner*, formerly assistant manager at the California theatre, has been made manager. . . . The Lurie theatre is now known as the Geary. It was purchased recently by *Herman Wobber* of Paramount and associates. . . . *Frank William Jenks*, for months director of the Granada Synco-Symphonists, is now orchestra leader at the California theatre, San Jose. . . . The Strand theatre, Merced, is to be doubled in size, the work to be completed by April 1. The Merced, also owned by Golden State, is to have a new balcony, a new front, and a cooling system. *Frank J. Alberti* is manager. . . . *R. J. Duddy* has been made manager of the State theatre at Stockton. . . . Ground has been broken for a theatre at San Rafael by the Blumenthal Theatre Circuit. . . . *Paul Reardon* has returned to the tall timber at Big Creek and is again operating the Big Creek theatre.

Cincinnati

CINCINNATI.—*Chester Loewe*, former manager of Pathe here, has been promoted to representative of the Pathe educational division, with headquarters here. . . . The Salem theatre, Dayton, O., neighborhood 1,000-seat house erected by *Wells and Kester*, opens Feb. 16. . . . *John McManus*, Toronto, has been made manager of Loew's, Dayton, succeeding *Andrew Anderson*, who has gone to New York. . . . The Bremen theatre, Bremen, O., has been leased by *Russell Rarrick*, Lancaster. . . . The Eagle theatre, Hamilton, *Lou Snitzer*, manager, is giving special prices to children attending Saturday afternoon performances. . . . *Manager Motz* of the Lyric theatre, Hamilton, has installed a new Page organ. . . . *Harry Turberg*, manager of the Palace theatre, has returned from a vacation at Martinsville, Ind. . . . The Rialto theatre, Hamilton, playing "Ben Hur," gave a two-day preshowing at the Regent theatre, with reserve seats.

Indianapolis

INDIANAPOLIS.—Local officers of the Circle Theatre Company, operating and owning the Circle, Indiana, Ohio, and Uptown theatres, refuse to comment on reports in Eastern papers that the operating leases of the theatres here have been disposed of to Publix. *Robert Lieber*, vice president, is in New York. . . . A movement has been started at Bluffton, Ind., to ban Sunday theatrical performances in that city, including motion pictures. A "blue" ordinance, backed by the city's ministerial association, has been submitted to the city council. None of the members of the council will indicate their views on the ordinance or when it will be taken up. . . . The annual meeting of the Indiana Indorsers of Photoplays will be held

here March 27 and 28. Committees and plans for the program will be made shortly. At the last meeting of the Indianapolis organization, *H. C. Dressendorfer*, manager of the Indianapolis branch of Educational, gave a talk on the development and influence of educational film work.

San Antonio

SAN ANTONIO.—*W. W. Caldwell*, head of advertising sales in the South for Paramount, is now making a tour of his territory checking ad sales in all branch exchanges. Caldwell has reported that Charlotte, Dallas, San Antonio, and New Orleans are stacking up great in the Lasky contest. . . . *Harold E. Pickett*, branch manager for Paramount, is fast recuperating from an illness which has kept him in bed for the past six weeks. . . . *Charles Karr*, ad sales manager at Paramount, is touring Victoria, Rosenberg, Lockhart, Luling, Schulenberg, and San Marcos, to increase ad sales in his territory. . . . *Bill Taylor*, head of United Artist exploitation in the Southwest, is in Houston and Galveston, working up interest in "The Dove." He has just completed a great campaign in San Antonio on that picture and "The Gaucho."

Salt Lake City

SALT LAKE CITY.—District Manager *Able Davis* of Tiffany resigned and his place was filled by *George Caldares*, who will supervise Salt Lake and Denver. . . . *H. C. Boyer*, Tiffany's Western divisional manager, spent a day here en route to Seattle. . . . *Dave Bershon*, Western divisional salesman for United Artists, was in this city. . . . The projectionist of the Photoplay theatre, recently taken over from *H. E. Clissold* by *W. D. Harrison*, was burned severely about the nose and mouth in combating a \$1,000 fire. . . . Many tieups were effected for the big Movie Ball, February 8. . . . *V. J. Dugan* has been added to the Pathe force with the transferring of the Butte office here. . . . *W. M. Hughart* is supervising sales. . . . *George A. Hickey*, new district manager for M-G-M, was a visitor. *Seth D. Perkins* has been transferred to work with Hickey on the Coast.

Columbus

COLUMBUS.—*Joseph and Robert Stern*, operators of a chain of four motion picture theaters in Ironton, O., have purchased a site on Main street, Jackson, where a motion picture house will be erected. The cost of the proposed structure, which will have three store-rooms in addition to a theatre to seat 1,200, is \$60,000. The work of constructing the theatre will start within two months, it is announced. . . . The United Operating Company has been incorporated with 100 shares of stock, no par value, for the purpose of buying, selling, leasing, and operating motion picture theatres. The incorporators are *Bert H. Todd*, *H. O'Donnell*, and *H. Cohen*. . . . *Victor L. Schram* of Cincinnati has purchased the Garden theatre at Portsmouth, and it is announced that *Robert Wood*, formerly of Portsmouth and more recently connected with Metro-Goldwyn-Mayer in Cincinnati, will return to manage the theatre.

Milwaukee

MILWAUKEE.—The Exhibitors, Inc., has been formed in Milwaukee to conduct and operate amusement enterprises and deal in films. Members are *S. G. Honeck*, *A. D. Krieger* and *E. Sprang*. . . . *J. McPhail* of the FBO home office was a recent visitor at the FBO exchange. . . . *A. H. McLaughlin*, district manager for Tiffany, visited the local office recently. . . . *Miss Sally Weinstein*, stenographer at the F B O office, was away for a few days with an attack of the grip. . . . Recent visitors along Film Row included *Arthur George* of the Capitol theatre at Manitowoc, and *Ralph Mosiman* of Fischer's theatre at Oshkosh. . . . *Herbert*, oldest son of *Sam Abrams*, FBO manager, was able to return to his home after being at the hospital for eight weeks with scarlet fever. . . . *J. G. Frackman* of the Progress exchange recently made a trip to Chicago. . . . A group of Milwaukeeans headed by *Carl Lipman* are planning on erecting a 1,300-seat theatre at Green Bay, Wis. . . . Work on the renovation of *Andrew C. Gutenberg's* Grand, Milwaukee neighborhood house, is expected to start February 15. . . . The Falls theatre at Sheboygan Falls reopened with new seats. *P. M. Cain* is manager.

Atlanta

ATLANTA.—*W. B. Fulton*, who has just been appointed division salesmanager for Vitaphone, visited Atlanta this week, where he is well known, having been connected with the Warner Brothers office here. Fulton has been in New York recently in conference with executives of Vitaphone and expects to do considerable traveling in the South and Southwest. . . . *W. G. Carmichael* returned to the Atlanta branch of United Artists last week as salesmanager, after having been stationed in Washington for several months as Southern division manager. This shifting came about due to a change in policy of the organization. . . . *Frank Paskert*, who has been in charge of the Atlanta office of United Artists, returns to New York to resume his duties as traveling auditor, and *R. S. Beacham*, booker, has been promoted to office manager, with the booking still under his supervision.

Albany

ALBANY.—*Amos Leonard*, connected with the Pathe exchange in Albany, submitted last week to an operation on his ear. . . . *C. H. Buckley* of the Leland and Clinton Square theatres in Albany, has invented a card from which he expects to make a tidy sum. . . . *Jack Krause*, Albany manager for Tiffany, has recovered from injuries received in a recent automobile accident and is now able to cover his territory by train. . . . *William Shirley* of Schenectady has recovered from a severe attack of ptomaine poisoning. . . . *W. K. Lendon* and *E. J. Hallihan*, auditors for Universal, were in town during the week. . . . *E. B. Kelly* has sold the Strand in Millbrook to New York City parties. . . . The Palace, which has been in operation in Watertown for the past 25 years, was closed last week. . . . *William Smalley* of Cooperstown has decided not to lease Eagle Hall in Johnstown.



NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD and MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaigns.

BLUE DANUBE, THE: Pathe drama, with Leatrice Joy, Joseph Schildkraut, Nils Asther, Seena Owen, May Robson, Albert Gran, and Frank Reicher. Directed by Paul Sloane. Released March 12. Length.....

TYPE AND THEME: Marguerite, beauty of a village along the Danube, and Erich, son of a baron, love each other. But the baron wants Erich to marry the daughter of a rich brewer, while a hunchback, desiring Marguerite for himself, poisons her mother's mind against Erich. On the night before Erich is to go to war, he gets Ludwig to tell Marguerite to meet him in the morning and they will get married. Ludwig does not deliver the message, and also intercepts Erich's letters from the front. At the end of war Erich's father tells Marguerite that Erich wants her to release him from his vows, and Marguerite, in despair, marries the hunchback. Then Erich, returning, exposes the hunchback, who kills himself. Marguerite and Erich renew their vows.

FLYING ROMEOS: First National comedy, with George Sidney, Charlie Murray, Fritz Ridgway, Lester Bernard, Duke Martin, James Bradbury, Jr., and Belle Mitchell. Directed by Mervyn LeRoy. Released..... Length.....

TYPE AND THEME: Murray and Sidney. They're in love with the same widow but friends just the same. The widow, however, likes an aviator. So they decide to be aviators. In the equilibrium test they end up in a woman's club, dressed, as it were in only red flannels! Next they find themselves in a hangar. . . . then in an airplane. And fighting for the control, they do such stunts that the owner of the field wants them to pilot his plane across the Atlantic. They accept the offer of an aviator to help them, but in mid-ocean, he turns out to be an escaped lunatic. They parachute down and land amid a school of seals. The widow accepts the aviator. But Sidney and Murray take the seals into vaudeville and make a lot of money—which is much nicer.

LADIES' NIGHT IN A TURKISH BATH: First National comedy-drama, with Dorothy Mackaill, Jack Mulhall, James Finlayson, Sylvia Ashton, Harvey Clark, Reed Howes, and Guinn Williams. Directed by Edward Cline. Released..... Length.....

TYPE AND THEME: Perhaps you recall the stage comedy of this title. Of course the title—but let's get on with the story: Sweeney tells Speed, a fellow structural steel worker, to look out or some woman will get him. Despite his scoffing, Speed promptly falls for Helen, who sells box lunches on the corner. Then Leroy, a physical instructor, goes out after Helen, and much to Speed's disgust, gets her to wear slapperish clothes. Speed and Helen quarrel, as on some other matter, do Helen's parents, and Speed and the father go to a spicy stag party to assuage their feelings. It happens to be the same night on which Helen and her mother go to a Turkish bath, and when the party is raided, Speed and the father find themselves in the bath. As catastrophic as this may seem, it leads directly to the resumption of good feelings all around.

LATEST FROM PARIS, THE: Metro-Goldwyn-Mayer comedy-drama, with Norma Shearer, George Sidney, Ralph Forbes, Tenen Holtz, William Bakewell, Margaret Landis, and Bert Roach. Directed by Sam Wood. Released February 4. Length.....

TYPE AND THEME: Salesman, saleswoman, love sincere though comic, and a happy solution of numerous difficulties—of such is this Norma Shearer vehicle. Ann and Joe travel for rival firms but like each other immensely. Louise, daughter of one of Joe's customers, has set her cap for him, but Joe dodges her all right and becomes engaged to Ann. No more than affianced, they both get colds, and Ann finds Joe being cared for by Louise, a situation that results in Joe being reluctantly betrothed to his nurse. Ann's employers, however, arrive on the scene and convince Louise's parents that Joe's firm is failing and that he will soon be out of a job, thereby making Joe free to rejoin Louise.

OLD IRONSIDES: Paramount melodrama, with Esther Ralston, Wallace Beery, George Bancroft, Charles Farrell, Johnnie Walker, George Godfrey, Guy Oliver, Eddie Fetherston, Effie Ellsler, William Conklin, Fred L. Kohler, Charles Hill Mailes, Nick De Ruiz, Mitchell Lewis, Frank Jonasson, Frank Bonner, and Duke Kahanomuku. Directed by James Cruze. Released March 3. Length 7,900.

TYPE AND THEME: Mildly historical and strongly patriotic story written around the American trouble with the Tripolitan pirates and the part taken by the U. S. S. Constitution therein. The love story is between the daughter of the captain of an American merchant vessel, and a young sailor on it. The ship is captured by pirates in the Mediterranean, and the prisoners are released by the American navy. Love, comedy, cruelty, and war provide a strenuous fare for the emotions.

RACE FOR LIFE, A: Warner Brothers melodrama, with Rin-Tin-Tin, Virginia Browne Faire, Carrol Nye, Bobby Gordon, James Mason, and Pat Hartigan. Directed by Ross Lederman. Released..... Length.....

TYPE AND THEME: In this one Rinty helps his young master make good and annoys a horse into winning a race. Danny starts out with his dog to make his own way in the world, and landing in a Southern town where horse racing is popular, he is befriended by the sweetheart of a stable owner. He is assigned to ride Black Raider. A rival racing man tries to ham-string the horse and later kidnaps Danny. But Rinty releases his master. Black Raider, however, does not run well in the race, a fact which Rinty notices. Thinking fast, Rinty finally decides to break his leash and frighten the horse into increasing his speed. The device works, and among those made happy thereby is, of course, Rinty.

ROSE-MARIE: Metro-Goldwyn-Mayer drama, with James Murray, Joan Crawford, House Peters, Creighton Hale, George Cooper, Polly Moran, Gibson Gowland, Lionel Belmore, William Orlamond, Harry Gribbon, and Ralph Yearsley. Directed by Lucien Hubbard. Released February 11. Length.....

TYPE AND THEME: This one was adapted from the musical comedy of the same title. Rose-Marie, belle of a Canadian trading post, falls in love with Jim, who is accused of murder. On her promise to go with him when he leaves the post, he tells her that she will refuse at the last moment. She promises to let him know by singing the Indian love call. She does sing it—when her father insists on her marrying Etienne. As they go down the river to their home, there is a flood. Jim saves them. But as the flood threatens them again, Etienne lets himself drown, so that Rose-Marie may have the man she loves.

SHOWDOWN, THE: Paramount drama, with George Bancroft, Evelyn Brent, Neil Hamilton, Fred Kohler, Helene Lynch, Arnold Kent, Leslie Fenton, and George Kuwa. Directed by Victor Schertzinger. Released February 25. Length.....

TYPE AND THEME: The plot speaks for itself: There are Cardan, the silent; Winter, the brutal; Pickerell, the scheming; and Kilgore Shelton, the weak kid, down in Mexico—in Tampico—fighting for oil, which means, in a moment, wealth and power. Then Wilson Shelton comes, bringing his wife, Sibyl. She is one woman; there are five men. And so the story proceeds: Kilgore, her brother-in-law, makes love to her. Pickerell invades her room. Winter attacks her. Cardan saves her from all three—saves her because he loves her. . . . Then the husband goes to the hills to inspect the oil property. Sibyl, breaking down, begs Cardan to take her. But he waits. . . . The husband returns and he and Cardan cut cards to see who takes the oil property. To Cardan, the wife is included. Just at the cut, the oil well spouts its gold, returning the wife to the embraces of her husband. Cardan trudges off down the river.

SOFT LIVING: Fox comedy-drama, with Madge Bellamy, John Mack Brown, Mary Duncan, Joyce Compton, Thomas Jefferson, Henry Kolker, Olive Tell, Maine Geary, Tom Dugan, and David Wengren. Directed by James Tinling. Released February 5. Length 5,629.

TYPE AND THEME: The divorce game as it is (only too often) played. But the results are satisfactory in this case. Nancy is secretary to a successful divorce lawyer, who gets large sums for alimony from the former husbands of his clients. This makes her disgusted with marriage. But Lorna, one of the prosperous clients, overcomes this disgust by showing Nancy how she can provide for herself, too. Nancy marries a rich lumberman, but he quickly gets on to her game and decides to outwit her by forcing her to be a dutiful wife. Nancy appeals to Lorna for help, but Lorna, she finds, is interested only because she would like to marry Nancy's husband. Nancy discovers that she wants to stay married after all.

SPORTING GOODS: Paramount comedy-drama, with Richard Dix, Ford Sterling, Gertrude Olmstead, Philip Strange, Myrtle Stedman, Wade Boteler, Claude King, and Maude Turner Gordon. Directed by Malcolm St. Clair. Released February 11. Length 5,951.

TYPE AND THEME: Of the racy humorous type, in which the hero looks bad for awhile but wins the girl in the end. On his way to California to exploit his newly invented golf suit, Dix runs across a millionaire going East in his Rolls Royce. The car breaks down, the millionaire takes the train, and Dix takes the R. R. to the home of native sons. But on the way he gives a lift to Gertrude Olmstead and her mother, promptly falling in love with the former. And she, liking him, wires ahead for rooms at her expensive hotel. That puts Dix into a jam, because he, you know, is practically broke. Still, he goes through with that and a lot more and when he finally puts over the golf suit thing, he and Gertrude and everything are all o. k.

STAND AND DELIVER: Pathe melodrama, with Rod LaRocque, Lupe Velez, Warner Oland, Louis Natheaux, James Dime, A. Palasthy, Frank Lanning, Bernard Siegel, Clarence Burton, and Charles Stevens. Directed by Donald Crisp. Released March 12. Length 5,423.

TYPE AND THEME: About a fellow who is bored by peace. So he goes to Greece. There he has a fine time, joining the army, rescuing a pretty girl (Lupe Velez is very pretty) from a burning house, rescuing her again from an impulsive army officer, and what-not. In the brawl the officer is killed, quite by accident, of course, but the formerly bored young man has to flee. He and the girl find retreat in the hills, and rather than be killed, he joins a bandit clan. But pretty soon they both make their escape—and it seems (for the picture ends at that point) that she will keep him from getting bored thereafter.

Your Classified Ad Will Do the Work!

Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and also in solving many another problem that seemed difficult. The rates are but 10c per word. See this week's classified page. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.



PRESS SHEETS

BARE KNEES (Gotham comedy-drama): Offer an award for the best essay on "Bare Knees." Arrange with the local newspaper to print the best essay entered in the contest. You can also carry the story on your show program and continue a part of it for a length of time. If you have a cigarette maker in your town, arrange with him to pay for half of the following advertising: "All the girls roll them, but when it comes to rolling cigarettes, they choose (Name of Cigarettes)." Have the preceding ad printed on teasers and thrown around the town. You can use the same idea for hat shops. Teasers can be printed with the following: "Girls of today may have 'Bare Knees' but they do not go bare headed. They use (Name of Hat) when they go out." Also have the date of the showing on this advertisement. Other tie-ups can be made with shoe shops, with same kind of copy used.

THE BLUE DANUBE (Pathe drama): If there are several music teachers in your town whose pupils might be induced to take part in a "Blue Danube" contest, you can offer a small prize to the one playing the piece the best. Also try to arrange for a contest in the theatre and let the audience choose the winner. Also offer a free pass to the oldest and youngest couple dancing to this waltz. Have your dealers in victrolas and talking machines to play "Blue Danube" waltz records in their stores and have placards calling attention to the forthcoming presentation, "The Blue Danube," at your theatre. Place a victrola in front of your theatre and play continuously a "Blue Danube" record.

BRONCO STOMPER, THE (Pathe Western): Arrange for a bronco contest prize to be given to the best rider in town. You can also give a free pass to all children bringing a horse on which you can post a sign with the date of the showing and have them parade the town. Prizes can be awarded to the best essay on "Why do you like Westerns?" or "What part of a Western don't you like?" Arrange with your newspaper to have it carry the best essay, also the picture of the person writing it.

FLEETWING (Fox melodrama): A suggestion for a drawing contest which may be divided into three classifications—entrants younger than 14, those from 14 to 18, and those older than 18. The subject to be drawn may be a horse or a desert scene. The winter in each class is judged for quality of drawing and originality of treatment. If possible, get the newspaper to sponsor the contest. For judges, choose one from the newspaper and some prominent person in your town. The best drawing should be framed and put on display in the lobby. The best drawing can

First Studio Was in San Francisco-Bosworth

(Special to Exhibitors Herald and Moving Picture World)

SAN FRANCISCO, Feb. 14.—*The whitewashed shed at Sunset boulevard and Vine Street in Hollywood is usually pointed out as being the first film studio on the Pacific coast, this being where Al Christie and a group of comedians started work years ago. But Hobart Bosworth is firm in his contention that the first studio was in Greater San Francisco. During a recent visit here with friends he talked about the old days and declared that he starred in the first picture, "The Roman," and that Robert Z. Leonard, the director, took the part of his son. Bosworth was playing at the time at the Alcazar theatre, while Leonard was singing with the Ferris Hartman Opera company at Idora Park. "While the first studio was in Oakland, the first picture was finished at Los Angeles," said Bosworth. "Colonel William Selig sent Francis Boggs, a director, from Chicago to film some scenes in San Francisco's Chinatown, and some in Los Angeles. I joined them in Los Angeles, where I was stage director at the old Morosco theatre Francisco, where we rented the car barn on Grove street."*

be reproduced in the newspaper. For tack cards and signboards, carry the word, "Flee," as a teaser for a few days. A day or so later add the T, and a bit later add, "Win." Finally, complete the title and give details of showing.

LADY RAFFLES (Columbia drama): A novel teaser stunt consists of having tack cards or stickers printed, carrying the legend, "Beware of Lady Raffles. Try the theatre and you are sure to find 'Lady Raffles,' the most talked-of woman in town. You will meet her at the theatre (date)." Arrange with your jeweler to display a window with inexpensive pieces, have the following sign with the display: "'Lady Raffles' at the theatre is a judge of jewelry; but she would have to go a long way to beat this display." Have a safe placed in your lobby and place in it a little prize or a ticket and announce that the person opening it can have what it contains. Print various combinations and have them scattered about the town with the following: "This might open the safe at the theatre and get a valuable prize."

LATEST FROM PARIS, THE (M-G-M comedy-drama): Teasers with the following can be tossed around the town: "Due Saturday, a shipment of laughs 'The Latest from Paris,' at the theatre (date)." Another can be used with, "En route to this theatre, the fastest romance, 'The Latest from Paris,' due (date)." Run a contest for the best dressed girl in town. Give coupon tickets to each person entering your show the week preceding the showing. You can make an arrangement that each ticket can be worth 5 or 10 votes. The patrons can turn in their tickets with the name of the person have the girl's picture in the paper. Announce before the showing, by posters around the town, that you will have such a contest.

OLD IRONSIDES (Paramount melodrama): Through your newspaper run an essay contest on "Old Ironsides" and the part she played in the war. Have the paper print the best essay and distribute passes through the newspaper for the best essay printed each day. The same can be applied for the best drawing on the ship "Ironsides." In your local department stores where they have a window display of boats, arrange to have your announcement of the picture in with them. Have a contest for the best talk on "Old Ironsides" to be held at the theatre. A free pass can be given to the winner. Hire a wagon or an auto to circle the town with a boat built on it,

having the date of the picture to be shown and the name of your theatre. Give a prize for the best boat made by the children under some limit of age.

ROSE-MARIE (M-G-M comedy-drama): Organize with the co-operation of local newspaper and merchants, the idea being to have an unknown girl designated simply as "Rose-Marie," to make a tour of the streets, shops, and stores of your city between specified hours. Tie up with automobile agencies and public transportation companies. Have your newspaper publish identification clues daily and to reproduce masked photos of this mysterious unknown girl, or side or back views not easily recognizable. Rules can be made that the person must have a copy of the latest paper when saying, "You are (local paper's) 'Rose-Marie.'" A free ticket can be given to the person recognizing "Rose-Marie." Tie up with your music dealer to let you have a space in his window in which you can advertise the picture with the sheet music "Rose-Marie."

SPORTING GOODS (Paramount comedy-drama): Athletic supply stores can be sold the imprint space on the heralds with copy like this, "When it comes to Sporting Goods' there is no place like (Name of Store), for purchasing whatever you desire in that line." (Both male and female apparel shops sell sport clothes, and the same tieup may be effected with them.) "We have the 'sporting goods' that you need for that golf suit, riding outfit, or tennis costume. The proper clothing for that particular sport occasion can always be had at (Name of Store)." Have a man dress in a golf suit similar to the one used in the picture and to shoulder a golf club with a banner suspended from it with your play date and the title on it, to parade the town. You can arrange for a golf tournament the day preceding the showing, and the winner can be given the prize on the stage the next day.

STAND AND DELIVER (Pathe drama): Have a few people dressed as bandits march through your principal streets, headed by one or two buglers, who also are garbed as Grecian soldiers. Have them carry a banner displaying the title of the picture and the date to be shown. Teasers like the following can be thrown around the town: "Wanted—The Greek government has offered a reward for the arrest of Roger Norman, an Englishman who recently joined the Grecian army, charged with killing his commanding officer in a dispute over a girl known as Jania. The latter alleges the officer died as the result of an accident. Bulletins regarding the matter will be read at the showing of 'Stand and Deliver' at the theatre (date)."



Looks like a backfire from the late war. Instead, "it's" John A. Bockhorst, M-G-M News cameraman, with his new contraption to keep the cold from snapping off his whiskers, when and if any.



Now "All Aboard" means "Start the Picture." Pathe's "The Night Flyer" was shown this way in New York. It's a novelty of the recreation cars of the Raymond-Whitcomb tours.



QUICK REFERENCE PICTURE CHART

Incorporated in this department of *Moving Picture World* is the *Exhibitors Herald* department, "Available Attractions."

The key to abbreviations used in denoting the type of picture:

C—Comedy
D—Drama
R—Romance
F—Farce
M—Melodrama
W—Western

My—Mystery

Where the picture is a comedy-drama, comedy melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Review" column are those of the issues of *Moving Picture World* in which the pictures were reviewed. The January 7 and subsequent dates are those of the issues of *EXHIBITORS HERALD* and *MOVING PICTURE WORLD* in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of *EXHIBITORS HERALD* in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of *EXHIBITORS HERALD* and *MOVING PICTURE WORLD* in which this information will be printed.

Title	Players	Length	Released	New Pictures	Reviews
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Columbia

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Alias the Lone Wolf (D)	Lytell-Wilson	5831	Aug. 22	Jan. 7	Oct. 1
Blood Ship, The (M)	Bosworth-Logan	6843	Aug. 10	Dec. 3	July 23
By Whose Hand? (MyD)	Cortez-Gilbert	5432	Sept. 16	Dec. 31	
College Hero, The (CD)	Agnew-Garon	5628	Oct. 9		
Fashion Madness	Windsor-Howes	5513	Dec. 8	Jan. 14	Jan. 14
Isle of Forgotten Women (D)	Tearle-D. Sebastlan	5645	Sept. 27	Dec. 3	
Lone Wolf Returns (M)	Lytell-Wilson	5760			July 31
Opening Night, The (D)	Windsor-J. Bowers	5524	Nov. 14		
Pleasure Before Business (F)	Davidson	5569			May 14
Sally in Our Alley (M)	Mason-Allen	5892	Sept. 3	Jan. 14	
Screen Snapshots		1000			Aug. 28
Siren, The	T. Moore-Revier	5996	Dec. 20	Jan. 21	Jan. 21
Stage Kisses (D)	Harlan-Chadwick	5435	Nov. 2	Jan. 7	
Stolen Pleasures (CD)	Revier	5064			
Sweet Rosie O'Grady (CD)	Mason	6108			Oct. 2
Tigress, The (M)	Holt-Revier	5367	Oct. 21		
Wandering Girls (CD)	Revier-Agnew	5426			
Warning, The (M)	Holt-Revier	5791	Nov. 26	Dec. 3	
1928					1928
Lady Raffles	Taylor-Drew		Jan. 25		
So This Is Love	Mason-Collier		Feb. 6		
That Certain Thing	Dana-Graves	6047	Jan. 1	Jan. 28	
Wife's Relations, The	Mason-Glass		Jan. 13	Feb. 11	

Cranfield & Clarke, Inc.

Title	Length	Released	New Pictures	Reviews
1927				1927
Angelus, The (D)	2000			May 15
Real Charleston	2000			Apr. 24
Wooden Shoes				May 8

Emblem Films

Title	Length	Released	New Pictures	Reviews
1927				1927
Husbands or Lovers	6260			Dec. 3

Excellent

Title	Length	Released	New Pictures	Reviews
Back to Liberty (D)	Walsh-Hall	6980	Nov. 15	
Bowery Cinderella, A (D)	O'Malley-Hulette	6806	Nov. 1	Nov. 26
Broadway Drifter (D)	Walsh-Hall	5912	May 1	
Broadway Madness (D)	De laMotte-Kelth			
His Rise to Fame (D)	Walsh-Shaw	6792	Feb. 15	
Nest, The (D)	Frederick-Herbert	7393	Aug. 1	
Striving for Fortune (D)	Walsh-Roberts	5337	Jan. 16	
Your Wife and Mine (F)	Haver-Holmes	6867	Sept. 1	
Winning Oar, The (D)	Walsh-Hall	6760	June 1	
1928				1928
Satan and the Woman (D)	Windsor-Keefe	6400	Jan. 20	
Stronger Will, The (D)	Marmont-Carewe		Feb. 20	

Title	Players	Length	Released	New Pictures	Reviews
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Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Aflame in the Sky (M)	Luden-Lynn		Dec. 18	Dec. 10	
Bandit's Son, The (W)	Bob Steele	4765	Nov. 20	Dec. 10	
Boy Rider, The (W)	Buzz Barton	4868	Oct. 23	Dec. 3	Oct. 8
Breed of Courage (D)	Ranger	4910	Aug. 7		
Cherokee Kid, The (W)	Tyler-Lynn	4837	Oct. 30	Nov. 26	
Clancy's Koshier Wedding (CD)	George Sidney	5701	Sept. 17	Sept. 10	
Coward, The (D)	Warner Baxter	5093	Aug. 21	Sept. 10	
Desert Pirate (W)	Tom Tyler	4754	Dec. 25	Dec. 24	
Don Mike (RD)	Fred Thomson	5723			Mar. 5
Flying U Ranch, The (W)	Tom Tyler	4913	Sept. 4		
Gambler's Game, The (W)	Tom Tyler		Oct. 30		
Gingham Girl, The (C)	Lois Wilson	6300	Oct. 2	Nov. 26	July 30
Great Mail Robbery, The (M)	Von Eltz-Nelson	6507	Aug. 15		July 2
Harvester, The (D)	Orville Caldwell	7014	Nov. 23	Nov. 19	Nov. 19
Hook and Ladder No. 9 (D)	Ed Hearne	5240	Nov. 13	Dec. 3	Nov. 26
In a Moment of Temptation (M)	Kit Guard	5665	Sept. 18		Dec. 10
Jake the Plumber (C)	Jesse De Vorska	5186	Oct. 16	Dec. 3	
Judgment of the Hills (D)	Darro-Vall	6481	Nov. 6	Nov. 12	Aug. 20
Lightning Lariats (W)	Tyler	4536			Jan. 22
Little Mickey Grogan (D)	Frankie Darro	6515	Dec. 27	Dec. 17	
Loves of Ricardo (D)	Beban	5181	June 17	Dec. 31	
Magic Garden (D)		6807			Feb. 26
Mojava Kid, The (W)	Bob Steele	4924	Sept. 25		Aug. 6
Moon of Israel (D)	Maria Corda	6680			July 9
Mother (D)	Belle Bennett	6885			Mar. 19
Moulders of Men (M)	Frankie Darro	6412			Apr. 9
Naughty Nannette (CD)	Viola Dana	4949			May 9
Not for Publication (M)	Ralph Ince	6140	Aug. 31		July 23
Outlaw Dog (M)	Ranger	4721			Apr. 23
Racing Romeo (D)	Red Grange				Dec. 10
Ranger of the North (D)	Ranger	4941	Oct. 9	Dec. 3	
Shanghaied (M)	Ralph Ince	6004	Oct. 19	Dec. 3	Aug. 20
Silver Comes Thru	Thomson	6476			May 28
Slingshot Kid, The (M)	Buzz Barton	4886	Dec. 4	Dec. 10	
Sonora Kid (W)	Tyler	4565			Mar. 5
South Sea Love (D)	Patsy Miller	6388	Dec. 10	Nov. 12	
Swift Shadow, The (D)	Ranger	4892	Dec. 11	Dec. 10	
Tarzan and the Golden Lion	A Jungle Fantasy	5807			Apr. 2
When the Law Rides (W)	Tyler-Darro	4898	June 24	Dec. 24	
1928					1928
Alex the Great (M)	Skeets Gallagher		May 13	Feb. 11	
Bantam Cowboy (W)	Buzz Barton		Aug. 12		
Beyond London's Lights (M)	Lee Shumway		Mar. 18	Feb. 11	
Breed of the Sunsets (W)	Bob Steele	4869	Apr. 1	Feb. 11	
Chicago After Midnight (M)	Ince-Mendez	6249	Mar. 4	Jan. 21	
Coney Island (D)	Lois Wilson	6375	Jan. 13	Dec. 17	
Crooks Can't Win (D)	Thelma Hill		Apr. 7	Feb. 11	
Dead Man's Curve (D)	Fairbanks, Jr.	5611	Jan. 15	Dec. 17	
Devil's Trade Mark (D)	Belle Bennett		May 28		
Dog Justice (D)	Ranger		June 10		
Driftin' Sands (W)	Bob Steele	4770	Jan. 1	Dec. 17	
Fangs of the Wild (D)	Ranger	4813	Feb. 5	Jan. 21	
Fightin' Redhead (W)	Buzz Barton		July 1	Feb. 11	
Freckles (D)	Stratton-Fox, Jr.	6131	Mar. 21	Feb. 4	
Her Summer Hero (CD)	Blane-Trevor	5144	Feb. 12	Jan. 21	
Law of Fear (D)	Ranger		Apr. 8	Feb. 11	
Legionnaires in Paris (C)	Cooke-Guard	5771	Jan. 31	Dec. 10	
Little Buckaroo (W)	Buzz Barton	4770	Mar. 11		
Little Yellow House, The (D)			Apr. 24		
Man in the Rough (W)	Bob Steele	4785	May 20	Feb. 11	
Phantom of the Range (W)	Tom Tyler	4781	Apr. 22	Jan. 21	
Pinto Kid, The (W)	Buzz Barton	4884	Apr. 29	Feb. 4	
Red Riders of Canada (M)	P. R. Miller	6419	Apr. 15	Jan. 21	
Riding Brigade (W)	Bob Steele	4729	Feb. 19		
Sally of the Scandals (M)	Bessie Love		July 15		
Skinner's Big Idea (M)	Bryant Washburn		May 11		
Texas Tornado, The (W)	Tom Tyler	4793	Feb. 26		
Trail of Courage, The (W)	Bob Steele		July 8		
Wallflowers (D)	Trevor-Scott	6329	Feb. 13	Feb. 4	
Wizard of the Saddle (W)	Buzz Barton	4805	Jan. 22	Dec. 24	

Title	Players	Length	Released	New Pictures	Reviews
First Division					
1927					1927
Comrades	Costello-Hughes	5400	Jan. 1		
Death Valley (W)	Carroll Nye	5960	Sept. 1		Aug. 20
Eager Lips	Garon	5600	Oct. 1		
Finnegan's Ball (C)	Mack Swain	5900	Sept. 15	Jan. 7	
Ladies at Ease (CD)	Garon-Short	5800	Nov. 15		Oct. 15
Ladybird	Compson	5700	Aug. 1		
Naughty	Garon	5750	Nov. 1		
Polly of the Movies	Short-Robards	6700	Oct. 15	Jan. 7	
Ragtime (D)	De La Motte	6700	Sept. 1	Nov. 26	Sept. 3
Return of Boston Blackie (D)	Glenn-Palmer	5700	Aug. 1		
Say It With Diamonds	Betty Compson	5600	Aug. 15		
Temptations of a Shop Girl	Compson	5700	Nov. 1		

Title	Players	Length	Released	New Pictures	Reviews
First National					
1927					1927
All Aboard (C)	Hines-Murphy	6300	May 8		Apr. 2
American Beauty (CD)	Dove-Hughes	6333	Oct. 9	Nov. 19	Oct. 22
An Affair of the Folies (D)	Dove-Hughes	6433	Feb. 18		Mar. 5
Breakfast at Sunrise (CD)	C. Talmadge	6222	Oct. 28	Nov. 12	Nov. 26
Broadway Nights (D)	Wilson-Hardy	6765	May 15		May 21
Camille (D)	N. Talmadge-Roland	8730	Sept. 4		May 2
Convoy (D)	Sherman-Mackaill	7724	Apr. 24		May 21
Crystal Cup, The (D)	Mackaill-Mulhall	6386	Oct. 16	Nov. 12	Oct. 29
Dance Magic (D)	Lyon-Starke	6588	June 25		Aug. 13
Drop Kick, The (D)	Barthelmess-Revier	6802	Sept. 25		
Easy Pickings (MyM)	Nilsson-Harlan	5400	Feb. 20		Feb. 26
Framed (D)	Sills-Kingston	5282	Jun. 19		July 9
Gorilla, The (My)	Murray-Kelsey	7133	Nov. 13		Nov. 26
Gun Gospel (W)	Maynard-Faire	6288	Nov. 6	Dec. 17	May 29
High Hat (CD)	Lyon-Brian	6190	Mar. 13		Mar. 19
Her Wild Oat (C)	Moore-Kent	6118	Dec. 25	Dec. 8	
Home Made (C)	Hines-Daw	6524	Nov. 20	Nov. 26	Oct. 29
Lady in Ermine, The (D)	C. Griffith-Bushman	6400	Jan. 9		Jan. 8
Life of Riley, The (C)	Murray-Sidney	6720	Sept. 18		Oct. 1
Lonesome Ladies (CD)	Nilsson-Stone	5718	July 3		Sept. 24
Long Pants (C)	Langdon-Bonner	5550	Apr. 10		Apr. 9
Lost at the Front (C)	Murray-Sidney	5255	May 29		June 25
Love Mart, The (D)	Dove-Roland	7388	Dec. 18		
Lunatic at Large, The (C)	Errol-Mackaill	5521	Jan. 2		Feb. 5
Man Crazy (CD)	Mackaill-Mulhall	5542	Nov. 27	Nov. 26	
Masked Women, The (D)	Nilsson-Blinn-Hansen	5434	Jan. 23		Jan. 22
McFadden's Flats (C)	Murray-Conklin	7846	Feb. 6		Feb. 12
Naughty But Nice (C)	Moore-Reed	6520	June 26		July 16
Notorious Lady, The (D)	Bedford-Stone	6040	Mar. 27		May 14
No Place to Go (C)	Hughes-Astor	6431	Oct. 30	Nov. 12	Dec. 10
Orchids and Ermine	Moore-Mulhall	6734	Mar. 6		Apr. 9
Patent Leather Kid, The (D)	Barthelmess-O'Day	11,414			Aug. 20
Perfect Sap, The (CD)	Lyon-Starke	5982	Jan. 16		Jan. 22
Poor Nut, The (C)	Murray-Mulhall	6897	Aug. 7		Sept. 10
Prince of Head Waiters (D)	Stone-Tashman	6400	July 17		July 23
Red Raiders, The (W)	Maynard-Drew	6210	Sept. 4		Oct. 15
Rose of the Golden West (D)	Astor-Roland	6477	Oct. 2	Nov. 19	Oct. 8
Sea Tiger, The (D)	Sills-Astor	5606	Feb. 27		May 14
See You in Jail (C)	Mulhall-Day	5800	Apr. 17		Apr. 23
Smile, Brother, Smile (C)	Mulhall-Mackaill	6548	Sept. 11		Sept. 17
Stolen Bride, The (D)	Hughes-Dove	7179	Aug. 14		Sept. 3
Sunset Derby (D)	Astor-Collier	5000	June 5		July 2
Tender Hour, The (D)	Dove-Lyon	7400	May 1		May 28
Texas Steer, A (CD)	Rogers-Fazenda	7419	Dec. 4	Dec. 3	
Three Hours (D)	Griffith-Bowers	5774	Apr. 3		Apr. 16
Three's a Crowd (C)	Langdon-McConnell	5668	Aug. 28		Apr. 16
Twinkletoes	Moore-Harlan	7833			Jan. 1
Valley of the Giants (D)	Sills-Kenyon	6380	Dec. 11	Dec. 24	Dec. 3
Venus of Venice (CD)	Talmadge-Moreno	6324	Mar. 20		May 7
White Pants Willie (C)	Hines-Hyams	6409	July 24		Aug. 6

1928					1928
Chaser, The (C)	Harry Langdon	5800	Feb. 12		Feb. 11
French Dressing (D)	Wilson-Warner	6344	Jan. 15	Dec. 10	Dec. 17
Noose, The (D)	Barthelmess-Joyce	7342	Jan. 29	Dec. 10	
Private Life of Helen of Troy (Farce)	Stone-Corda-Cortez	7694	Jan. 8	Dec. 24	Feb. 4
Sailors' Wives (D)	Hughes-Astor	5474	Jan. 22	Dec. 24	
Shepherd of the Hills (D)	Francis-O'Day	8188	Jan. 1	Dec. 3	Jan. 21

Fox

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Ankles Preferred (CD)	Bellamy	5498	Feb. 20		Mar. 12
Arizona Wildcat, The (W)	Tom Mix	4665	Nov. 20		Nov. 19
Auctioneer, The	Sidney	5500	Jan. 16		Feb. 5
Blackjack (W)	Buck Jones	4777	Sept. 25		
Blood Will Tell (W)	Buck Jones	4556	Nov. 13		Nov. 12
Broncho Twister (W)	Mix	5425	Mar. 13		April 2
*Cameo Kirby (D)	John Gilbert	6078	Aug. 28		
Chain Lightning (W)	Buck Jones	5338	Aug. 14		
Circus Ace, The	Mix	4810	June 26		June 18
Come to My House (CD)	Olive Borden	4300	Dec. 25	Jan. 7	
Cradle Snatchers (FC)	Fazenda	6381	June 5		June 4
East Side, West Side (D)	O'Brien-Valli	8154	Oct. 9	Jan. 7	Oct. 22
Gay Retreat, The (C)	Cohen-McNamara	5524	Sept. 25		Oct. 1
Good as Gold (W)	Jones	4545	June 12		June 11
Heart of Salome (MyR)	Rubens	5617	May 8		May 9
High School Hero (C)	Phipps-Stuart	5515	Oct. 16		Oct. 29

Title	Players	Length	Released	New Pictures	Reviews
Hills of Peril (W)	Jones	4983	May 1		May 14
*Honor First (D)	John Gilbert	4851	Sept. 18		
Is Zat So? (CD)	O'Brien-Lowe	6940	May 15		May 21
Joy Girl, The (CD)	Olive Borden	6162	Sept. 18		Sept. 24
Ladies Must Dress (CD)	Virginia Valli	5599	Nov. 20	Nov. 19	Dec. 17
Last Trail (W)	Mix	5190	Jan. 28		Feb. 6
Love Makes 'Em Wild (D)	Harron	8538	Mar. 6		Oct. 1
Loves of Carmen (D)	McLaglen-Del Rio	8538	Sept. 4		Oct. 8
Madame Wants No Children	Corda	5415	Apr. 3		Apr. 16
Marriage (D)	Valli	5440	Feb. 13		Feb. 26
Monkey Talks (D)	Lerner	5500	Feb. 20		Mar. 5
Music Master (D)	A. B. Francis	7734	Jan. 23		Jan. 22
One Increasing Purpose (D)	Lowe	7677	Jan. 2		Jan. 15
Outlaws of Red River (W)	Mix	5327			Apr. 28
Paid to Love (D)	O'Brien-Valli	6898	Aug. 14		Aug. 6
Pajamas (CD)	Borden-Gray	5876	Oct. 23		Dec. 10
Publicity Madness (CD)	Moran-Lowe	5893	Oct. 2		
Rich But Honest (CD)	Beebe	5480	May 22		June 4
Secret Studio, The (CD)	Borden	5870	June 19		June 25
Seventh Heaven (R)	Farrell-Gaynor	10726	Oct. 30		May 28
*Shame (M)	John Gilbert	5467	Nov. 27		Nov. 26
Silk Legs (CD)	Madge Bellamy	5446	Dec. 18	Dec. 31	
Silver Valley (W)	Tom Mix	5009	Oct. 2	Dec. 17	Oct. 29
Singed (D)	Baxter-Sweet	5792	Aug. 21		July 16
Slaves of Beauty (D)	Herbert-Tell	5412	June 5		June 11
Stage Madness (D)	Valli	5620	Jan. 9		Jan. 29
St. Almo (M)	John Gilbert	4943	Oct. 9		
Sunrise (D)	O'Brien-Gaynor	10000			Oct. 1
Tumbling River (W)	Tom Mix-Dawn	4675	Aug. 21		Aug. 27
Truxton King	Gilbert	4299	Oct. 30		
Two Girls Wanted (CD)	Janet Gaynor	6293	Sept. 11		
Upstream (D)	Foxe	5510	Jan. 30		Feb. 12
Very Confidential (CD)	Madge Bellamy	5620	Nov. 6		Nov. 12
War Horse (W)	Jones	4953	Feb. 6		Feb. 19
What Price Glory (CD)	McLaglen-Lowe	11109	Aug. 28		
Whispering Sage (W)	Jones	4783	Mar. 20		Apr. 9
Wizard, The (MyD)	Lowe-Hyams	5629	Dec. 11	Jan. 14	Dec. 8
Wolf Fangs (D)	Thunder (Dog)	5531	Nov. 27		

1928					1928
Branded Sombrero, The (W)	Buck Jones	4612	Jan. 8		
Escape, The (D)	Russell-Valli		Mar. 4		
Daredevil's Reward (W)	Tom Mix	4987	Jan. 15		Feb. 11
\$5,000 Reward (W)	Tom Mix	5000	Jan. 15		
Fleetwing (D)	Norton-D. Janis		Feb. 12		
Gateway of the Moon, The (D)	Del Rio	5038	Jan. 1	Jan. 28	Jan. 21
Girl in Every Port, A (CD)	Victor McLaglen		Jan. 29		
Holiday Lane			Jan. 22		
Horseman of the Plains (W)	Tom Mix		Mar. 11		
Love Hungry (CD)	Moran-Gray		Feb. 26		
Sharp Shooters (CD)	O'Brien-Moran		Jan. 15	Feb. 4	Feb. 4
Soft Living (CD)	Bellamy-Brown	5629	Feb. 5		
Wild West Romance (W)	Rex King		Feb. 26		
Woman Wise (CD)	Russell-Collyer	5480	Jan. 8		Jan. 28

Gotham

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Blondes by Choice (C)	Claire Windsor	6987	Oct. 1		Dec. 31
Cheer Leader, The (CD)	Graves-Olmstead	5800	Nov. 15		
Final Extra (M)	De La Motte	6000			Feb. 19
*Frisco Nights (D)	Percy Marmont	6200	Dec. 1		Dec. 10
Girl from Rio, The (D)	Carmel Myers	5950	Sept. 1	Nov. 26	Sept. 24
Heroes of the Night (M)	Landis-Nixon	6500			Feb. 5
Rose of Kildare, The (D)	Helene Chadwick	6700	Aug. 15		Nov. 19
Satin Woman, The (D)	Mrs. Wallace Reid	6750	Aug. 1	Nov. 19	Aug. 18

1928					1928
Bare Knees (D)	Mae Busch	6000	Feb. 1		Jan. 7
Chorus Kid, The (D)	Myrna Loy	6000	Mar. 1		
Turn Back the Hours (M)	All star	5900	Apr. 1		Feb. 11

Krelbar Productions

1927					1927
Broadway After Midnight	Betz	6199			Oct. 29

Metro-Goldwyn-Mayer

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Adam and Evil (CD)	Cody-Pringle	6667	Aug. 27		Aug. 13
Adventurer, The (W)	Tim McCoy	4709			Jan. 14
After Midnight (D)	Shearer-Gray	6312	Aug. 20		Aug. 27
Annie Laurie (D)	Lillian Gish	8730	Sept. 17		May 21
Becky (CD)	Sally O'Neil	6439	Nov. 12		Nov. 26
Ben Hur (M)	Ramon Novarro	12000	Oct. 8		Nov. 12
Big City (D)	Lon Chaney				
Big Parade, The (M)	Gilbert-Adoree	12550	Sept. 10		
Body and Soul (D)	L. Barrymore	5902	Oct. 1	Nov. 26	Nov. 19
Bridal Night, The	Norma Shearer				
Bugle Call, The (D)	Jackie Coogan	5821	Aug. 6		
Buttons (CD)	Jackie Coogan	6050	Dec. 24		Dec. 31
Callahans and Murphys (CD)	Dressler-Moran	6126			July 16
Captain Salvation (M)	Hanson	7395	May 14		July 2
Certain Young Man, A (D)	Novarro-Adoree		Sept. 24		
Cossack, The (D)	John Gilbert				
Demi-Bride (CD)	Shearer	6886	Feb. 10		Apr. 2
Enemy, The (D)	L. Gish-Forbes				Dec. 31
Fair Co-ed, The (CD)	Marion Davies	6408	Oct. 15	Nov. 10	Oct. 29
Foreign Devils (W)	Tim McCoy	4658	Sept. 3		

Title	Players	Length	Released	New Pictures	Reviews
Frisco Sally Levy (C)	O'Neil	6909	Apr. 2		Apr. 23
Garden of Allah, The (D)	Terry-Petrovitch	8156	Nov. 5	Nov. 19	Sept. 10
In Old Kentucky (D)	H. Costello	6646	Oct. 29	Nov. 26	Dec. 3
Little Journey (CD)	All-Star	6088	Jan. 1		Jan. 15
London After Midnight (D)	Lon Chaney	5687	Dec. 3	Dec. 17	Dec. 17
Lovelorn, The	Sally O'Neil	6110	Dec. 17	Dec. 31	
Lovers (D)	Novarro-Terry	5291	Apr. 9		May 2
Man, Woman and Sin (D)	John Gilbert	6280	Nov. 19	Dec. 3	Dec. 17
Mockery (M)	Lon Chaney	5957	Aug. 13		Sept. 10
Mr. Wu (M)	Lon Chaney	7603	Mar. 26		June 4
Quality Street	Davies-Nagel		Dec. 31	Jan. 7	
Red Mill (C)	Davies	6337	Jan. 29		Feb. 19
Road to Romance, The (D)	Novarro-Day	6581	Sept. 24	Nov. 19	
Rookies (C)	Dane-Arthur	6640	Apr. 30		May 9
Show, The (M)	Gilbert-Adoree	6309	Jan. 22		Mar. 19
Slide, Kelly, Slide (CD)	Haines-O'Neil	7865	Mar. 20		Apr. 2
Spoilers of the West (W)	McCoy-Daw	6280	Dec. 10		Dec. 24
Spring Fever (C)	William Haines	6705	Oct. 22	Nov. 12	Dec. 10
Taxi Dancer (D)	Crawford-O. Moore	6203	Feb. 5		Mar. 12
Tea for Three (C)	Cody-Pringle	6273	Dec. 10	Dec. 24	Nov. 12
Thirteenth Hour, The (D)	Lionel Barrymore	5252	Nov. 26	Dec. 3	Dec. 3
Tillie the Toiler (C)	Davies	6160	May 21		June 11
Twelve Miles Out (M)	Gilbert	7899	July 9		July 30
Understanding Heart (D)	Crawford	6657	Feb. 26		May 14
Unknown, The (M)	Chaney	5517	June 4		June 13

Paramount

Title	Players	Length	Released	New Pictures	Reviews
Baby Mine	Arthur-Dane		Jan. 21	Jan. 28	Feb. 11
Big City, The	Chaney-Compton-Day	6338	Feb. 13		
Bringing Up Father	Farrell-Moran-Olmsted		Mar. 24		
Cossacks, The	Adoree-Gilbert-Torrence		Apr. 14		
Crowd, The	Boardman-Murray-Roach	3548	Mar. 3		
Divine Women	Garbo-Hanson-Sherman	7300	Jan. 14		Jan. 21
Enemy, The	Gish-Dane-Forbes		Feb. 18		
Forbidden Hours (D)	Novarro-Adoree		Jan. 7		
Latest from Paris, The	Shearer-Forbes	7743	Feb. 4		
Laugh Clown Laugh	Chaney-Murphy-Hisle		Apr. 7		
Law of the Range	McCoy-Crawford		Jan. 21	Feb. 4	
Love	Garbo-Gilbert		Jan. 2		Jan. 14
Patsy, The	Davies-Caldwell-Gray		Mar. 17		
Rose Marie	Crawford-Murray		Feb. 11		
Smart Set	Haines-Day-Holt-Bosworth		Feb. 25		
Student Prince, The (R)	Novarro-Shearer	9566	Jan. 25		Sept. 24
Under the Black Eagle	Forbes-Day-Fairbanks, Dog-Flash	5901	Apr. 21		
West Point (CD)	Haines-Crawford	8134	Jan. 21		Jan. 21
Wickedness Preferred (CD)	Cody-Pringle	5011	Jan. 28		Feb. 11
Wyoming	McCoy-Sebastian	4435	Mar. 24		

Title	Players	Length	Released	New Pictures	Reviews
Rubber Heels (FC)	Ed Wynn	5614	June 11		July 16
Running Wild (C)	Fields-Brian	6368	Aug. 20		June 18
Senorita (F)	Daniels	5634	Oct. 30		May 14
Serenade (D)	Menjou-Wray	5209	Dec. 24	Jan. 14	
Service for Ladies (C)	Menjou-Carver	6170	Aug. 6		Sept. 8
Shanghai Bound (D)	Dix-Brian	5515	Oct. 15	Dec. 31	Nov. 12
She's a Sheik (C)	Bebe Daniels	6015	Nov. 12	Jan. 21	Nov. 26
Shootin' Irons (W)	Luden-Blane	5179	Oct. 8		
Soft Cushions (C)	MacLean-Carol	6838	Aug. 27		Aug. 27
Special Delivery (C)	Eddie Cantor	5524	Apr. 16		May 9
Spotlight, The (CD)	Ralston-Hamilton	4934	Nov. 10		Dec. 8
Street of Sin (D)	Jannings-Wray		Dec. 10		
Stark Love (D)	Special Cast	6200	Sept. 17		Mar. 19
Swim, Girl, Swim (CM)	Daniels-Hall	6124	Sept. 17		Sept. 17
Tell It to Sweeney (C)	Conklin-Bancroft	6006	Sept. 24	Jan. 7	Oct. 22
Ten Modern Commandments (CD)	Ralston	6497	July 2		July 23
Time to Love (FC)	Raymond Griffith	4926	June 18		July 9
Two Flaming Youths (C)	Fields-Conklin	5319	Dec. 17		
Underworld (M)	Bancroft-Brent	7643	Oct. 29		Sept. 8
Way of All Flesh, The (D)	Jannings-Bennett	8486	Oct. 1		July 2
We're All Gamblers (D)	Meighan-Millner	5935	Sept. 3		
Wedding Bills (F)	Raymond Griffith	5369	May 7		July 23
Whirlwind of Youth (D)	Lois Moran	5366	Apr. 30		June 11
Wings (M)	Charles Rogers				Aug. 20
Woman on Trial (D)	Pola Negri	5960	Oct. 29	Dec. 24	Oct. 1 1928
Adventure Mad (M)	UFA	5897	Mar. 31	Jan. 14	
Beau Sabreur (M)	Cooper-Brent	6536	Jan. 7	Jan. 7	
Beauty Doctor, The	Adolphe Menjou		Mar. 24		
Doomsday	Vidor-Cooper		Feb. 18	Jan. 21	
Feel My Pulse	Daniels-Arlen		Feb. 25		
Gentlemen Prefer Blondes (C)	Taylor-White	6871	Jan. 28	Dec. 10	
Last Command, The (D)	Emil Jannings	8234	Jan. 21	Jan. 28	Feb. 4
Legion of Condemned, The	Wray-Cooper	7415	Mar. 10		
Love and Learn	Ralston-Chandler	5837	Jan. 14	Jan. 21	
Old Ironsides (D)	Beery-Bancroft-Farrell-Ralston	7910	Mar. 17		
Partners in Crime (C)	Beery-Hatton		Mar. 17		
Peaks of Destiny	UFA	5582	Jan. 28	Jan. 7	
Pioneer Scout, The (W)	Fred Thomson	6118	Jan. 21	Dec. 10	
Red Hair (CD)	Bow-Chandler		Mar. 3		
Showdown, The	Bancroft		Feb. 25		
Secret Hour, The (D)	Negri-Hersholt	7194	Feb. 4		
Something Always Happens	Ralston-Hamilton		Mar. 24		
Speedy (C)	Harold Lloyd		Mar. 3		
Sporting Goods	Vidor-Grant		Feb. 11		
Tillie's Punctured Romance	Fields-Conklin		Feb. 18		
Under the Tonto Rim	Arlen-Brian	5991	Feb. 4		
Wife Savers (C)	Beery-Hatton	5435	Jan. 7		

Pathe

Title	Players	Length	Released	New Pictures	Reviews
Almost Human (CD)	Reynolds	5596	Dec. 26	Dec. 24	
Angel of Broadway, The (D)	Leatrice Joy	6555	Oct. 3	Nov. 19	Nov. 5
Avenging Fangs (M)		4335			June 4
Border Blackbirds (WD)	Maloney	5328	Aug. 23		Sept. 10
Born to Battle (W)	Bill Cody	4875	Sept. 11		
Code of the Cow Country (W)	Roosevelt	4512			June 17
Combat (D)	Walsh-Adams	5100	Oct. 23		Oct. 15
Country Doctor, The (D)	Schildkraut	7500	Aug. 22		
Desert of the Lost, The (W)	Wally Wales	4933	Dec. 18		
Devil's Twin, The (W)	Leo Maloney	5463	Dec. 11		Dec. 10
Discord (D)	Dagover-Ekman	3586	Nov. 20		
Don Desperado (W)	Maloney	5804	May 9		May 9
Dress Parade (D)	Boyd-Love	6599	Nov. 11	Nov. 19	Nov. 5
Eyes of the Totem (M)	Hawley	6228			May 14
Fighting Eagle, The (M)	La Roque-Haver	3002	Aug. 29		Sept. 17
Fighting Love (D)	Goudal	7107			June 4
Flying Luck (C)	Monty Banks	6403	Dec. 5		
Forbidden Woman, The (M)	Jetta Goudal	6568	Nov. 7	Nov. 12	Nov. 5
Getting Gertie's Garter (F)	Prevost	6869			Feb. 19
Girl from Everywhere (C)	Pollard	3303			Nov. 5
Girl in the Pullman, The (C)	Prevost-Ford	5867	Oct. 31	Nov. 19	Nov. 5
Gold from Weepah (W)	Bill Cody	4960	Nov. 20		
Golden Clown, The (D)	Gosta-Ekman	7913	Dec. 18		
*Grandma's Boy (C)	Harold Lloyd	4750	Dec. 11		
Harp in Hock, A (D)	Schildkraut	5990	Oct. 10	Nov. 12	Nov. 5
Heart of the Yukon (M)	Bowers	6563			May 21
Heart Thief (D)	Schildkraut-De Putti	6035			May 21
Hidden Aces (M)	Hutchison-Calhoun	4620	Aug. 7		Sept. 8
His Dog (D)	Schildkraut	6788			July 24
His First Flame (C)	Langdon	4700			May 9
His Foreign Wife (D)	Edna Murphy	4890	Nov. 27		
Hoof Marks (W)	Jack Donovan	4076	Nov. 13		
Interferin' Gent, The (W)	Buffalo Bill, Jr.	4864	Aug. 21		Aug. 27
Jim, the Conqueror (W)	Boyd-Faire	5324			Jan. 1
King of Kings (D)	All star	13500			Apr. 23
Land of the Lawless, The (W)	Jack Padjan	4131	Dec. 25		
Little Firebrand (C)	Thornton	4615	July 2		July 2
Main Event, The (D)	Reynolds-Delaney	6472	Nov. 18	Nov. 19	Nov. 5
Man Bait (CD)	Prevost	3865	Jan. 29		Jan. 29
Meddlin' Stranger (W)	Wales	4576			June 12
My Friend from India (F)	Pangborn-Fair	5750	Dec. 19	Dec. 24	
Night Bride (FC)	Prevost	5736			May 9
Nobody's Widow (FC)	Joy-Ray-Haver	6421			Jan. 15
No Man's Law (W)	Rex	6903			May 2
Obligin' Buckaroo, The (W)	Buffalo Bill, Jr.	4575	Oct. 16		Oct. 8
Pals in Peril (W)	Buffalo Bill, Jr.	4710			June 25

Table with columns: Title, Players, Length, Released, Pictures, Reviews. Includes titles like Phantom Buster, Pieces of China, Pirates of the Sky, etc.

Rayart

Table listing titles and release dates for the Rayart section, including Cruise of the Hellon, Heroes in Blue, etc.

Sterling

Table listing titles and release dates for the Sterling section, including Burning Up Broadway, Closed Gates, etc.

Tiffany-Stahl

Table listing titles and release dates for the Tiffany-Stahl section, including Backstage, Beauty Shoppe, Broken Gate, etc.

Table listing titles and release dates for the United Artists section, including Beloved Rogue, College, General, etc.

Universal

Table listing titles and release dates for the Universal section, including Back to God's Country, Beware of Widows, etc.

Title	Players	Length Released	New Pictures	Reviews
Hound of Silver Creek, The (W)	Dynamite	May 20		
Jazz Mad	Hersholt-Nixon-Lewis	June 3		
Made-to-Order Hero (W)	Wells	June 8		
Midnight Rose	de Putti-Harlan	Feb. 26		
Phantom Flyer, The (W)	Wilson	4253	Feb. 26	
Put 'Em Up (W)	Humes	Mar. 11		
Quick Triggers (W)	Humes	July 15		
Rawhide Kid (W)	Hoot Gibson	5382	Jan. 29	
Riding for Fame	Hoot Gibson	Aug. 19		
Shield of Honor, The	All Star	6172	Feb. 19	Jan. 28
Society Cowboy, A	Hoot Gibson	July 8		
Stop That Man	All Star	Mar. 11		
Surrender	Philbin-Mosjukine	8249	Mar. 4	
Thanks for The Buggy Ride	La Plante-Tryon	Apr. 1		
That's My Daddy (C)	Denny-Kent	6073	Feb. 5	Jan. 14
Thunder Riders, The	Wells	Apr. 8		
13 Washington Square	All Star	Apr. 8		
Trick of Heart, A	Hoot Gibson	Mar. 18		
War in The Clouds (W)	Wilson	Apr. 22		
We Americans	All Star	Apr. 22		
Wild West Show, The	Hoot Gibson	May 20		

Warner Brothers

Title	Players	Length Released	New Pictures	Reviews
Bitter Apples (M)	Blue	5453	May 9	1927
Black Diamond	Blue	5803	July 23	
Express (M)	Blue	6330	Dec. 3	
Brass Knuckles (D)	Blue-Bronson	5901	May 2	
Brute, The (D)	Blue	6281	Aug. 20	
Bush Leaguer, The (CD)	Monte Blue	6631	May 28	
Clumbers, The (D)	Rich	5897	June 18	
Dearest (D)	Rich	6408	Aug. 27	
Desired Woman, The (M)	Irene Rich	5003	Oct. 29	
Dog of the Regiment, A (M)	Rin-Tin-Tin	6972	Feb. 5	
Don't Tell the Wife (C)	Rich	6767	Sept. 18	July 9
First Auto, The	Oldfield-Miller	6639	Nov. 7	
Fortune Hunter, The (C)	Syd Chaplin	6284	Mar. 12	
Gay Old Bird (FC)	Fazenda			

Title	Players	Length Released	New Pictures	Reviews
Ginsberg the Great (C)	Jessel	5390	Nov. 26	
Girl from Chicago, The (M)	Nagel-Loy	5978	Nov. 5	Dec. 31
Glorious Betsy (CD)	Dolores Costello	6302	Nov. 12	Dec. 31
Good Time Charley (D)	Oland-H. Costello	5613	Dec. 24	Nov. 26
Ham and Eggs at the Front (C)	Wilson-H. Conklin	5963		July 30
Heart of Maryland (M)	D. Costello	6271		Feb. 26
Hills of Kentucky (M)	Rin-Tin-Tin	5200	Dec. 31	
Husbands for Rent	All Star	6230	Dec. 17	
If I Were Single	McAvoy-Nagel	5397		June 11
Irish Hearts (CD)	McAvoy	5569	Sept. 17	Oct. 1
Jaws of Steel (D)	Rin-Tin-Tin	6352		Apr. 23
Matinee Ladies (C)	McAvoy	6310		June 4
Million Bid, A (M)	D. Costello	6485	Aug. 7	May 14
Missing Link, The (C)	Syd Chaplin	7961	Sept. 4	June 25
Old San Francisco (M)	D. Costello-Oland	6357	Sept. 17	Oct. 8
One Round Hogan (M)	Monte Blue	5492	Oct. 22	Oct. 29
Reno Divorce, A (D)	May McAvoy	6295	Oct. 8	Dec. 10
Sailor Izzy Murphy (F)	George Jessel	5685	Sept. 24	Oct. 15
Sailor's Sweetheart, A (C)	Fazenda-C. Cook	6124	Nov. 9	
Silver Slave, The (D)	Rich-Ferris	6218		June 11
Simple Sis (M)	Fazenda	6412	Sept. 3	
Slightly Used	McAvoy-Nagel	7647		Jan. 5
Third Degree (M)	D. Costello	5813		May 21
Tracked by the Police (M)	Rin-Tin-Tin	6281		Mar. 19
What Every Girl Should Know (CD)	Miller	5567		July 9
What Happened to Father (C)	Oland	10081	Aug. 21	Feb. 12
When a Man Loves (R)	Barrymore	6820		Apr. 2
White Flannels (M)	Dresser	7068		Jan. 29
Wolf's Clothing (M)	Blue-Miller			1928
Across the Atlantic	Blue-Murphy		Feb. 25	
Beware of Married Men	Irene Rich		Jan. 14	
City of Sin, The	Loy-Miljan-Wong		Oct. 22	
Jazz Singer, The	Al Jolson		Feb. 11	
Lion and the Mouse, The	L. Barrymore		Mar. 10	
Little Snob, The	May McAvoy		Jan. 28	
Powder My Back (C)	Rich-Ferris		Dec. 10	
Race for Life	Rin-Tin-Tin			
Rinky of the Desert	Rin-Tin-Tin			
Tenderloin	Dolores Costello			

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Objects to Advertisement

LENA, WIS.—TO THE EDITOR: Ever since I read, "We can afford to get good and boiled," in EXHIBITORS HERALD AND MOVING PICTURE WORLD of January 21, 1928, I boiled. I wanted to write my protest immediately, if not sooner, but thought it best to wait until I stopped boiling, if you know what I mean! But if this is a sample of the young blood M-G-M is always shouting about, why not try a little brains? I suppose they do run out of ideas, but I bet that ad writer had to sit up nights to think of that one. If they had spoken for themselves, I'd say O. K.

What do other exhibitors think of that for a clever ad? I'm no prohibitionist, either. I was born in Milwaukee—Nuf sed! But why waste a perfectly good front page on such a poor ad?

Now that I'm started, I'm going to rave on.

Firstly, I agree so heartily with "T. O." on all he said about "Seventh Heaven," that's a picture that is a picture. I saw it in Milwaukee at Christmas time and haven't gotten over it yet. Every time I turn on the radio and hear "Diane," it is 11, and I see Chico speaking to Diane or vice versa and I am thrilled. I raved on so about that picture that I got some folks from here to drive down 35 miles to Green Bay to see it, as we do not play Fox pictures.

Spaking about "Heaven," that's what it would be for an exhibitor if he could pick out all the good pictures from each company and just show those to his patrons.

Here we are in a village of 500 with good surrounding farm territory and play just two

changes a week. Sometimes only playing Sundays. So it doesn't take second sight to realize that we can't play all the pictures put out by all the companies. But try and pick out just five or six pictures from any one company. It is to laugh.

If there is anyone who does read the reports we send to EXHIBITORS HERALD I'd like them to know that it is not just our personal opinion of a picture alone, but, also the feel of our audience. You notice I say "we" (Lindy hasn't a copyright on that word has he?) because our reports are written by me but are the talked over, hashed over ideas of both hubby and little me, plus audience reaction. I always sit in the audience and try honestly to feel their pulse! And folks here do tell us what they think as this is not a personal venture but run by a committee from the American Legion Post here, the buying of pictures and managing going to my better one tenth!!

A lot of jobs naturally fall to me, because I'm so darn interested, pardon, and because hubby had his own business to manage, and this must be just a hobby to him. A man could never make a living in a place this size, just owning a picture house. Do I hear any protests? The committee all give their time and do not get a cent. Don't misunderstand, they do not want any money for themselves from this venture. But the Post here isn't getting rich either, and we are very careful in buying. But as attending the movies is a habit, we are trying to give it to as many as we can here, and are getting a steadily growing patronage.

Please don't send me a bill for printing this book!! What you don't care to listen to—cut. I do think six reels is plenty, myself.—Mrs. L. L. NETZER, American Legion theatre, Lena, Wis.

"Let's Cut Out the Smut"

GRISWOLD, IA.—TO THE EDITOR: I am very much surprised to note so many pictures with smutty scenes in them. Can the producers and distributors tell me why this is? Do they think that the movie patron and the public want that class of entertainment?

How Have YOU Solved Chautauqua Competition?

Here is an opportunity to help another exhibitor, whose name is withheld for obvious reasons. The exhibitor writes to "Exhibitors Herald and Moving Picture World" as follows:

"We are making an attempt (this theatre) to keep Chautauqua out of this town next year. Could you aid in the preparation of a speech to show the superiority of the theatre to chautauqua, the need of supporting a home institution first, etc., etc. Our town is paying \$1,800 for one week of chautauqua that is, frankly, rotten! We are giving them the cream of all pictures in this theatre—Paramount, M-G-M, and the pick of United Artists, Universal, Pathe and others.

"We know we are in the right and we want a chance to prove it. I want to appeal to the Rotary club first. Could you give me any proof that chautauquas aren't as 'profit-sharing' as they're supposed to be or anything of that nature?"

Considerable material has been provided this exhibitor, but you can help a great deal by sending in to this department some notes on specific instances in which you have solved this problem. How about it, exhibitors?

If they do I think they are badly mistaken. Eighty-five per cent of the movie patrons don't like smut in pictures. Why force them to see such pictures, why not produce clean pictures and leave the smut out. I think the only way to kill censorship and get Sunday shows is to produce clean pictures. I hope that in the near future the smut will be left out of pictures.—P. G. HELD, Strand theatre, Griswold, Ia.



THE BOX OFFICE TICKER

A System for Determining the Definite Attraction Values of Motion Pictures

Exhibitors reporting to "What the Picture Did For Me" supply a percentage rating obtained by dividing average daily gross of house record attraction into average daily gross of picture being reported on. When 10 of these percentage ratings on a picture have been received, the

average of these 10 percentage ratings is entered in "The Ticker." Each additional percentage-rating report received on pictures entered is combined with those previously received and the new average thus created is entered.

Ben Hur (MGM).....	96.66%	California Straight Ahead (U).....	60.63%	Spangles (U).....	51.00%
The Lost World (FN).....	80.70%	Sweet Daddies (FN).....	60.55%	Combat (U).....	50.80%
No Man's Gold (Fox).....	80.30%	Behind the Front (Par).....	60.35%	Eagle of the Sea (Par).....	50.69%
The Mysterious Rider (Par).....	78.91%	Moulders of Men (FBO).....	60.30%	Outside the Law (U).....	50.60%
The Iron Horse (Fox).....	78.61%	Corporal Kate (PDC).....	60.07%	The Arizona Streak (FBO).....	50.53%
Irene (FN).....	76.75%	Tramp, Tramp, Tramp (FN).....	60.06%	The Still Alarm (U).....	50.38%
Chip of the Flying U (U).....	75.60%	Clash of the Wolves (WB).....	59.93%	The Wanderer (Par).....	50.36%
Laddie (FBO).....	75.60%	The Understanding Heart (MGM).....	59.88%	Whispering Wires (Fox).....	50.33%
The Great K & A Train Robbery (Fox).....	74.80%	The Flaming Forest (MGM).....	59.78%	Mare Nostrum (MGM).....	50.22%
The Cohens and Kellys (U).....	74.75%	The Masquerade Bandit (FBO).....	59.72%	Somewhere in Sonora (FN).....	50.18%
Rookies (MGM).....	74.57%	The Waning Sex (MGM).....	59.51%	Prisoners of the Storm (U).....	50.13%
Keeper of the Bees (FBO).....	74.33%	The Teaser (U).....	59.50%	Bred in Old Kentucky (FBO).....	50.00%
The Vanishing American (Par).....	73.95%	Son of His Father (Par).....	59.40%	You Never Know Women (Par).....	50.00%
The Winning of Barbara Worth (UA).....	73.65%	The Flaming Frontier (U).....	59.00%	Hogan's Alley (WB).....	49.92%
Tell It to the Marines (MGM).....	72.75%	That's My Baby (Par).....	58.85%	Stranded in Paris (Par).....	49.92%
The Calgary Stampede (U).....	72.54%	Under Western Skies (U).....	58.83%	The Brown Derby (FN).....	49.90%
Hills of Kentucky (WB).....	72.46%	The Fire Brigade (MGM).....	58.80%	Pals in Paradise (PDC).....	49.84%
The Last Trail (Fox).....	72.40%	Desert Valley (Fox).....	58.66%	The Million Dollar Handicap (PDC).....	49.82%
The Phantom of the Opera (U).....	71.90%	The Wilderness Woman (FN).....	58.64%	Tin Gods (Par).....	49.76%
Arizona Sweepstakes (U).....	71.42%	The Denver Dude (U).....	58.43%	The Show Off (Par).....	49.73%
Hillie the Toiler (MGM).....	71.40%	Sally of the Sawdust (UA).....	58.41%	The Seventh Bandit (P).....	49.54%
The Magic Garden (FBO).....	71.04%	Wild to Go (FBO).....	58.33%	The Blue Eagle (Fox).....	49.42%
The Gorilla Hunt (FBO).....	70.61%	Knockout Riley (Par).....	58.25%	The Ancient Highway (Par).....	49.40%
The Bat (UA).....	70.40%	Sally, Irene and Mary (MGM).....	58.09%	Love 'Em and Leave 'Em (Par).....	49.31%
The Volga Boatman (PDC).....	70.33%	Senorita (Par).....	58.03%	The Runaway Express (U).....	49.25%
Johnny Get Your Hair Cut (MGM).....	69.64%	The Texas Streak (U).....	58.07%	The Ice Flood (U).....	49.18%
The Gentle Cyclone (U).....	68.81%	The Goose Woman (U).....	57.80%	One Minute to Play (FBO).....	49.10%
Nanghty but Nice (FN).....	68.68%	Rolling Home (U).....	57.75%	The Adorable Deceiver (FBO).....	48.63%
Beau Geste (Par).....	68.58%	Paradise (FN).....	57.50%	Faust (MGM).....	48.60%
Ella Cinders (FN).....	68.46%	The Dark Angel (FN).....	57.14%	The Music Master (Fox).....	48.60%
The Sea Beast (WB).....	68.45%	Private Izzy Murphy (WB).....	57.10%	Whispering Smith (PDC).....	48.45%
Slide, Kelly, Slide (MGM).....	68.22%	The Eagle (UA).....	56.90%	The Yankee Clipper (PDC).....	48.40%
The Son of the Sheik (UA).....	68.09%	The Flying Horseman (Fox).....	56.85%	The Potters (Par).....	48.30%
Children of Divorce (Par).....	68.00%	The Temptress (MGM).....	56.73%	The Strong Man (FN).....	48.26%
The Man on the Box (WB).....	67.70%	Old Clothes (MGM).....	56.69%	Battling Butler (MGM).....	48.16%
Mr. Wu (MGM).....	67.70%	Mike (MGM).....	56.45%	Her Honor the Governor (FBO).....	48.11%
It (Par).....	67.49%	Men of Steel (FN).....	56.36%	The New Commandment (FN).....	48.08%
The Scarlet West (FN).....	67.10%	The Red Mill (MGM).....	56.33%	The Sea Tiger (FN).....	47.91%
The Last Frontier (PDC).....	66.73%	Kid Boots (Par).....	56.29%	New York (Par).....	47.81%
The Midnight Kiss (Fox).....	65.70%	Wild Justice (UA).....	55.86%	The Taxi Dancer (MGM).....	47.40%
The Four Horsemen (MGM).....	65.50%	The Rainmaker (Par).....	55.72%	Wedding Bills (Par).....	47.36%
Flesh and the Devil (MGM).....	66.25%	Born to the West (Par).....	55.63%	Desert's Toll (MGM).....	47.33%
The Phantom Bullet (U).....	66.23%	Valley of Hell (MGM).....	55.60%	Hair Trigger Baxter (FBO).....	47.18%
The Quarterback (Par).....	66.19%	For Alimony Only (PDC).....	55.10%	The Waltz Dream (MGM).....	47.15%
The Tough Guy (FBO).....	66.05%	Forlorn River (Par).....	55.31%	Dancing Mothers (Par).....	46.90%
The Black Pirate (UA).....	66.04%	Forever After (FN).....	55.27%	So's Your Old Man (Par).....	46.86%
The Unknown Cavalier (FN).....	65.66%	Mantrap (Par).....	55.20%	Wet Paint (Par).....	46.81%
Tarzan and the Golden Lion (FBO).....	65.56%	It Must Be Love (FN).....	55.18%	There You Are (MGM).....	46.77%
Senor Daredevil (FN).....	65.48%	The Johnstown Flood (Fox).....	55.08%	Take It from Me (U).....	46.75%
Don Mike (FBO).....	65.39%	What Happened to Jones (U).....	54.28%	Paradise for Two (Par).....	46.72%
The Kid Brother (Par).....	65.33%	The Cowboy Cop (FBO).....	54.76%	The Silent Lover (FN).....	46.63%
The Campus Flirt (Par).....	65.29%	Let It Rain (Par).....	54.65%	A Hero on Horseback (U).....	46.40%
Man of the Forest (Par).....	65.03%	Blind Alleys (Par).....	54.63%	The Cat's Pajamas (Par).....	46.25%
Let's Get Married (Par).....	65.00%	Upstage (MGM).....	54.56%	Butterflies in the Rain (U).....	46.18%
The Devil Horse (P).....	64.82%	Man Power (Par).....	54.54%	Out of the West (FBO).....	46.09%
The Limited Mail (WB).....	64.70%	Whispering Sage (Fox).....	54.09%	Synceopating Sue (FN).....	46.07%
His Secretary (MGM).....	64.50%	Hero of the Big Snows (WB).....	53.90%	The General (UA).....	45.90%
The Night Cry (WB).....	64.39%	The Road to Mandalay (MGM).....	53.90%	Aitars of Desire (MGM).....	45.69%
Across the Pacific (WB).....	64.06%	Winners of the Wilderness (MGM).....	53.85%	The Border Sheriff (U).....	45.00%
For Heaven's Sake (Par).....	64.00%	The Silent Rider (U).....	53.82%	Just Another Blonde (FN).....	44.91%
Up in Mabel's Room (PDC).....	63.81%	The Unknown Soldier (PDC).....	53.82%	Fine Manners (Par).....	44.40%
We're in the Navy Now (Par).....	63.70%	The Barrier (MGM).....	53.70%	The Marriage Clause (U).....	44.35%
Casey at the Bat (Par).....	63.66%	Stella Dallas (UA).....	53.54%	Thirty Below Zero (Fox).....	44.30%
Babe Comes Home (FN).....	63.59%	Her Father Said No (FBO).....	53.50%	Special Delivery (Par).....	44.08%
Desert Gold (Par).....	63.58%	Sparrows (UA).....	53.47%	The Blind Goddess (Par).....	43.88%
McFadden's Flats (FN).....	63.54%	Beverly of Graustark (MGM).....	53.40%	Mismates (FN).....	43.72%
Frisco Sally Levy (MGM).....	63.45%	The Runaway (Par).....	53.40%	A Little Journey (MGM).....	43.46%
Skinner's Dress Suit (U).....	63.42%	Breed of the Sea (FBO).....	53.23%	Fascinating Youth (Par).....	43.35%
Hands Across the Border (FBO).....	63.40%	The Family Upstairs (Fox).....	53.09%	The Canadian (Par).....	43.32%
Canyon of Light (Fox).....	63.16%	Subway Sadie (FN).....	53.04%	The New Klondike (Par).....	43.27%
Outlaws of Red River (Fox).....	63.09%	Hey, Hey Cowboy (U).....	53.00%	The Mystery Club (U).....	43.15%
The Overland Stage (FN).....	63.08%	Padlocked (Par).....	52.92%	Fig Leaves (Fox).....	43.00%
Land Beyond the Law (FN).....	63.00%	The Midnight Sun (U).....	52.77%	Partners Again (UA).....	42.87%
The Man in the Saddle (U).....	62.85%	Sweet Rosie O'Grady (Col).....	52.72%	Bardelys the Magnificent (MGM).....	42.73%
Tin Hats (MGM).....	62.82%	Poker Faces (U).....	52.68%	The Duchess of Buffalo (FN).....	42.12%
Sea Horses (Par).....	62.76%	Miss Nobody (FN).....	52.66%	Hold That Lion (Par).....	42.13%
Lone Hand Saunders (FBO).....	62.71%	Stepping Along (FN).....	52.66%	Miss Brewster's Millions (Par).....	42.12%
Brown of Harvard (MGM).....	61.96%	The Return of Peter Grimm (Fox).....	52.66%	Ranson's Folly (FN).....	42.00%
Heaven on Earth (MGM).....	61.91%	Her Big Night (U).....	52.51%	La Boheme (MGM).....	41.95%
While London Sleeps (WB).....	61.91%	Mother (FBO).....	52.50%	Midnight Lovers (FN).....	41.85%
Little Annie Rooney (UA).....	61.84%	Tom and His Pals (FBO).....	52.40%	The Love Thief (U).....	41.72%
Three Bad Men (Fox).....	61.69%	Kosher Kitty Kelly (FBO).....	52.18%	Ladies at Play (FN).....	41.61%
A Regular Scout (FBO).....	61.36%	After Midnight (MGM).....	52.07%	Blarney (MGM).....	41.38%
Painting the Town (U).....	61.27%	California (MGM).....	52.00%	Blonde or Brunette (Par).....	41.30%
War Paint (MGM).....	61.17%	Red Hot Leather (U).....	51.81%	The Old Soak (U).....	41.06%
The Buckaroo Kid (U).....	61.14%	Prince of Pilsen (PDC).....	51.60%	The Wise Guy (FN).....	40.92%
The Scarlet Letter (MGM).....	61.00%	The Palm Beach Girl (Par).....	51.49%	Diplomacy (Par).....	40.80%
Tony Runs Wild (Fox).....	60.94%	The Greater Glory (FN).....	51.36%	Held by the Law (U).....	40.76%
The Two Gun Man (FBO).....	60.85%	Say It Again (Par).....	51.15%	Kiki (FN).....	40.70%
His People (U).....	60.70%	Variety (Par).....	51.11%	The Ace of Cads (Par).....	40.30%
Orchids and Ermine (FN).....	60.70%	Aloma of the South Seas (Par).....	51.10%	The Boy Friend (MGM).....	40.20%
Twinkletoes (FN).....	60.69%	Tumbleweeds (UA).....	51.07%	A Kiss in a Taxi (Par).....	40.00%

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, \$1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

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FILMS FOR SALE, Special Features, Serials, Westerns, Comedies, travel, educationals, all high grade, low prices. Send for free lists. Address Guaranteed Pictures, 729 Seventh Ave., New York, N. Y.

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TWO PEERLESS REFLECTOR ARCS, \$165.00 each. Perfect condition. Address Box 485, Rochester, N. Y.

FOR SALE—2 brand new Peerless Low Intensity Arc Lamps at a real bargain. Address Joseph Sprater, 12-14 East Ninth Street, Chicago, Ill.

Theatres Wanted

We are looking for moving picture houses and theatres in or within one hundred miles of Pittsburgh. Write Box 240, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

WILL LEASE theatre in town of 1,100 and up. Address Box 241, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

Theatre for Sale

THEATRE, 250 seats, live western Illinois town 1,200, ten smaller towns radius ten miles; no competition; modern equipment, open six nights weekly. \$3,000. Address Box 242, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago.

MOVIE THEATRE with equipment and residence combined for sale. Only \$7,000 cash. Healthy town of 1,000. Not for lease. Only cash customers need apply. Address Peoples Theatre, Cloverdale, California.

Stationery

"NEARGRAVUREMBO" (Type-embossed) Stationery if particular. 100 each letterheads-envelopes special \$3.75 cash, postpaid. Samples, stamp appreciated. Address Solidays, EX-124, Knox, Indiana.

Position Wanted

PROJECTIONIST, 15 years' experience, desires connection with reputable chain. Complete repair shop enables me to keep equipment in A-1 condition. Rewind own motors and generators. Can save \$s for any employer. Married, non-union, sober, reliable. Address Box 229, Exhibitors Herald, 407 S. Dearborn St., Chicago, Ill.

THEATRE MANAGER available after Feb. 4th. Am thoroughly experienced in theatre management, pictures, road shows, vaudeville, stock, exploitation and publicity. Will consider connection with theatre of over 1,000 capacity where conservative management, forceful tactics, initiative and live ideas may be applied. Address Box 237, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

ORGANISTS thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

YOUNG MAN would like to learn pipe organ, working in theatre for payment of cost of instruction. Experienced in theatre work. Iowa preferred. Address Box 236, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

CHICAGO Young Man, age 25, wishes opportunity to learn "show business." Five years' amusement advertising experience. Will consider anything that might lead to real future. Address Box 238, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

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ORGANISTS—Experts thoroughly trained in showmanship available at all times for first class positions. Men and women. No service charge. Write full information concerning salary, organ, hours, etc. Address Vermont Knauss School of Theatre Organ Playing, 210 North 7th Street, Allentown, Pa.

FEMALE ORGANIST would like to hear from some good theatres. Will work for a reasonable salary in order to prove worth. Will go anywhere. Address George Schmidt, Exhibitors Herald & Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

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GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 40 W. 21st St., New York.

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SMITH UNIT THEATRE ORGANS: Factory rebuilt. Also Wurlitzers, Bartolas and Seeburg Pitz Organs. All factory rebuilt. Address Perfection Theatre Equipment Company, 711 Wells Street, Milwaukee, Wisconsin.

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ used or new, Reproduce Pipe Organs. Address S. B. McFadden, Havana, Illinois.

FOTOPLAYERS rebuilt like new. Wurlitzer organs, Seeburg organs, and unified organs of various makes all remodeled, delivered to you in perfect condition. Sold with factory guarantee. Write for big list on different makes of organs, all marked with low prices that will sell them quickly. Robert Morton Organ Co., 624 S. Michigan Ave., Chicago, Ill.

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BEST REPAIR SHOP in the country for overhauling and repairing projection machines, ticket machines, motors, etc. Expert workmanship, prompt service, reasonable prices. Movie Supply Company, 844 South Wabash Avenue, Chicago.

Equipment Wanted

WE PAY BEST prices for used opera chairs, projection machines, ventilating fans, portable projectors, etc. Movie Supply Company, 844 South Wabash Avenue, Chicago.

Equipment for Sale

GET OUR PRICES first on complete Theatre Equipment and Pipe Organs before buying elsewhere. You save, we satisfy. Address Southern Theatre Service, 643 Carondelet Street, New Orleans, La.

CHICAGO CLEARING HOUSE for Second Hand Equipment. Seats, Rebuilt projectors of all makes, Screens, Pianos, Organs and other miscellaneous articles for the theatre. Address Illinois Theatre Equipment Company, 12-14 E. 9th Street, Chicago, Illinois.

COMPLETE THEATRE EQUIPMENT including 500 opera chairs, two Simplex Projectors, Martin Rotary Converter, Screen, Ticket Selling Machine, Lightning Changer, Ticket Chopper, etc. Address Box 111, Exhibitors Herald, Chicago.

BARGAINS — Machines, Films, Stereopticons, Slides. Address National Equipment Co., Duluth, Minn.

Chairs for Sale

1,500 BEAUTIFUL spring cushion Opera chairs. Brand new. Upholstered in Dupont Red grained Spanish leather. Standards for any pitch floor desired. Exceptional low price. Quick shipment. Write for exact Photograph and details. Address C. G. Demel, 845 S. State St., Chicago, Ill.

HERE'S A REAL BUY—Of 1,000 finest grade made assembly folding chairs in sections of two chairs slightly used. Also 720 upholstered theatre chairs with a heavy 7 ply veneered back. All seats have been newly re-covered in a Spanish leather and are spring constructed. 2,000 used plain light and heavy 5 ply veneered chairs. All chairs offered at a very rare bargain. Exact descriptive matter and photos will be submitted at your request. Address Illinois Theatre Equipment Co., 12-14 E. 9th St., Chicago, Ill.

FOR SALE—Used Theatre chairs, always a stock on hand, also veneer seats, write your requirements. Address Theatre Seating Co., 845 S. State St., Chicago, Ill.

FOR SALE—By Church congregation moving into new building. 800 Opera Seats. Low price. High quality. Available April 1st. Write Epworth-Euclid Methodist Church, 2060 East 55th St., Cleveland, Ohio.

Cameras for Sale

FOR SALE—Debie Interview Camera, three lenses, extra magazines, tripod and iris, also Universal Camera with dissolving shutter, extra magazines, two lenses and tripod, both in fine condition. Address Box 243, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

200 FT. UNIVERSAL CAMERA Turret, with 3 lens, tripod, extra magazines; \$375.00. Address Carol Fenyevsyr, 62 St. Paul St., Rochester, N. Y.

DE VRY AUTOMATIC CAMERA, brand new, \$120.00. Address Wm. Palmanteer, 460 Hayward Ave., Rochester, N. Y.

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DO YOU WANT SUNDAY MOVIES? We can help you. Write describing local situation, to Linn A. E. Gale, Secretary-Treasurer, National Association Opposed to Blue Laws, Inc., 817 Thirteenth St., N. W., Washington, D. C.

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REFINED BOARDING school home for children. Address Wilson Schools, Dayton, Ohio.

BEAUTIFUL registered Bull Pups, \$15. Bulldogs, Address 501 Rockwood, Dallas, Texas.

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WE PAY CASH for used advertising; ship at once and check will go forward promptly; or write for particulars. Address Theatre Advertising Supply Co., Davis Bldg., 244 West Fayette St., Syracuse, N. Y.

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ERMA BARLOW'S FAMOUS Circus Revue—something different for Theatres, etc., two ladies, three gents, one dog, and one pony. Southern dates preferred. Playing Daytona Beach, Florida. Elks Circus February 18 to 25. Home address South Milford, Indiana. Address Erma Barlow's Famous Circus Revue.

Trade Schools

CORNETISTS, Trombonists, Saxophonists, Clarinetists, get "Free Pointers." Name instrument. Address Virtuoso School, Dept. 61, Buffalo, N. Y.



WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

SALLY IN OUR ALLEY: Shirley Mason—They made "Sweet Rosie O'Grady" and now comes along with another wow! That's "Sally in Our Alley," Six reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

BY WHOSE HAND: Special cast—January 30. A clever little crook story, suitable for a program picture. Comments were divided, some liked it, and some did not. Six reels.—Carl L. Brown, Pastime theatre, Kurthwood, La.—General patronage.

THE TIGRESS: Special cast—Quite unusual story and interesting, might say that many of my patrons stopped at the window and told how well they enjoyed the picture. Jack Holt is doing his best work in *The Tigress*, and Columbia is not making any mistake in tying up with Jack Holt and Dorothy Revier, while she has never been given the credit, she would have been a very capable person, and will give a good performance whenever given a chance. Balance of cast very very good. Business better than average. Six reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

F B O

THE MAGIC GARDEN: Special cast—75%. February 1. This Porter story went ever best of any we have played, for part of picture where it has juvenile actors (the best we remember seeing) it certainly clicks with family trade. We were fortunate in having a good violin with our piano and this picture almost demands it. My advice is play it, and play it big. Seven reels.—O. A. Fosse, Community theatre, Ridgeway, Ia.—Small town patronage.

JAKE THE PLUMBER: Special cast—Played this with "Return of Boston Blackie," glad I had something with it. I am sure it could not stand alone. I'll see the next one Jess makes before I play it. "Return of Boston Blackie" with Strongheart is good.—W. D. Fox, Community theatre, Watertown, Conn.—Small town patronage.

DEAD MAN'S CURVE: Douglas Fairbanks, Jr.—We informed our patrons not much picture on strength of a preview we previously read in some of the trade papers, however, agreeably surprised to find 80% of the large Saturday night crowd, said fine, and full of action. It's up to the average. Six reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

THE SONORA KID: Tom Tyler—Not up to Tyler's past standards. Of course, the producer had to bring in that old stuff about the cowboy wanting to be like one of King Arthur's round table knights. This one, though, can get by because it was different in that suit of armor that was used for a disguise by various characters in the story. Advertising was fair. Five reels.—H. H. Hedberg, Amuse-U theatre, Melville, La.—Small town patronage.

BULLDOG PLUCK: Bob Custer—The Western whirlwind at his fighting best. Give Khattar's enough Custers and we'll play them once a week. Five reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

BEYOND THE ROCKIES: Bob Custer—Another hummer from Bob. Drew good and a wow! Custer is a big favorite and always brings the house down. Five reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

HAIR TRIGGER BAXTER: Bob Custer—Strike another one for Bob. Custer is a sure draw and always pleases 100%. Five reels.—George Khattar,

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported is divided by average daily gross of picture holding house record to determine relative box office value in terms of percentage.*

EXAMPLE: \$75 (average daily gross of picture reported) divided by \$100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in **THE BOX OFFICE TICKER** with its current gross average indicating relative attraction values of pictures listed therein.

THE BOX OFFICE TICKER appears on page 57.

Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

THE HARVESTER: Special cast—January 18. Gene Stratton Porter's stories seem to get in the ladies and please most of them, although "The Harvester" did not please as well as some of her other stories. Eight reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

THE HARVESTER: Natalie Kingston—Had F B O assembled a cast, this certainly would have been a wonderful picture. As it is, Gene Stratton Porter's name draws them in. This title drew much better than "The Magic Garden" or "Laddie," and almost as good as "Keeper of the Bees." Seven reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

THE COWARD: Warner Baxter—January 28. Judging from all the comments, this was a good show. Some very good outdoor shots. Print good and in general a pleasing picture that may be shown any day of the week. Six reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

OUTLAW DOG: Ranger—Pretty good dog opera, dog doing some good work, but the ducky stole the show. He was good for many good laughs and kept the thing from flopping. Comments on the picture very good. Five reels.—Charles Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

GLENISTER OF THE ROYAL MOUNTED: Lefty Flynn—Another great picture from Lefty that was well received. Five reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

ROSE OF THE TENEMENTS: Viola Dana—Good, the old story, what fools men are. Wonderful moral to this story, don't be afraid of it. Seven reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

NO MAN'S LAW: Bob Custer—Another bang up Western thriller, the kind our fans like and the box office proves that. Five reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

LET'S GO GALLAGHER: Tom Tyler—Strike another good one for Tom and his unbeatable pals. Five reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

THE MERRY CAVALIER: Richard Talmadge—Another thrill and fun show. Talmadge's one always good, this is no exception. F B O sure puts out good paper on all their features. Five reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

A REGULAR SCOUT: Fred Thomson—January 14. Drew pretty well and pleased the kids more than the adults. Showed to satisfactory business. Six reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

THE ARIZONA STREAK: Tom Tyler—Tom has another good one here. Tyler isn't a good drawing card here yet, but he'll soon be a good draw. A good and clean Western. Five reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

First National

THE TEXAS STEER: Special cast—60%. January 20-21. Well it has its funny spots and there are one or two very funny scenes. I don't think it is to be classed as a special and it certainly isn't a box-office wow. Eight reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THE RED RAIDERS: Ken Maynard—80%. January 6-7. This is not a Western but a picture dealing with Indians and the border troops. It has plenty of action and is very interesting and entertaining. Ken is a real rider and has a chance to do his stuff in this picture. Tarzan is quite a little actor and helps put this picture over. Seven reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THE RED RAIDERS: Ken Maynard—Ken Maynard rings the bell. A good box office attraction.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

LOST AT THE FRONT: Special cast—65%. January 27-28. Dandy good comedy with plenty of laughs that gave satisfaction, but not particularly a special. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

LOST AT THE FRONT: Special cast—January 15. Considered a very good comedy with a number of real hearty laughs. Sold to us as a special. We paid too much for this one, and while the attendance was a little better than the average, yet net results were less. Six reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

PRINCE OF HEADWAITERS: Lewis Stone—50%. January 27. This is an extra good picture. Star, cast and story all good.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

AN AFFAIR OF THE FOLLIES: Special cast—75%. January 21. Here is a splendid picture, good

story, extra fine, fast and good comedy. It is about the best we have had in a long time and pleased everyone. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

TWINKLETOES: Colleen Moore—65%. January 9-10. Different from the general run but it pleased and they are asking for the next one. Colleen always draws me a housefull and she has never made a picture that didn't hit for me. I'd like to have a nice big picture of Colleen to hang up and admire. Eight reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THE STRONG MAN: Harry Langdon—30%. January 30-31. A good feature length comedy but my patrons don't know Langdon and I had a small crowd. The few who were present seemed to enjoy his antics. Seven reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

MAN CRAZY: Special cast—Don't miss this one, it comes closer to being a special than anything that has been on the screen for a blue moon, and while Dorothy Mackaill is quite some society maid she is positively sweet, as a little coffee girl. Jack Mulhall and Dorothy put over some spooning that will give them all something to shoot at, the entire cast is better than average, and Edith Chapman does a characterization that is the best that has been done by anyone in a long time. Dorothy and Jack, keep fighting it out on these lines as far as I am concerned—you are the best team on the screen. Six reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

MAN CRAZY: Special cast—February 5-6. Here is a real honest to goodness pleasing picture. This team pleases them here and it was a satisfied audience that went home last night. Haven't heard so many good comments in many weeks. Six reels.—John L. Damm, Strand theatre, Wadsworth, Ohio.—General patronage.

FIGHTING COURAGE: Ken Maynard—January 28—The first time Ken Maynard as star shown in Saintry. He has won the patrons of this house.—Earl N. Conway, Electric theatre, St. Francis, Kan.—General patronage.

THE LIFE OF RILEY: Special cast—Fine comedy

to good business.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

BREAKFAST AT SUNRISE: Constance Talmadge—Quite a pretentious offering from standpoint of dressing up such as sets, etc. But it takes more than sets to make a picture that has general appeal, and this does not have anything to appeal. It may be attractive to the so-called flapper, but I did not have enough flappers to make a good crowd. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

THE DROP KICK: Special cast—Rather weak. Business fair, patrons disappointed.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE DROP KICK: Richard Barthelmess—This subject on college life was liked very much here. You can boost it. Seven reels.—Harvey G. Thorpe, Peoples theatre, Crosby, Minn.—General patronage.

ROSE OF THE GOLDEN WEST: Special cast—January 29-30. This picture failed to draw the business we expected, quite a few people liked it but it's not a money maker. Seven reels.—John L. Damm, Strand theatre, Wadsworth, Ohio.—General patronage.

HIGH HATS: Special cast—February 2. Just such pictures as this will put the small town exhibitor out of business. Very poor, and your patrons tell you so as they pass out.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—Small town patronage.

GREY VULTURE: Ken Maynard—Another crackerjack from Maynard and his marvel house Tarzan. Play it boys. Five reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

THE CRYSTAL CUP: Dorothy Mackaill—A poor attraction for a small town. Seven reels.—Harvey G. Thorpe, Peoples theatre, Crosby, Minn.—General patronage.

THE CRYSTAL CUP: Dorothy Mackaill—Very light. Poor business.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE TENDER HOUR: Billie Dove—January 29. Would not consider this a special for a small town exhibitor. However, a fair picture with plenty beau-

tiful scenes and some thrills. Played a number of pictures at one-quarter the rental that gave better satisfaction. Eight reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

HARDBOILED HAGERTY: Milton Sills—Would have been a splendid program attraction had not the director put in some pretty raw stuff such as Sills' cat scene, the scene where the girl almost strips, and the scene where the cabaret dancer lifts her skirt and shows her panties. This sort of gaff is not pleasing to the better class of patrons and is somewhat unusual for First National. The picture, otherwise, was fine. Producers should remember that vulgarity drives not draws patronage.—H. H. Hedberg, Amuse-U theatre, Melville, La.—Small town patronage.

WHITE PANTS WILLIE: Johnny Hines—45%. January 16-17. Here is a real comedy-drama and boy! how they like to look at it. I didn't do any phenomenal business but it certainly makes you feel good to have your patrons tell you how they enjoyed the picture. The last reel is in technicolor and makes a wonderful showing to top off a funny show.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

WHITE PANTS WILLIE: Special cast—Hines material and type of story are too much the same in each picture. He is not as strong at the box office as formerly.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

SMILE BROTHER SMILE: Special cast—Nice little show but not very strong at the box office.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

NO PLACE TO GO: Special cast—Very light entertainment. Light business.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE NOTORIOUS LADY: Lewis Stone—January 25. Considered a pretty good program picture. Story and scenery a little different than the usual run. Title does not draw. Seven reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

VENUS OF VENICE: Special cast—Just can't do business on Connie Talmadge. Nice light picture.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

ORCHIDS AND ERMINE: Colleen Moore—Pleased. Colleen we want a different kind of a picture, something unusual. Seven reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

THE OVERLAND STAGE: Ken Maynard—We have played three of this star's Westerns, and odd, in face of all good reports, we are compelled to say we do not find his Westerns any greater than other ordinary Westerns. He is not to be compared to Tyler, Steele, Jones, or Mix. This is the worst of the three we have played. Six reels.—S. G. Fry, Palace theatre, Mt Pleasant, Tex.—General patronage.

NAUGHTY BUT NICE: Special cast—Colleen supreme. Fine crowd.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

Fox

OUTLAWS OF RED RIVER: Tom Mix—55%. January 23-24. Tom and Tony did it again. Plenty of action and that is what my patrons crave when they come to see Tom and Tony. I guess it is about as good as the rest he has made and I would have done more business but ran it the first of the week. Six reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THE GAY RETREAT: Special cast—67%. December 31. It's a scream and a knockout of a finish. Stand at the door after the show, you'll get a kick out of it.—W. D. Fox, Community theatre, Watertown, Conn.—Small town patronage.

WHAT PRICE GLORY: Special cast—100%. November 24. This is the picture I figure my percentage from. It is a man's picture but the ladies

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will like it, too. Can't say I would like any of it cut if I had to play it again.—W. D. Fox, Community theatre, Watertown, Conn.—Small town patronage.

WHAT PRICE GLORY: Special cast—December 7-8. All the good things said by other exhibitors about this picture is hereby okayed. The picture itself was one hundred per cent, but receipts were about fifty per cent which only goes to show that the percentage of gross does not in any way reflect the value of the picture. Twelve reels.—Peter Bylsma, Victory theatre, Napoleonville, La.—Small town patronage.

WHAT PRICE GLORY: Special cast—A flop here at the box office. Played in cold stormy weather in January. A great show, nevertheless. Twelve reels.—Harvey G. Thorpe, Peoples theatre, Crosby, Minn.—General patronage.

SLAVES OF BEAUTY: Special—25%. Jan. 26. A good entertaining program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

WHISPERING SAGE: Buck Jones—65%. Jan. 13-14. A good Western and as Buck has a following here it pleased them all. Five reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THE WIZARD: Special cast—70%. January 7. A good mystery drama. One of Fox new product. Our patrons seemed to like this one, but the Ape in this one scared me stiff. Seven reels.—Minnie M. Schnoor, Paramount theatre, Stapleton, Neb.—Small town patronage.

SEVENTH HEAVEN: Special cast—December 25-26. This picture is deservedly one of the acknowledged outstanding productions of 1927, and ranks with the top-notchers. The bombastic but really good-hearted Chico was ably portrayed by Farrell, while Miss Gaynor, as the friendless waif, hungry for love and idolizing the one who first befriended her, however grudgingly done, was really marvelous for one so young. Both of these young people are destined for greater things, even providing, of course, they do not become unduly inflated with their first real taste of success. Eleven reels.—Peter Bylsma, Victory theatre, Napoleonville, La.—Small town patronage.

LOVES OF CARMEN: Special cast—January 28. This is a good picture and Miss Del Rio does some splendid acting in this, it's a little spicy but not enough to hurt. This picture did not prove to be a drawing card here. I should think it would go over in larger towns, with plenty of advertising. I would not class this as a small town picture. Nine reels.—Carl L. Brown, Pastime theatre, Kurthwood, La.—General patronage.

LOVES OF CARMEN: Special cast—Have seen all of the previous versions of Carmen but this tops them all. Dolores Del Rio has surely come to the front. The performance of McLaglen was excellent as usual. He doesn't act but lives his role. This picture should go over as a special anywhere.—Ronald E. Warren, Eagle theatre, Leubec, Me.—General patronage.

THE JOY GIRL: Olive Borden—This was rather a flashy show in spots but as a whole weak as to story. The technicolor was clever and won favorable comment. The print I secured was rather dark but in fairness to Fox will say that this is the first print of their's that was not wholly O. K.—Ronald E. Warren, Eagle theatre, Lubec, Me.—General patronage.

PAID TO LOVE: George O'Brien—Excellent entertainment, although we are accustomed to George in more active reels. Seven reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

SILK LEGS: Madge Bellamy—January 26. This picture should go allright where Miss Bellamy is liked, as it is up to her standard. A pleasing program picture, was liked here. Personally Miss Bellamy is one of my favorite actresses. Six reels.—Carl L. Brown, Pastime theatre, Kurthwood, La.—General patronage.

THE RETURN OF PETER GRIMM: Special cast—Very good if your patrons care for something serious. Our fans said fair and the cash said rotten. Six reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

THE MONKEY TALKS: Olive Borden—Fair program attraction that was quite novel in its theme. Not the special Bill Fox said it would be but it is interesting. Jacques Lerner as the monkey who could talk played a neat part and all the credit should go to him. Don Alvarado and Olive Borden were in the picture and that's all. Weak paper. Six reels.—H. H. Hedberg, Amuse-U theatre, Melville, La.—Small town patronage.

MARRIAGE: Virginia Valli—Fair program attraction that pleased the few who saw it. Advertised it as one of the best novels of H. G. Wells in pictures but not many in the country know who or what Wells is. Poor paper. No drawing power. Attendance less on second night. Direction seemed weak.

J. C. Jenkins—His Colyum

FT. WORTH, TEX., February 3, 1928.

DEAR HERALD-WORLD:

We are back in the "Lone Star" state and if our disposition keeps pace with our appetite we can see that we are going to have a lotta fun with these Long Horns, and if the boys all treat us as nice as De Witt Feegles of the Rex theatre did we are liable to pitch our wigwam and establish a permanent address somewhere between the Red and Rio Grande rivers until further notice. P. S.—Be sure and attach plenty of postage.

De Witt took us around town and showed us a lot of buildings that are so tall they'd make Pork Center look like Petroleum V. Nasby's "Confederate Cross Roads." This would be a good place to hold both national conventions; they could get up so high that the public couldn't smell 'em.

De Witt is an old time showman, having started in the business back in the days when Broncho Billy killed 13 in the first reel and continued to enlarge the graveyard until the end of the show. He has been prominently identified with the growth of the city, and thereby hangs a tale, the tale being that Ft. Worth owes no small part of her growth to De Witt. But things have changed; Ft. Worth has bobbed her hair and put on silk hosiery and the filling stations are giving the chain theatres a run for their money, with the odds in favor of the producers of petroleum. Let 'em fight; it's a good scrap.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

Somehow we can't get away from the habit of turning to "Service Talks" every time we pick up the HERALD-WORLD. There is something about the way Tommy tells things that gives us a giggle. He's one critic in a million; the rest of 'em are nil, including the writer of this "COLYUM." (We'd like to know how they come to spell Column that way; wonder if it is intended as a joke on us.) But what we are trying to get at is, if you have been quitting the table before they brought on the dessert you have been losing out; better turn to "SERVICE TALKS" the first thing when you grab up the HERALD-WORLD and then you won't miss anything. Whenever Thomas and we agree as to the merits of a picture it gives us a better outlook on life and we drop a nickel instead of a penny on the bass drum. We have never found Thomas wrong but once, and that time we guess he was right. You remember about "SEVENTH HEAVEN"?

Following an old-time custom, when we picked up the current issue of the HERALD-WORLD we turned to "SERVICE TALKS" and noted Tommy's criticism of "THE PRIVATE LIFE OF HELEN OF TROY," and glancing across the street from our fourth story window we noted that the Palace had this picture on the screen, so we said to ourself, says we, here's where we prove up on Tommy, so we laid aside the hod and pulled ourself out of a very comfortable rocking chair and went across the street and slid 50 per cent of a perfectly good American dollar across the glass and went in with a determination of finding where Thomas had slipped a cog or two in his opinion of this picture.

T. O. never slipped a cog. His carburetor was working fine and he didn't have a flat no time nor no place, but what we couldn't nuderstand is why that old king didn't get sore instead of wanting to go fishing when that durned prince inveigled Helen into going over to Troy and spending the week end in his hacienda all by their lonesome. If it had been "Fishy" Phil or that bullhead fisher at Wayne we wouldn't have wondered at it, or even H. J. Longaker, but for a king, gosh but he was easy; we have known people just like bim and that's what made the picture so true to life and that's what keeps Reno and Hollywood on the map. We don't blame Helen for falling for that prince, that old king was too durn slow, even at our age we would have been faster than he was. We would like to see Frank O'Hara, that Rabbi at Elgin, Neb., play the part of that prince, for after he had gotten his shillalah in action there would be more sore heads in that king's army than there will be in the Democratic party after the next presidential election. Yes, Thomas O. was right, just as he always is, except that one time when he stepped on us with both feet, and then Gallo took us on and pretty nearly finished us. If we were you boys we'd play "The Private Life of Helen of Troy" and give our customers a real treat, so now that's that and you can scratch your own back.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

If the HERALD-WORLD doesn't stop publishing such pictures as Miss Lorraine Eddy, shown in the pictorial section of the current issue, we are liable to slip back 30 or 40 years and get even more foolish than we now are, and that would be terrible, and still people ask

(Continued on next page)

Others in cast besides Miss Valli unknown here. We give it the benefit of the doubt by saying it is fair only. Six reels.—H. H. Hedberg, Amuse-U theatre, Melville, La.—Small town patronage.

HILLS OF PERIL: Buck Jones—January 27-28. A very good Western and it pleased. I have a large following for Jones and he delivers most of the time. Five reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

MARRIAGE: Special cast—Rotten, the worse picture in many months, that's what our patrons said of it. Keep away from this lemon. Seven reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

Metro-Goldwyn-Mayer

THE THIRTEENTH HOUR: Napoleon—50%. January 18-19. I think that this is a very clever and entertaining mystery story with the dog-star doing some very good work. It is a pleasant surprise to get a picture like this from Metro-Goldwyn. They're not in the habit of putting out good pictures at a reasonable price. Seven reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THE THIRTEENTH HOUR: Special cast—If I had advertised this as a dog picture I would have starved to death, but as a mystery picture I had the best week-end business this season.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

SPRING FEVER: William Haines—65%. February 1-2. This picture was certainly enjoyed by a mighty good crowd but am not so sure that this drew the business. I have been running a serial and it has a big following so guess they would have come in anyway. I am not so crazy about Metro but was one of the easy ones and got hooked 'cause I wanted the two big ones. The service I get from them is awful and will sure be a happy human when I am through with them. Seven reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THE BIG PARADE: John Gilbert—75%. December 27-28-29. A wonderful picture with superb acting by Gilbert, Dane and Adoree. Drew a fairly good crowd in very cold weather. Play it by all means. Twelve reels.—Warren L. Weber, Ellinwood theatre, Ellinwood, Kan.—Small town patronage.

THE BIG PARADE: Special cast—Very good but worth about half of "Ben Hur" prices. Too many war pictures took the edge off its drawing power.—

J. C. Jenkins—His Colyum

(Continued from preceding page)

why "Gentlemen Prefer Blondes." The answer is found in Miss Eddy's picture. Look her over, boys, she's a pippin.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

To our peanut mind about the best bit of comedy that has ever been pulled off in the business is that gathering at Pork Center to haggle over the Uniform Contract. It's the biggest piece of camouflage and horse play that we know of, and, for the sake of argument, we are willing to admit that we don't know a thing about it, but that would be our opinion whether in Bad Ax, Mich., Neillsville, Wis., Chandler, Okla. or Ft. Worth, Tex., and we don't care who knows it.

There are millions of dollars worth of merchandise sold in this country every day without the scratch of a pen and yet one would be led to believe that the Geneva Conference isn't a two spot in comparison to the importance of the Uniform Contract. If there is a sandhill lawyer in Nebraska or Kansas who hasn't the ability to draw a contract in less than 1000 words that will effectually bind both parties we hope he will be barred from practicing in any court of a justice of the peace either there or anywhere else.

If an exhibitor buys a \$7.00 feature and a \$2.00 comedy and has to put up the cash before he gets his hands on it, why waste so many sleepless nights over a specific kind of contract.

If the purpose of a Uniform Contract is to force the exhibitor to buy 60 pictures, 50 of which haven't even been made, and the contract is to be "negotiable" or used as "collateral," then why not get out in the open and say so. It reminds us of what a girl once said to us when we became rather enthusiastic over her rosy cheeks and ruby lips and said to us, "Well, if you want to kiss me why don't you quit talking so much and go ahead and do it." Since then we have talked less and used more speed, we find that it gets better results, all of which harks back to our former statement that we don't know a thing about it, which you no doubt have already guessed. Anyhow, we hope when the conference is over and the boys get the fresh beef off their eyes we can then settle down to a discussion of the Brookhart bill.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

Excuse us if we laugh a little at our old friend Raymond Gallo. You may or may not know that Raymond and the writer locked horns once in the editorial rooms of the HERALD-WORLD on the question of "Bandshow Presentation Acts" making the picture subordinate to the rest of the entertainment. Gallo took the negative side of the question while we tried to defend the affirmative, and when we finished there wasn't a soul in sight and even Eagle Eye Joe had taken to the brush. Just how much of the furniture remained intact we don't know, as we have never been presented with a bill. We wouldn't mention this matter only for the fact that we note in the current issue of the HERALD-WORLD that our esteemed friend is slipping a little from his former position. We quote from his letter in the current issue. "In Chicago the bandshow situation has reached a point where no matter which way you turn you are bound to see a similar class of entertainment and unless something unusual, or something of renown is appearing at these neighborhood houses no particular choice can be exercised in the selection of an evening's pleasure. This of course has endangered a number of the deluxe picture houses because too much of the same type of entertainment is driving the people away from their theatres into some other sort of recreation that may not be as expensive and yet as interesting."

Why, Raymond, dear, how could you? How could you desert a lifelong hobby in so cruel a manner? Remember it's a child of yours and how could you desert it on the cold, clammy shores of Lake Michigan without someone to act as wet nurse and warm its bottle. We are surprised at your cruelty. Just think of the poor child deserted and alone with no father to guide it and wallowing in the murk and mire of Michigan avenue, while from the distance comes the soothing strains of one of your jazz bands playing "Soapsuds Over the Fence" while you are writing articles disclaiming any relationship to the poor kid. We didn't think it was in you.

We don't know much, Raymond, never did and probably never will, but when we see a short horn bull charge through a china shop we know there is going to be some broken dishes, and we don't care how long his pedigree is, and we still maintain that when you subordinate the picture program to your jazz band music you are putting up the chains when there is nobody in the house. Think it over, son, and maybe some day you will say, "Well, I guess that old cuss was right," and then we will chip in and pay the HERALD-WORLD for that furniture.

J. C. JENKINS.
The HERALD-WORLD MAN.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

BEN HUR: Special cast—100%. January 25-26-27. A great production that will please all. This picture has more pull in the small town than "Big Parade," although personally I liked "The Big Parade" better. Should make every exhibitor some money. Thirteen reels.—Warren L. Weber, Ellinwood theatre, Ellinwood, Kan.—Small town patronage.

BEN HUR: Special cast—The world's greatest picture and the world's greatest box office attraction. Broke all records.—L. E. Palmer, Postville, theatre, Postville, Ia.—General patronage.

THE FIRE BRIGADE: Special cast—72%. February 4. Played this wonderful picture late, but had fairly good attendance and it pleased all 100%, as far as acting and photography is concerned. But why does Metro always drag in some profanity? As, for instance, in this picture, one title ending with "God Damn Your Soul" in big caps, could not the picture have been fully as good without this profanity to mar it? and are there not other who

think as I do?—Ed. Vig, Ideal theatre, Belgrade, Minn.—Small town patronage.

THE FIRE BRIGADE: Special cast—The biggest and greatest fire melodrama ever made. A smashing success, the kind of a picture that builds prestige. Eight reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

ANNIE LAURIE: Special cast—15%. January 11-12. Oh boy! they could put me in jail for what I think about this but I had two patrons tell me that they liked it. I would advise you to show it on Sunday just for your own amusement and then ship it back.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

WEST POINT: William Haines—When next season's buying starts you are going to hear this one referred to as was "Slide Kelly Slide" and "Rookies" of last year, and deservedly so. It's some mighty sweet picture with entertainment. The kind that pleases all classes and affords good draw at the box office. I predict that this one will prove the hot-shot of Metro-Goldwyn's program pictures for this

year. Nine reels.—Joe Hewitt, Strand theatre, Robinson, Ill.—General patronage.

IN OLD KENTUCKY: Special cast—A most pleasing picture of horse racing theme. Far better than many of the so called specials we have had. There are just a few war scenes, enough to bring the horse into the story then the picture returns to the plantation and track. You will make no mistake on this one if you push it to the limit. It has got the goods.—Ronald E. Warren, Eagle theatre, Leubec, Me.—General patronage.

BODY AND SOUL: Special cast—February 1-2. It sure hurts when they stick it in like these. Some said the picture was pretty fair but it doesn't get any money at the box office. Lay off or play it one day. Metro young blood! Ha! Ha! Bring on the monkey glands.—John L. Damm, Strand theatre, Wadsworth, Ohio.—General patronage.

THE GARDEN OF ALLAH: Special cast—Very good picture to good business. Everyone pleased in spite of sad ending. I believe the public is beginning to accept those endings for which all exhibitors should be thankful.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE BUGLE CALL: Special cast—Jackie Coogan always seems to get good business for me. This is only a fair attraction too.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

ADAM AND EVIL: Special cast—Clever little comedy. Some excellent double photography. The two principals were fine but their support weak in spots. Had many favorable comments from patrons and everybody seemed to enjoy it.—Ronald E. Warren, Eagle theatre, Leubec, Me.—General patronage.

TWELVE MILES OUT: John Gilbert—January 23. A dandy picture and pleased the majority. Some patrons remarked that they did not like John Gilbert in this type of story, most of the lady patrons. As a whole would consider this picture good entertainment. Eight reels.—Carl L. Brown, Pastime theatre, Kurthwood, La.—General patronage.

SLIDE KELLY SLIDE: William Haines—A dandy baseball picture that seemed to hit. Seven reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

THE UNKNOWN: Lon Chaney—January 16. Very good, but not one of his best, showed to small house on account he has no drawing power especially among the women.—E. P. Hosack, Community theatre, Ellston, Ia.—Small town patronage.

FRISCO SALLY LEVY: Special cast—A very good comedy-drama. A good attraction for St. Patrick's Day. Eight reels.—Harvey G. Thorpe, Peoples theatre, Crosby, Minn.—General patronage.

BATTLING BUTLER: Buster Keaton—February 1. Just a fair program picture.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—Small town patronage.

Paramount

HULA: Clara Bow—70%. December 12. When Clara Bow was here in "It" she made a host of good people her friends. She made a reputation. When she was here in "Hula" she made different kinds of friends, and she made notoriety. As the mercury went up in the glass of notoriety, it took a corresponding fall in reputation. The good people who were delighted with the little girl who captivated the tired young business man in "It" when she said to him, "Come and let us have some fun," as they looked at her go through the Oriental dances in "Hula" their faces fell. They saw Clara Bow at a new slant, an actress the most brilliant and the most on the screen. Clara Bow has something more than talent, she has genius. You cannot make any rules for genius, genius makes the rules. Clara Bow! Thou art the best of the hip wigglers.—A. J. Gibbons, Illinois theatre, Metropolis, Ill.—General patronage.

HULA: Clara Bow—Clara Bow always brings in the dough.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

OLD IRONSIDES: Special cast—95%. February 1-2. A very good picture with action, thrills and everything to make a big picture. Be sure and get it. We made the mistake of paying too much for it and just breaking even. The picture is not worth much more than what we paid for "Beau Geste" and "The Rough Riders." However it pleased everyone who saw it. Put it on at top prices 25 and 50c and ran a special matinee for school children at 10c. Tie up with the school when you run this and you should go over big. Eight reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SHE'S A SHEIK: Bebe Daniels—35%. January 16-17. A very clever picture with Bebe getting her man, and how! Richard Arlen a little silly at times but finally snaps out of it. Should please generally. Six reels.—Warren L. Weber, Ellinwood theatre, Ellinwood, Kan.—Small town patronage.

THE GAY DEFENDER: Richard Dix—40%. January 23-24. Dix is a big favorite here and pleases well. This picture has more action than his previous releases and should satisfy both classes of patronage. Six reels.—Warren L. Weber, Ellinwood theatre, Ellinwood, Kan.—Small town patronage.

UNDERWORLD: George Bancroft—75%. November 19. Play this one—use plenty of paper. A dandy story of crook life and clean as a hound's tooth. Give Bancroft more of this type.—W. D. Fox, Community theatre, Watertown, Conn.—Small town patronage.

UNDERWORLD: Special cast—Better than "The Way of All Flesh" at the box office. Real entertainment.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

BARBED WIRE: Pola Negri—38%. December 24. Don't go by the percentage this one shows it is a wonderful story, well acted. Clive Brook in the male lead hits like a glove.—W. D. Fox, Community theatre, Watertown, Conn.—Small town patronage.

CHANG: Special cast—82%. January 14. For days after playing this picture I received many favorable comments on it, it will bring people to your theatre you never had before.—W. D. Fox, Community theatre, Watertown, Conn.—Small town patronage.

CHANG: Special cast—A great show but a flop in this small town, why, I don't know unless the extreme cold weather kept people away.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE WORLD AT HER FEET: Florence Vidor—33%. January 31. Not a bad picture. Had about three favorable comments. Florence Vidor is good but her pictures won't draw. Paramount has a lot like that. One can't make anything on them and a part of the time we don't pay out. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE WORLD AT HER FEET: Florence Vidor—30%. January 22. A pleasing comedy drama. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE WORLD AT HER FEET: Florence Vidor—A drama of two married couples this time, instead of the eternal triangle, proving a good light entertainment. Seven reels.—Harvey G. Thorpe, Peoples theatre, Crosby, Minn.—General patronage.

DRUMS OF THE DESERT: Special cast—75%. January 26. Zane Grey Western always draws a good house here and this is a very good picture although the story has not been read here. The name Zane Grey is a magnet to draw the people.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

DRUMS OF THE DESERT: Warner Baxter—A very good Zane Grey, sequel to "Vanishing American." A great two day show. Six reels.—Harvey G. Thorpe, Peoples theatre, Crosby, Minn.—General patronage.

BEAU GESTE: Special cast—98%. December 15. It is a pleasure to meet the patrons after this show. Good entertainment. Good drawing power. It won't hurt your house to play "Beau Geste."—W. D. Fox, Community theatre, Watertown, Conn.—Small town patronage.

BEAU GESTE: Special cast—75%. January 29-30. This is a very fine picture. (A real special.) Gave satisfaction to all.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

BEAU GESTE: Special cast—January 3-4. Very good picture, but most too heavy for my patrons to understand until they had time to figure the picture out. Well acted and a wonderful production. Ten reels.—E. P. Hosack, Community theatre, Ellston, Ia.—Small town patronage.

BEAU GESTE: Special cast—Great picture to very good business.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

QUICKSANDS: Richard Dix—50%. January 24. A good snappy action picture. It rained, snowed and turned cold which accounts for the small per cent. Five reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

GET YOUR MAN: Clara Bow—Very pleasing picture from Clara. Rogers also was excellent as well as the rest of supporting cast. The story highly improbable yet good entertainment. The box pictures seem to increase our patronage a bit with each succeeding film. Step on them for all their worth.—Ronald E. Warren, Eagle theatre, Leubec, Me.—General patronage.

NOW WE'RE IN THE AIR: Special cast—Pretty rough and raw in spots and drags badly at the end but business was fair. Conditions financial, are very bad in this region at this time and business is about 33½ per cent off.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

"Our Exhibitors Club" Member No. 1

Philip Rand, known to the readers of the HERALD-WORLD as "Fishy Phil," has reported to the "What the Picture Did for Me" department every week and on every picture played (365) days during the year.

Mr. Rand is now elected president of the "Exhibitors Club" which is open to all exhibitors reporting to this department on every picture played during 10 or more successive weeks. Can you equal Mr. Rand's record, or how close can you come to it? Address the "Exhibitors Club" department of EXHIBITORS HERALD AND MOVING PICTURE WORLD.

THE ROUGH RIDERS: Special cast—Fair enough, not a special but a good attraction, if you can make your public know that it's not just a Western. Hit sub-zero weather and business was very bad.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

SHANGHAI BOUND: Special cast—Stories as weak and colorless as this are going to ruin Dix. Paramount don't kill Dix like you did Meighan.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

SHOOTIN' IRONS: Special cast—Jack, O. K. A nice little Western. I wish they had made the other four as Paramount program always is short on action pictures.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

OPEN RANGE: Special cast—Very good Western but cold weather hit me hard. Paramount and First National (Ken Maynard) Westerns are really the only good ones.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE CITY GONE WILD: Thomas Meighan—Was lead to believe that this film was weak but it went over far better than "Underworld." Meighan seemed more like the Tom of old. Hope he continues to pull better material.—Ronald E. Warren, Eagle theatre, Leubec, Me.—General patronage.

FIREMEN SAVE MY CHILD: Special cast—Very ordinary but people, lots of them came to see it so Hatton and Beery seem to draw very well.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

TIN GODS: Thomas Meighan—January 29. Fine picture. Pleased 100%. Give us more like this.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—Small town patronage.

TIN GODS: Thomas Meighan—January 29. I note that some exhibitors do not think very highly of this picture, but I do, so that puts them in the wrong, of course. Personally, I think it is the best vehicle for his talents that has been given him in many moons. And Rene Adoree, was exceptionally good. My patrons gave it nearly one hundred per cent approval, which places it in the top-notch class as a program feature. Don't let your prejudice against Paramount blind you to the real merit of one of their pictures, fellow exhibitors. I am not exactly in love with some of their methods, but a good picture is a good picture, whether you like the producer or not, whether you profit or lose. Let's be fair. Paramount, like other producers make some real lemons at times with peach rentals, but they also get out some good ones occasionally. Eight reels.—Peter Bylsma, Victory theatre, Napoleonville, La.—Small town patronage.

IT: Clara Bow—Here is a knockout, Clara always has plenty of pep. My patrons strong for Clara, don't need to advertise much, just bill coming, would think this picture would please any house.—E. P. Hosack, Community theatre, Ellston, Ia.—Small town patronage.

PARADISE FOR TWO: Special cast—A fair production. Dix always great. Betty Bronson not so good since "Peter Pan." I thought she would be a real star but she has not progressed any, in fact she has gone backwards and I see Paramount has not renewed her contract. Seven reels.—M. W. A. Opera House, Soldier, Kan.—Small town patronage.

HOTEL IMPERIAL: Pola Negri—Very good, but if you like trash Westerns of course you will not enjoy this. Why didn't Paramount give Miss Negri some real plays to screen, there are plenty of good stories for her and not a lot of morbid Russian stuff. This was really worth while, but they had killed her by previous trash and some bad production manager didn't know it. Eight reels.—M. W. A. Opera House, Soldier, Kan.—Small town patronage.

THE MYSTERIOUS RIDER: Jack Holt—A wow! Jack Holt always registers 100% and with a Zane Grey story makes a sure success. Six reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

CASEY AT THE BAT: Special cast—A very good picture that pleased everyone. Business was rotten but not the fault of the picture. Six reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

SOFT CUSHIONS: Douglas MacLean—A very ordinary piece of entertainment, not nearly as good as some of this star's pictures. Douglas did very well with what they gave him, but a bunch of hokum from start to finish. Worth running but that's is all. Don't promise too much. Seven reels.—Charles Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

KNOCKOUT RILEY: Richard Dix—No exhibitors can wish for a better picture than "Knockout Riley" because they don't make them any better. Six reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

KNOCKOUT RILEY: Richard Dix—Here is a wow, the prize fight in the finish might not be so much, we are not up on prize fights but the story is good from start to finish, and leads up to a fine climax and Richard does his stuff. Just a darned good picture that drew some extra patronage at advance admission. Everybody praised the picture and we can eat for another week, so that's that. Seven reels.—Charles Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

SWIM GIRL SWIM: Special cast—Bebe Daniels is rapidly coming to the front. This comedy is very good and has a box office title. Business very good.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

SENIORITA: Bebe Daniels—December 18. Many favorable comments on this comedy-drama. Bebe in a "Mark of Zorro" role. Will stand a lot of boosting. Seven reels.—Harvey G. Thorpe, Peoples theatre, Crosby, Minn.—General patronage.

NEVADA: Special cast—Very good show but the public even in the small town is being wised up that Westerns aren't so good after all. Consequently these Zane Greys are not as strong at the box office as formerly.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

ROLLED STOCKINGS: Special cast—February 2-3. A fair program picture. The title has nothing to do with the picture and there is no one in it that means a dime at the box office. Just a picture. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE WAY OF ALL FLESH: Special cast—Jannings gives a marvelous performance. A powerful and gripping picture that if properly handled will do very good business in any house.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

MANPOWER: Richard Dix—December 25. A very good Dix production, which went over well.—Harvey G. Thorpe, Peoples theatre, Crosby, Minn.—General patronage.

MAN POWER: Special cast—Just a good program picture. Dix should have better material than this. He makes it better than it really is.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

ROUGH HOUSE ROSIE: Clara Bow—January 29-30. A nice little program picture filled with pep, and should please the majority. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

TEN MODERN COMMANDMENTS: Special cast—Very good comedy drama. Esther Ralston better than I thought she was. Business fair.—L. E.

Palmer, Postville theatre, Postville, Ia.—General patronage.

THE WOMAN ON TRIAL: Special cast—It's a good show for women. Men will not like it as it is too emotional. A very good picture but not a box office attraction.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE QUARTERBACK: Richard Dix—Here is a good clean picture on football. If your house is strong for Dix don't fail to boost it, for you cannot go wrong.—E. P. Hosack, Community theatre, Ellston, Ia.—Small town patronage.

THE KID BROTHER: Harold Lloyd—January 31 and February 1. A pretty good program picture with quite a few laughs. This bird is only about one-tenth as good at my box office as he thinks he is. As a matter of fact, on the same two nights last week I did more business with Rin Tin Tin at less than half the cost of this one, and I'll bet that when Harold finds out what I paid for this he will think I stole it. Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Pathe-P D C

DRESS PARADE: Special cast—55%. All honor to the producers of this picture. Here is a splendid drama that holds forth high ideals for America's youth. It is a powerful incentive for boys to do the right thing, to live right, act right and be loyal to Uncle Sam. We need more pictures like this. Several of the high school boys were so taken with this that they are seriously attempting to try for West Point. William Boyd gives a splendid emotional bit, when in the Hall of Flags he renounces self, for the honor of the corps. Every theatre in the land should run this. The picture needs carefully selected music.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE YANKEE CLIPPER: Special cast—32%. Very good, pleased all who came. This is my last P.D.C. picture on this contract. Film perfect. (This also includes reels. Paper above average, sorry I haven't more of them signed to run. If you haven't shown them do. Nine reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

THE VOLGA BOATMAN: Special cast—33%. Very good, pleased 100 per cent. Work of stars perfect. This is the first report I have given the percentage on and saw it, still it did no more business than an ordinary everyday run. A reason of course twenty-five below zero wasn't the boatman's fault. Photography perfect. Eleven reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

THE UNKNOWN SOLDIER: Special cast—35%. Good, good plot. Beautiful ending which is two thirds of every picture. Many favorable comments. Nine reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

SATAN TOWN: Special cast—60%. Pretty strong meller for the kiddies but otherwise a splendid drama of the dance hall type. Apart from the very nature of a gambling joint play there is nothing to give offense. Scenes that might easily have been raw are carefully handled. Carey is good and entire cast is good, where Collins or Salvation Lassie is O.K. Carey cleans out the wickedest city on earth so do not believe reformers will roast you if you play it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

TURKISH DELIGHT: Rudolph Schildkraut—January 31. Just another picture. Nothing much to it.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—Small town patronage.

ALMOST HUMAN: Vera Reynolds—January 22. Starts off with a regular dog show. Rather slow in getting into action but finished well and pleased a fair crowd. Six reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

THE COUNTRY DOCTOR: Rudolph Schildkraut—Although very long, and slow moving in spots, proved a very nice entertainment. A good family show and something different. Eight reels.—Harvey G. Thorpe, Peoples theatre, Crosby, Minn.—General patronage.

PALS IN PERIL: Buffalo Bill, Jr.—January 28. A very good program picture for Saturday night. Good story, scenery and action. Bill is always good. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

WHITE GOLD: Special cast—This might please all theatre owners, producers, exchange men, and high-brows, but not the box office. Well acted and good in every way, but somehow it doesn't click. Six reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

NO CONTROL: Special cast—Full of fun and excitement, drew only fair.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

Thank You

I sincerely appreciate the letters I have received from Philip Rand, A. J. Gibbons, Dr. F. M. Childs and Henry Reeve.

The rest of you men who have not written in yet, hurry up. It makes no difference what you write about, but just tell me how your show is getting along. This department is open to all letters and your suggestions will be appreciated.

—Joseph C. (Eagle Eye Joe) Fisher.

Preferred

THE PLASTIC AGE: Clara Bow—A corker, made good on this and who wouldn't. Clara Bow a big favorite and always draws a crowd. Six reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

Rayart

THE MIDNIGHT WATCH: David Torrence—37%. January 25. This was very interesting sketch, but did not register very strong at the box office. Delighted those who came in to see it. Six reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

Tiffany

NIGHT LIFE: Special cast—This picture was well liked by all. Fair business was done when considering the attractions shown at other house. John Haron and Alice Day made a very lovable hero and heroine in a picture that was acted and directed.—G. S. Wildasin, Hanover theatre, Hanover, Pa.—General patronage.

United Artists

A THIEF OF BAGDAD: Douglas Fairbanks—54%. January 27-28. I was way late in running this one, however the print was good, and the picture was up to the high standard set by this star. Who has given me extra good business on his last three productions, namely "Mark of Zorro," "Don Q," "Son of Zorro" and "Thief of Bagdad." Twelve reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

THE GENERAL: Buster Keaton—Not Keaton's best, but contains many good comedy situations. Would make a better three reel comedy. Six reels.—Harvey G. Thorpe, Peoples theatre, Crosby, Minn.—General patronage.

Universal

PAINTING THE TOWN: Glenn Tryon—60%. December 18. A clean refreshing comedy that brought a steady stream of chuckles from the audience, and the rental was such, that there were a few chuckles left for the exhibitor. While some of the so-called great artists of comedy may have produced (and this darn seldom) a greater comedy, the rental has always been such that the exhibitor hadn't a smile left in his system. So all in all, I class this as really one hundred per cent, as it pleased all around and what more do you want?—Peter Bylsma, Victory theatre, Napoleonville, La.—Small town patronage.

PAINTING THE TOWN: Special cast—55%. Very very clever and laughable comedy drama. Glenn Tryon has every comedian on the screen today backed off and down when it comes to personality. Keep on giving him good gags and a good plot and he will stand at top of comedy ladder in the public's estimation.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE ICE FLOOD: Kenneth Harlan—60%. January 24. A very good picture, lonely out-door scenery. Seven reels.—Minne M. Schnoor, Paramount theatre, Stapleton, Neb.—Small town patronage.

THE SILENT RIDER: Special cast—55%. Hoot hennas his hair so he can qualify as a red head in order to win the lady of his choice about which whirls a good clever drama. Otis Harlan and his

lady love are a scream. Consider this A1.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE FEARLESS RIDER: Fred Humes—50%. January 28. A good action program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE FLAMING FRONTIER: Special cast—60%. January 21. A very good Western showing Custer's last fight. Nine reels.—Minnie M. Schnoor, Paramount theatre, Stapleton, Neb.—Small town patronage.

PAINTED PONIES: Hoot Gibson—October 29. Another good one from Hoot. Lots of comedy and action. Six reels.—Harvey G. Thorpe, Peoples theatre, Crosby, Minn.—General patronage.

A HERO ON HORSEBACK: Hoot Gibson—58%. January 29. A very good comedy drama and Western. Pleased them all. Hoot is a good drawing card here. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE LONE EAGLE: Special cast—January 11. A real good show. That is what the patrons said when leaving the theatre. It is an aeroplane picture and should please all that like thrilling melodrama. Six reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

STRAIGHT SHOOTIN': Ted Wells—Just another Western with nothing unusual about it in any way. The comedian, and I missed his name, was the whole show with our patrons.—Ronald E. Warren, Eagle theatre, Lubec, Me.—General patronage.

HEY, HEY, COWBOY: Hoot Gibson—Just an ordinary Western that we think below Hoot's standard. Hoot generally good, but he didn't have much chance in this one. Give him something, Uncle Carl, he can deliver. Six reels.—Charles Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

MICHAEL STROGOFF: Special cast—A melodrama that brought out big crowds, you can't afford to let "Michael Strogoff" slip by, it's sure money. Nine reels.—George Khattar, Khattar's theatre, Sydney, Nova Scotia, Can.—General patronage.

Warner Bros.

HEART OF MARYLAND: Dolores Costello—36%. January 21. A civil war melodrama that was fair. Basketball game knocked us out so that we lost money. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

A MILLION BID: Dolores Costello—40%. January 25. This is a splendid program picture, better than the average.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HOGAN'S ALLEY: Special cast—46%. January 28. A good comedy drama that pleased them all. Received a bad print from exchange that cut titles short and was little jumpy in some parts of the action. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE BETTER 'OLE: Syd Chaplin—33%. January 23-24. Paid too much to start with, and the picture fell down badly. People who saw it the first time went out and talked, but that's all the good it done. Dropped way down second night. Cannot recommend it as box office pull. Nine reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

THE NIGHT CRY: Rin Tin Tin—75%. January 25-26. It is just one heluva a good picture and they will tell you about how they enjoyed it. I didn't work any overtime to sell this and I had a big crowd on both nights. Ran this with a serial and know this was responsible for some new serial customers. It is my first Rin Tin Tin for some time as he fell down on drawing power but believe the next one will be a good bet. Seven reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

WOLF'S CLOTHING: Monte Blue—December 22-23. Monte is a favorite with us, but this is a melodrama, fast moving in spots, but a very poor story. May prove a good bet for Saturday. Seven reels.—Harvey G. Thorpe, Peoples theatre, Crosby, Minn.—General patronage.

THE MISSING LINK: Syd Chaplin—A real old fashioned burlesque. Does not belong to the new school of pictures. Pleased only the kids, others walked out complaining. Chaplin deserves much better material and should insist on getting it.—Ronald E. Warren, Eagle theatre, Lubec, Me.—General patronage.

State Rights

MODERN DAUGHTERS: Phyllis Haver—31%. January 26. Just ordinary. People did not express themselves and it took it from that. It was mildly entertaining. Six reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

THE PHANTOM EXPRESS: Special cast—A good show, well worth playing. Six reels.—M. W. A. Opera House, Soldier, Kan.—Small town patronage.

Serials

BLAKE OF SCOTLAND YARD (Universal): Hayden Stevenson—We are on chapter ten of this serial; it is good but did not turn out to be a big drawing card. Best business has held up on all episodes so far. Two reels.—Carl L. Brown, Pastime theatre, Kurthwood, La.—General patronage.

CASEY OF THE COAST GUARD (Pathe)—Have shown, one two, three, four chapters; is not making much impression. Very little action. Photography not so good. Unless it snaps out of it soon will be sorry I booked it. Two reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

FIGHTING WITH BUFFALO BILL (Universal): Special cast. Didn't hold up, but I hit back with "Return of the Riddle Rider" and it is holding up good so far. "The Silent Flyer" was I believe the best serial since "Lucile Love the Girl of Mystery" away back in the dark ages when \$12.00 paid for a week's service and ten cents bought a ticket for the big show and the concert. Gosh!—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

KING OF THE JUNGLE (Rayart): Elmo Lincoln—I have played five episodes and it has drawn a very good business for me and everyone of them has pleased. I would say buy this serial and get it started some way, then set back for it will bring them back. Twenty reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THE TRAIL OF A TIGER (Universal): Jack Daugherty—Chapter 1 starts with a bang. Hope it holds up as we had plenty folks to see the first. Two reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

Short Subjects

EDUCATIONAL

ATTA BOY: Big Boy—One of the funniest comedies I ever played. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE FIGHTING DUDE: Lupino Lane—Did not register many laughs. If that is what it was made for. Two reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

HOT LIGHTNING: The best comedy I have run in months. Two reels.—Warren L. Weber, Ellinwood theatre, Ellinwood, Kan.—Small town patronage.

SEA LEGS: Bobby Vernon—Can't say that this was a knockout in my house. I have to have them fast and snappy or the humor is lost. Two reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

F B O

BEAUTY PARLOR NO. 1: We have played each series the past several years from first "Fighting Blood" in 1923, and by heck there just isn't any better comedies. Two reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

MANY A SLIP: Charley Bowers—Most of the Bowers' comedies have pleased here, but this one failed to please all. Pleased about fifty per cent. Two reels.—Carl L. Brown, Pastime theatre, Kurthwood, La.—General patronage.

NOT SO BIG: This is a good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

PAINTING PAPAS: We have yet to play a bad Standard comedy. These ton of weight boys are funny. Two reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

SHOOSH: Charley Bowers—This was clever, made like the others, but think the public tires of this class of stuff after seeing a few of the others. Two reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

YOU'RE NEXT: Three Fat Men—A very laughable comedy. Two reels.—Carl L. Brown, Pastime theatre, Kurthwood, La.—General patronage.

FOX

BIRTHDAY GREETINGS: Lively comedy that was chuck full of laughs in the entire two reels. The darkey was good.—H. H. Hedberg, Amuse-U theatre, Melville, La.—Small town patronage.

A FOOL AND HIS MONEY: A good comedy of its type, should please those who care for social comedies.—Carl L. Brown, Pastime theatre, Kurthwood, La.—General patronage.

KANGAROO DETECTIVE: A good comedy. Two reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

Let Us Have Suggestions

Before the Moving Picture World was absorbed by the Exhibitors Herald, Van (who conducted the Straight from the Shoulder department) inaugurated a new policy that promised to be a real worthwhile one. After each report he stated the number of previous reports on the same picture and classified them as GOOD or BAD. This was a real time saver, and here's hoping you will carry on Van's good work.—H. H. Hedberg, Amuse-U theatre, Melville, La.

JUST A HUSBAND: Not so much but got a few laughs. Two reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

SPANISH OMELETTE: A good comedy that brought the laughs. Two reels.—Carl L. Brown, Pastime theatre, Kurthwood, La.—General patronage.

WOLF IN CHEAP CLOTHING: A good comedy and they laughed a lot at Jerry the giant. Most of the animal comedies have been good. Two reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

WOLF IN CHEAP CLOTHING: Jerry—A darned clever little comedy. This kid and the little girl both very clever. Two reels.—Charles Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

METRO-GOLDWYN-MAYER

PUTTING PANTS ON PHILIP: Pretty fair audience reaction on this one. Two reels.—John L. Damm, Strand theatre, Wadsworth, Ohio.—General patronage.

SUGAR DADDIES: Every comedy we have played from this company has had the goods. This one no exception. It had our audience roaring. Two reels.—Ronald E. Warren, Eagle theatre, Lubec, Me.—General patronage.

PARAMOUNT

DIZZY SIGHTS: Billie Dooley—Dooley comedies are always sure to please. Two reels.—Warren L. Weber, Ellinwood theatre, Ellinwood, Kan.—Small town patronage.

FANTASY: Another very poor novelty. Lay off. Two reels.—Warren L. Weber, Ellinwood theatre, Ellinwood, Kan.—Small town patronage.

FIND THE KING: Edward Horton—A pretty good comedy. Two reels.—Warren L. Weber, Ellinwood theatre, Ellinwood, Kan.—Small town patronage.

FRENZY: "Wonderful!" they exclaimed, on the way out. The photography and acting was excellent. Rather sad and not suitable to close with if you prefer to send them away laughing. Don't overlook these novelties, they are really worth while. Two reels.—Ronald E. Warren, Eagle theatre, Lubec, Me.—General patronage.

MONTY OF THE MOUNTED: Lupino Lane—We think this is one of the best comedies released. Lupino Lane is great as a mounted police. Mention this one in your program. Two reels.—Harvey G. Thorpe, Peoples theatre, Crosby, Minn.—General patronage.

SCARED PINK: Only fair, the second reel not so bad. Two reels.—M. W. A. Opera House, Soldier, Kan.—Small town patronage.

SPLASH YOURSELF: Neal Burns—A very good comedy as most Paramounts are. Two reels.—Warren L. Weber, Ellinwood theatre, Ellinwood, Kan.—Small town patronage.

TODDLES: Some like these novelties, most don't. A good laugh at the finish, that's about all. Two reels.—Warren L. Weber, Ellinwood theatre, Ellinwood, Kan.—Small town patronage.

PATHE

ASK GRANDMA: Our Gang—A fair comedy of the kids, but not as good as some of the others. Two reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

BLONDES' REVENGE: Just fair. Pathe has the poorest comedies that I have under contract. Two reels.—Warren L. Weber, Ellinwood theatre, Ellinwood, Kan.—Small town patronage.

FORGOTTEN SWEETIES: Another comedy played up. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

GHOST OF FOLLY: Alice Day—Very good. Two

reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

GOOSELAND: Alice Day—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

HIKING THROUGH HOLLAND: Will Rogers—Pretty good scenics but Will is just a little too deep for my outfit. Guess they don't read the sub-titles or they don't get the fun, if they do. Sure don't get me any extra business. Two reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

HON. MR. BRIGGS: A good funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

LOVE MY DOG: Our Gang—Very good Gang comedy. Played this with "The Magic Garden" and it seemed to please everybody, which is unusual these days. I have followed the Gang and will be playing M-G-M Gangs for my next ones. Two reels.—O. A. Fosse, Community theatre, Ridgeway, Ia.—Small town patronage.

MANY SCRAPPY RETURNS: Very good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SUNNYSIDE: Charlie Chaplin—Terrible picture So old fashioned, so devoid of fun. Gosh! did we really laugh ourselves sick when this was first brought out years ago and has cinema art progressed so far and fast that what was good ten years ago is dull today. I can't say myself, but I do know this picture fell absolutely flat last week here in Salmon, and hence no more Chaplin re-issues for me.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THEIR SECOND HONEYMOON: Not much comedy. Two reels.—S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—General patronage.

WHEN A MAN'S A PRINCE: Ben Turpin—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

A WILD ROOMER: Not so many laughs but a very unusual comedy. Glad I ran it, mistake to call it a comedy, should have been three more reels and run as special. Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

WISE GUYS PREFER BRUNETTES: Helene Chadwick—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

YALE VS. HARVARD: Our Gang—A clever little comedy. The football angle as played was new and well worked up. Our Gang are always good with us. Two reels.—Ronald E. Warren, Eagle theatre, Lubec, Me.—General patronage.

UNIVERSAL

BUSTER'S SHOW OFF: Pleased the kiddies that's all. The older patrons do not care for this type of comedy. Two reels.—Carl L. Brown, Pastime theatre, Kurthwood, La.—General patronage.

THE COLLEGIANS: George Lewis—Second series. This series is fine, it is a credit to any one's house to show these. Comments 100 per cent. Prints fine. Two reels.—Carl L. Brown, Pastime theatre, Kurthwood, La.—General patronage.

THE COLLEGIANS: We had the first series and just started the second. If the second holds the pace they will bring in the students. Offer an opportunity to tie up with school athletics.—Ronald E. Warren, Eagle theatre, Lubec, Me.—General patronage.

DUMB LUCK: Joe Murphy—A fair Gump comedy, not so good, not so bad. Two reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

LOOKOUT BUSTER: These comedies are popular. The kids are clever but the dog (Tige) is excellent. These go over well with the kids and note they bring us the junior business.—Ronald E. Warren, Eagle theatre, Lubec, Me.—General patronage.

NEWLYWEDS BUILD: Snookums—We use these on Saturday especially for our kiddies matinee, but they please all ages. This kid can save many a weak feature. Two reels.—Ronald E. Warren, Eagle theatre, Lubec, Me.—General patronage.

THE NEWLYWEDS SURPRISE: Some artistic leader on this one and Snookums does his stuff. They sure whooped for Oswald and Snookums.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

RUNNING WILD: George Lewis—Some mighty good gags and it drew the laughs. Played it with "Man Crazy." Oh boy, I wish we could please them like that all the time. Two reels.—John L. Damm, Strand theatre, Wadsworth, Ohio.—General patronage.

OSWALD THE LUCKY RABBIT, THE MECHANICAL COW: It's sure a wow of a cartoon comedy.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.



CHICAGO PERSONALITIES

By *Whit*

CLAYTON BOND, who is at present division manager for Warner Brothers, will within a month assume the duties of general manager of Coston Theatres, Inc. This announcement comes from James Coston, who states the offices of the company are being considerably enlarged and that the affairs of the circuit are being developed. Bond was previously connected with B & K Midwest Theatres as buyer, and prior to that was branch manager of First National, Chicago office. His successor at Warners has not yet been named.

The committee drawing up a new uniform contract goes into session at the Congress again Wednesday after a short breathing spell.

We saw "Chicago After Midnight" recently at the Castle theatre. In the picture were night shots of the Oriental, the Chicago, and the Uptown theatres. Journeying over to the Avalon theatre, we saw the picture again and, much to our surprise, these shots were missing and in their place were pictures of the Granada, Marbro and Avalon theatres. And yet one often hears the charge that theatre managements lack enterprise.

A new enterprise, capitalizing upon the alleged glamour of motion pictures, is in the budding state down the row. At 808 S. Wabash last Friday we saw a new sign tacked upon the building which read "Girls Wanted. Apply Upstairs, Movie Dancing School." Our curiosity being aroused, we brushed past the sign painter busily painting "Movie Dancing School" upon the door, and proceeded upstairs. There we found a score of painters, decorators and carpenters busily at work in overhauling the place. The proprietor was out, so our curiosity is still with us, but from the looks of things it seems as if the row is at last to become aesthetic. We shall look further into this school. Our curiosity will not be downed.

No small number of film men were witnesses to the prize fight last week at the Coliseum during which Buddy Taylor felt leather just a bit too often.

And speaking of things fistic, I always have to stop and take a look at those flashes of the Dempsey-Tunney fracas as pictured on a miniature screen in a window along the row. And the "Mister, gimme a dime for a cup of coffee" boys have found that this is an ideal spot to ply their trade.

Irving Mack, more often known as Filmack, says that since he has been adver-

tising in this book, he has had to employ an additional artist.

Jack Cohn of Columbia spent a few days at the Chicago exchange last week.

Charlie Cassanave has organized a booking company which is now doing business under the name of Associated Theatres.

The boys at FBO are certainly hitting the ball these days. Joe Lyon and Walter Brown were out in the country together last week, as were Washburn and Ted Myers. Sam Gorelick and Len Ullrich stayed home to act as hosts to visitors.

When the New Strand theatre on Division street played "7th Heaven," the two glass windows leading into the theatre were broken, and, so we are told, several policemen were needed to handle the crowds.

Sam E. Morris, general manager of distribution for Warner Bros., was in Chicago last week.

Tess Heraty received a card from Jack Miller last week, mailed from the Canal zone. By the time you read this Miller will be back in Chicago.

And another letter reached the same destination from Frank Miller, who reports that after several weeks of rest, he has now got down to the real work of playing golf, and further that the fine weather is having a great effect upon his game. Well, Frank always did shoot a mean iron.

George Hopkinson, who used to run the Hamlin theatre, is another who takes his golf seriously. He reports that he is now playing the game every day at Glenn Oaks. All this golf news is sort of rushing the season.

Tom Gilliam at First National is showing a very snappy tire cover which pictures boldly in white against a black background the First National trade mark. The company is supplying every F-N man in the country with the covers, and it's a corking good idea.

In the future, visitors at First National will tread upon carpet when they enter the sixth floor; the entire space is now being covered and the offices redecorated. The booking department has already been moved to the sixth floor.

Dan Roche was in Duluth and Oshkosh last week. In Duluth he put over "Chicago," in a 400 seat house, the showing taking \$2,800 the first two days, with an admission price boosted from the customary fifteen cents to fifty.

We enjoy a chat with Cecil Maberry, first because he always has something of interest to say, and second, because we hail from Texas too. He's always either in Detroit, St. Paul, or Minneapolis. Last week he jumped from Chicago to Detroit, back to Chicago and thence to Minneapolis.

James Coston and his family left Friday night for a vacation trip to California.

John Semendales who runs the Regent on Sheridan Road was married Sunday and left Monday on a honeymoon trip to California.

If many more film people go to California, we will have to go there, too, in order to get news for these columns. News, these days, is so scarce along the row, we wouldn't know what to do with a nice, fresh, juicy piece of news if we ran on to it.

Oscar Florine is sporting a new Nash, which he says is a town brougham! Which leads us to believe the rat trap business must be flourishing.

Dave Dubin and Max Balaban were seen Friday making a desperate dash to catch a train for Detroit where they were bound on business.

S. A. Shirley of M-G-M was home last week nursing a case of grip.

Louis R. Fleischer, who recently bought the Home and Clybourn theatres, has booked the Metro-Goldwyn-Mayer product 100 per cent. He is contemplating opening another house on the West side.

Silvia Harris at M-G-M must have had a birthday last week. We spied a big bouquet of flowers on her desk.

E. L. Delaney is spending a short time in Biloxi, Mississippi.

Al Short terminated his connection with National Playhouses as band leader at the Capitol Saturday night. He has accepted a position as musical director for all West Coast theatres.

Last Sunday was Lincoln's Birthday, and it is usually conceded that splitting rails had a lot to do with his becoming president. Well, we do not choose to run.

And George Washington's anniversary will be celebrated next week, and he began his career by chopping down a cherry tree. Mayor Thompson had better change his slogan to "Thow away your hammer and get an ax."

We have a suspicion that the weather man has overdrawn his February account on good weather, and that he'll go bankrupt next month, but this weather is sure great while it lasts.

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Agreement

This Agreement entered into by and between the SENTRY SAFETY CONTROL CORPORATION, a corporation organized under the Laws of the State of Delaware, herein called the Lessor, and ROXY THEATRES CORPORATION, a corporation organized and existing under and by virtue of the laws of the State of New York,

Whereas the Lessor is the owner of a certain device or devices attachable to motion picture machines, which are intended to prevent fire and which machines are known and designated by the name of the "SENTRY" machines, and

Whereas the Lessee owns, operates, controls and manages certain theatres equipped with motion picture machines, and

Whereas it is the desire of the Lessee to have all its motion picture machines equipped with the SENTRY machines, and to install at its own expense, the number of SENTRY devices necessary to equip all the motion picture machines in the ROXY THEATRE

Now This Agreement Witnesseth:

1. Lessor agrees to lease to Lessee for the term of five years, and to install at its own expense, the number of SENTRY devices necessary to equip all the motion picture machines in the ROXY THEATRE
2. Lessee agrees to lease such number of SENTRY devices from Lessor for said term, and to permit the installment of the same.
3. Lessee agrees to pay for each such leased SENTRY device the rental of Two Dollars and Half (\$2.50) per week, said rental to be payable semi-annually in advance.
4. Either party may terminate this lease at the expiration of the term hereby created, by giving to the other party 60 days in advance of such expiration, written notice of intention to do so, but, in default of such notice, this lease, with all conditions and covenants hereof, shall continue for an additional term, and so on from term to term.
5. Lessor agrees to maintain such leased SENTRY devices in good condition, to furnish an inspection service, and, upon due notice, to make all repairs necessary for their proper function in all of said theatres of Lessee free of charge for the term of this contract.
6. This lease shall not be assigned by either party without the written acceptance of the assignee and the written consent of Lessor; provided, however, that if Lessee sells or disposes of his interest in any theatre listed in the attached schedule, he may assign this lease (in so far as it pertains to such theatre) to the purchaser of such interest without the written consent of Lessor, and such assignment shall become effective upon the written acceptance thereof by the assignee; no assignment of this lease, however, shall relieve Lessee of liability hereunder, unless Lessor consents in writing to release Lessee from such liability.
7. This written instrument embodies the whole agreement of the parties hereto, and there are no representations except as contained herein.
8. This agreement shall be binding upon the heirs, executors and assigns of the parties hereto.

In Witness Whereof said parties hereto have hereunto set their hands and seals this 9th day of January, 1928 This contract not valid unless approved by Home Office.

WITNESSES:

[Signature]
[Signature]

SENTRY SAFETY CONTROL CORPORATION
 By *[Signature]* Lessor

ROXY THEATRES CORPORATION
 By *[Signature]* President Lessee

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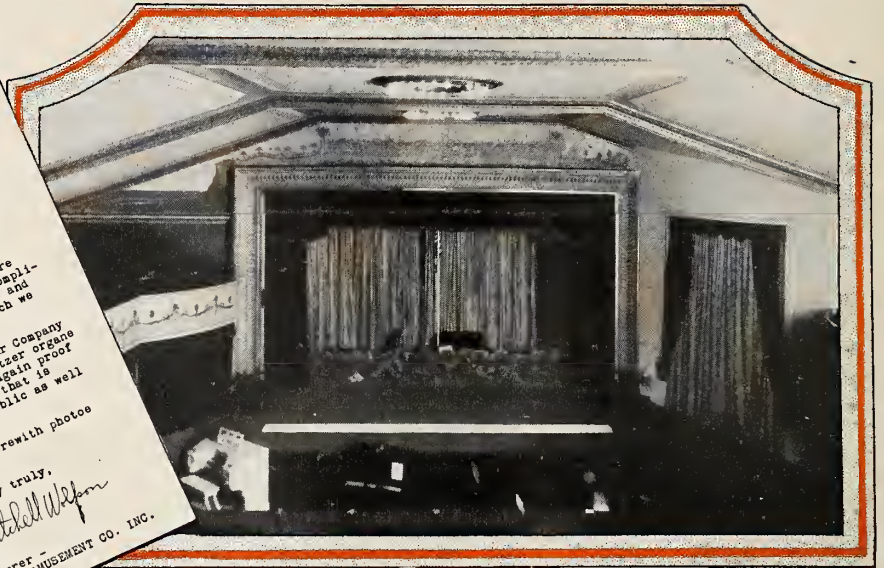
I am certainly glad our Company desires to continue using your Wurlitzer organs as they have in the past. This is again proof to us that we are getting an organ that is pleasing and appreciated by the public as well as ourselves.

I am enclosing herewith photos of the new Capitol in Mobile.

Yours very truly,
M. H. W. H.

Treasurer -
 CAPITOL AMUSEMENT CO. INC.

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CAPITOL THEATRE, Mobile, Alabama

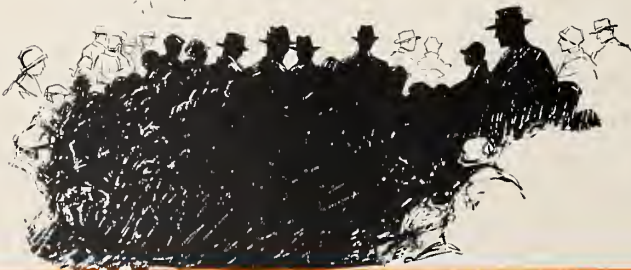
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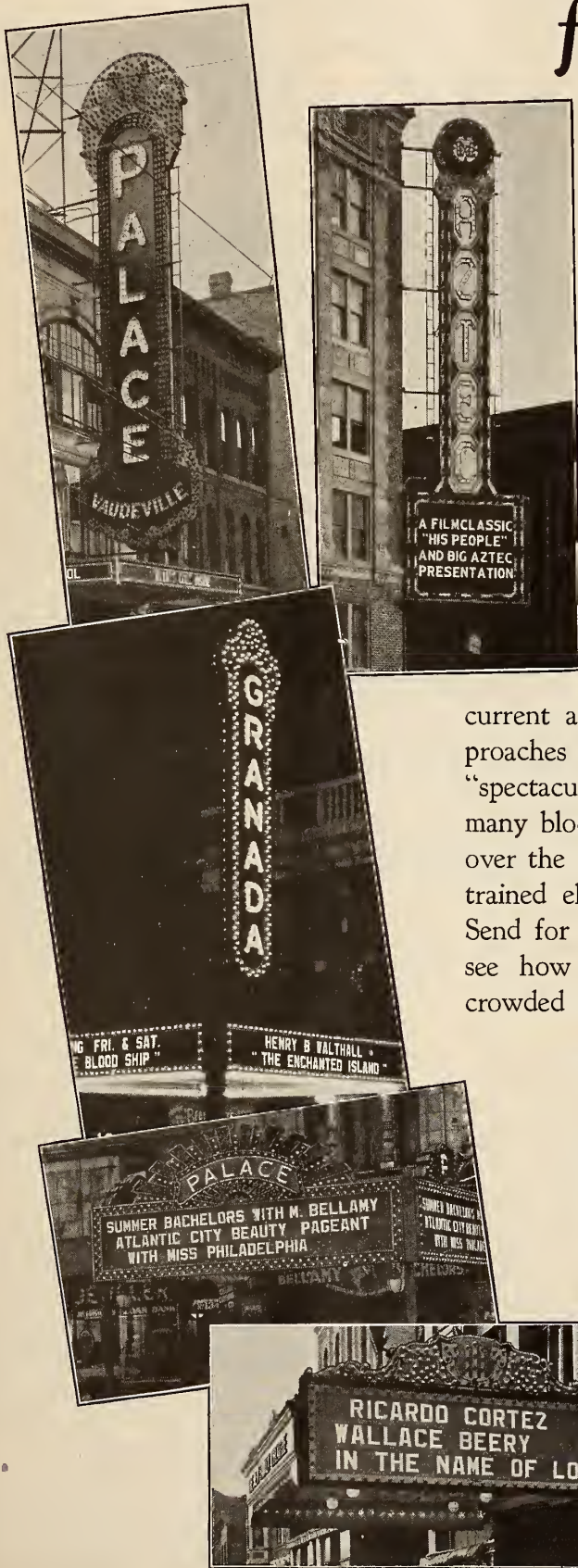
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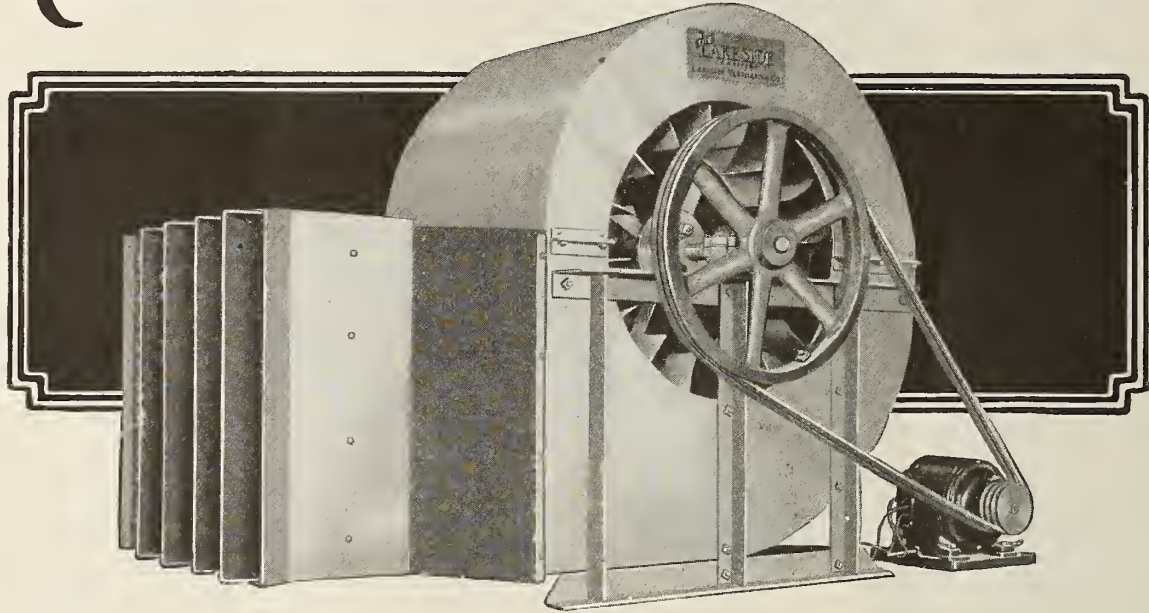
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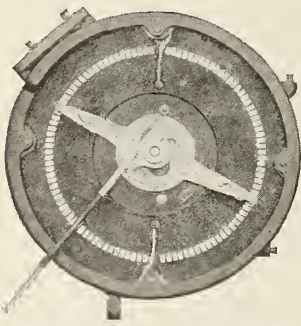
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In This Issue—

COURAGE and the combination of his own ideas with those of "Better Theatres" give Henry Reeve a theatre which is a credit to the building scheme of the small town; Mr. Reeve presents a description of the process of building and of the finished product.

AN architect's conception of the modern motion picture theatre, by Thomas E. Tallmadge; Next month "Better Theatres" will publish another article by this noted architect—A new method applied in the designing of posters for the lobby boards.

THE Travel Ghost and its damage to projection, one of a series of constructive articles by F. H. Richardson, the editor of "Better Theatres" Better Projection—\$18,000,000 in new theatre projects announced by exhibitors throughout the country.

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Kansas City, Mo.
Los Angeles, Calif.
Minneapolis, Minn.
New York, N. Y.
Philadelphia, Pa.
Portland, Oregon
St. Louis, Mo.
San Francisco, Calif.
Seattle, Wash.

The chair shown above, finished in antique gold and upholstered in a figured gold mohair, was developed by Heywood-Wakefield for the Palace-Orpheum at Chicago.

In its first few months of service, this seat so impressed Orpheum officials that they specified the same design for nine more houses!

Such repeat business as this proves beyond doubt how well and how comfortable Heywood-Wakefield Theatre Seats are built.

May we tell you more about this extraordinary seat and others which we have developed for Roxy, Publix, and many more exhibitors? A note to any of our sales offices will bring an experienced representative who will be pleased to help you with your seating problems, and there will be no cost or obligation on your part.

HEYWOOD-WAKEFIELD Theatre Seating Division



The Jazzarine Boys

The Motion Picture Theatre as One Architect Views It

By THOMAS E. TALLMADGE

AN Englishman once viciously remarked that the mission of America was to vulgarize the world. One is prompted to pass the thought along with the observation that the mission of the moving picture theatre is to vulgarize America.

Here is a brand-new, clean-cut problem, to wit, the housing of great audiences whose sole purpose in being present was to see pictures in motion on a screen approximately 20 feet square. On account of the magnificent size of the picture it is no disadvantage—in fact, the reverse—to be distant from the screen, but it is a decided disadvantage to be seated where one's view of the screen is at an angle that approaches the acute. The earliest picture houses recognized this, and they were for the most part long, narrow rooms with ceilings of moderate height. As the room was normally darkened, the architectural decoration was simple.

The popularity of the pictures and the competition of rival houses soon led to the introduction of cheap music and tawdry vaudeville. When song and dance artists and music of a kind were introduced the picture theatre ceased its evolution along logical lines and reverted to the legitimate theatre or vaudeville house type with cavernous galleries and a huge stage. Now moving pictures are as scarce in one of these buildings as drugs in a drug store. Worse still, architecture was seized upon and dragged into the arena to make the Roman holiday complete, for it was discovered that architecture, if sufficiently tortured, could be made to yell as loud as the electric signs or the jazz band.

EDITOR'S NOTE: "Better Theatres" herewith presents an interesting, though severe commentary on the motion picture theatre, by Thomas E. Tallmadge, Fellow of the American Institute of Architects and prominent architect of Chicago. This commentary is republished from Mr. Tallmadge's book, "The Story of Architecture in America," which only recently has been published by W. W. Norton & Company, Inc. You may not agree with Mr. Tallmadge, in his analysis; nevertheless, you will find it interesting. Further, it is within the range of possibility that his criticisms of the motion picture theatre today will influence in no small way the motion picture theatre of tomorrow. Just to what extent his writings will influence the successful motion picture theatre of today is problematical, and it is not within our province to hazard a guess.

No more pitiful degradation of an art has ever been presented than the prostitution of architecture that goes on daily in the construction of these huge buildings. If art suffers, what of the minds of the youngsters who see about them taste and beauty abased to the lowest degree?

"Forty-six thousand feet of brilliant Spanish treatment," "indescribably beautiful," "decidedly unique," "the architectural treatment of the auditorium is beyond description with its intricacies of oriental magnificence," "the proscenium arch in which is portrayed the figure of Aphrodite rising from the sea and being viewed from either side by the Wise Men and other characters of this world-famous legend"—some legend! These and other ecstatic phrases in one of the trade periodicals describe our motion picture palaces far more correctly than I can. In one of them, imprisoned in a bedizened wall, is a piece of

white marble—a fragment of the Theatre of Dionysius, which once in its setting of olives and laurel on the slope of the Acropolis reflected the violet shadows of the Pan-Athenaic procession and echoed to the golden pentameters of Sophocles.

In a recent number of "The Atlantic Monthly" Rabindranath Tagore says of undiluted democracy: "It makes a deliberate study of the laws of the dark patches in the human intellect, wherewith to help itself to create an atmosphere of delusion through hints, gestures, yells, and startling grimaces for the purpose of stupefying the public mind." Could any better description be found of the purpose behind the building of these monstrosities?

There are a good many sensible and beautiful moving picture theatres in Europe such as the Palast Theatre am Zoo, or the original little theatre on the Nollendorf-platz—both in Berlin. Why have we so few? The Eastman theatre in Rochester, New York, is a reassuring exception. Its logical plan and beautiful architecture may be unknown to the builders of our moving picture palaces.

The same indictment cannot be imposed on the legitimate theatres. Here progress has been normal, if not revolutionary. Such theatres as the Goodman theatre in Chicago by Howard Shaw in his own distinguished style, or the Apollo in Chicago, a particularly brilliant and dashing adaptation of the Greek by Holabird and Roche, or the latest of all, the Ziegfeld theatre in New York by Joseph Urban and Thomas Lamb, are more typical than exceptional.



The Moaning Saxophonist



The Song and Dance



The Black Face

Better Theatres

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WHOLE VOL. 90, No. 7 (VOL. 32, No. 10) FEBRUARY 18, 1928

The Latest News in the Ads

"Better Theatres" this month welcomes to its pages a group of new advertisers—H. B. Cunningham, Flexlume Corporation, Gravure Publications, W. W. Kimball Company, Matney Studios and White Institute of Organ.

We desire to call to the attention of builders, theatre owners, administration executives, technical men and all others associated with theatre operation, the product of these and all other advertisers in "Better Theatres."

Advertising is not just a printed page. It is valuable news that is timely—timely for at the moment of its publication it is certain to suggest to the theatre builder and the theatre administration executive a solution for the problems which have been confronting them in construction and in theatre operation.

The new advertisers this month present a wide range of product, as will be noted in the following survey:

H. B. Cunningham, 964 University avenue, St. Paul, Minn.

This company produces projection room shutters which are approved by the National Board of Underwriters.

Flexlume Corporation, Buffalo, N. Y.

Flexlume is the manufacturer of electrical signs and display streamers. A variety of forms and combinations are obtainable.

Gravure Publications, Box 216, Appleton, Wis.

This company has long been in the field of program publication. These programs are being printed in roto ink.

W. W. Kimball Company, 308 South Wabash avenue, Chicago.

The Kimball Company is the manufacturer of theatre organs, three of the instruments having been installed in the Lew White Organ Institute.

Matney Studios, 307 West 47th street, New York City.

The Matney studios are serving many presentation theatres throughout the country with all adjuncts for this show policy.

White Institute of Organ, 1680 Broadway, New York City.

Lew White, chief organist at the Roxy theatre, has just opened a school for training those who aspire to become artists at the organ.

We respectfully call your attention also to the news presented by the other advertisers in this issue of "Better Theatres."

* * *

Making the Organ Pay Its Way

Is there a single individual today who does not respond to organ music?

The writer doubts it.

There is no doubt but what the organ has always been a source of inspiration, even to those whose ears were not attuned to the harmonies of music.

In all of the large theatres and in many of the smaller ones, the organ today is a feature attraction, and no showman must under-estimate its value to the general entertainment which he provides and to the prestige of his house.

The organ has been a symbol of musical idealization. Perhaps no single instrument appeals to the ear so perfectly, nor does any one instrument embody so much music as the organ. The tonal qualities are unsurpassed, its versatility is virtually orchestral.

Yet, there are many theatres today which cannot advertise the organ as a part of their programs. Exhibitors have contended that the instrument was too expensive for the additional box office returns which might result.

Here is a logical suggestion, which, undoubtedly, has been experimented with by a number of exhibitors. The writer is of the opinion that, if properly carried out, this plan would help to defray the original cost of the instrument and the upkeep.

In every town, no matter how small, there are those who are musicians, or would like to be. Both types have a yearning to play the organ, even if for their own amusement.

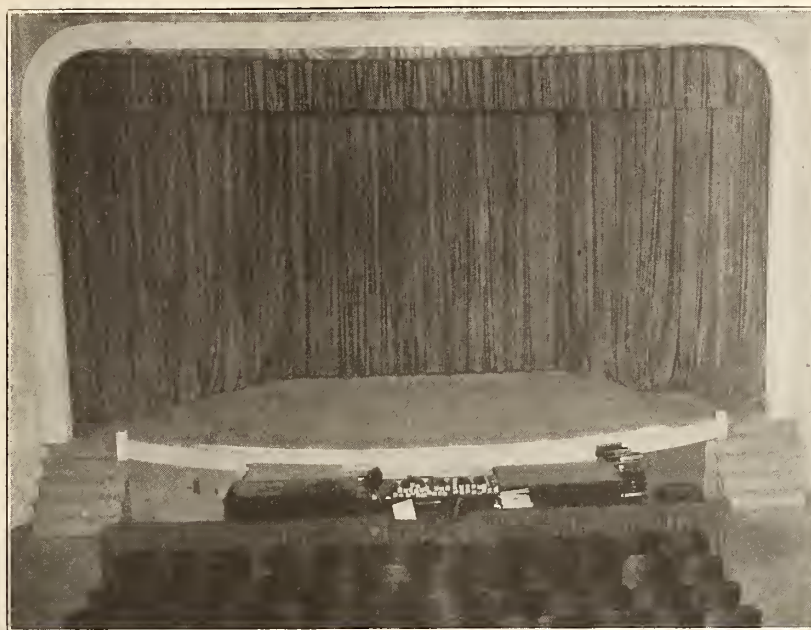
The thought is this: Rent your organ, under the supervision of your organist, for practice periods during each day. The income from local aspirants should be sufficient to cover to a great extent the overhead incurred by the installation of the instrument.

One could even carry this idea further and use the local talent as a basis of exploitation.

"Better Theatres" would like to hear from any exhibitors who have experimented with this plan. Have you tried it? Has it proved successful? Let us know. It at least is a thought, and the returns may surprise you.

There is no substitute for Circulation!

Reeve's
Mission
Theatre



View at left
shows stage
with the front
curtain up.

Combines Own Ideas with Those in "Better Theatres"

THE RESULT: *A theatre, reasonably constructed, which is
a credit to the town in which it is located*

QUITE sometime ago "Better Theatres" wrote me asking that we send photos and a description of our new theatre, as I had mentioned the fact that I owe a great deal to this most important member of the HERALD family for the successful completion of the house. "Better Theatres" sections of the HERALD for the past four years were thoroughly examined and digested, and while some of the sources adapted to our little place might not feel highly complimented, nevertheless, we used ideas from all sizes of theatres all over the country and, with perhaps a few of our own, built a house that we have received many compliments on and that has become a very active part of the community life here.

I have numbered the photos 1 to 4, taking them as we approach and go through the house. *In the first place while I, personally, think that an architect is almost mandatory in theatre construction no matter how small the house, conditions in my case after our disastrous fire last year made it impossible to employ one.* I was the designer and builder of the house, of course, with much help from several individuals and our before mentioned, "Better Theatres."

* * *

The somewhat exhaustive outline of the theatre that I am giving you can, of course, be cut as you see fit. If I am able to help any other small town exhibitor with the description I shall be very happy. Two nearby exhibitors have complimented the house by modeling their own new theatres after it.

The building is 48 feet wide by 100 feet deep. Exterior is rough pulled stucco over an 8 inch reinforced concrete wall 20 feet high. A rough brick was used, black mortar. Two small stores give a nice monthly income. Double entrance and exist doors on each side of the box office, the ticket seller, by the way, has full screen view, a help in a small town where ticket selling is usually over before the feature picture goes on.

Photo No. 2 is taken from directly back

of the box office. I like and built a rather large Foyer entrance, large in proportion to my lobby some might say. But it is a most attractive feature. On each side of the foyer is a stairway to the balcony and on the right a ladies' room and cry room. The latter is used far more than one might suppose. A corresponding room on the left is my own office. A view of it is in photo No. 4. Both ladies' room and office have excellent screen

production of the Mission San Saba, the ruins of which stand today about a mile above town. Built in 1735, it was destroyed by Indians in 1756. The theatre was named after it.

Now to go into the auditorium. It is almost square, a bit different from the usual long house, but giving a very comfortable effect, all seats being comparatively close to the stage. The walls in the auditorium are the same rough plaster as the foyer but the bluish tinge is changed by tan fleckings, brushed on the walls. Makes a very odd and noticeable effect under the dim lighting when the show is on. The entire lower floor, including foyer, is covered with heavy rubber flooring, easy to walk on, warm and incidentally easy to clean. Our floor incline is three-fourths inch to the foot. Actual dimensions of the auditorium are 48 feet wide by 46 feet long, measuring from foyer rail to stage apron. There are 390 seats on the lower floor. We could put about 72 seats more but we have the seats well spaced for comfort now. The two aisles are each 4½ feet wide.

* * *

Might mention one other thing, there are double exit doors with panic fire bolts on each side of the foyer entrance and also single exit doors on each side at the stage end of the auditorium as shown in photo No. 3. These are also equipped with panic bolts. Entrance doors to each stage wing as well as steps to each side of the stage have proved very handy conveniences. Organ pit and stage wall at apron are concrete, of course.

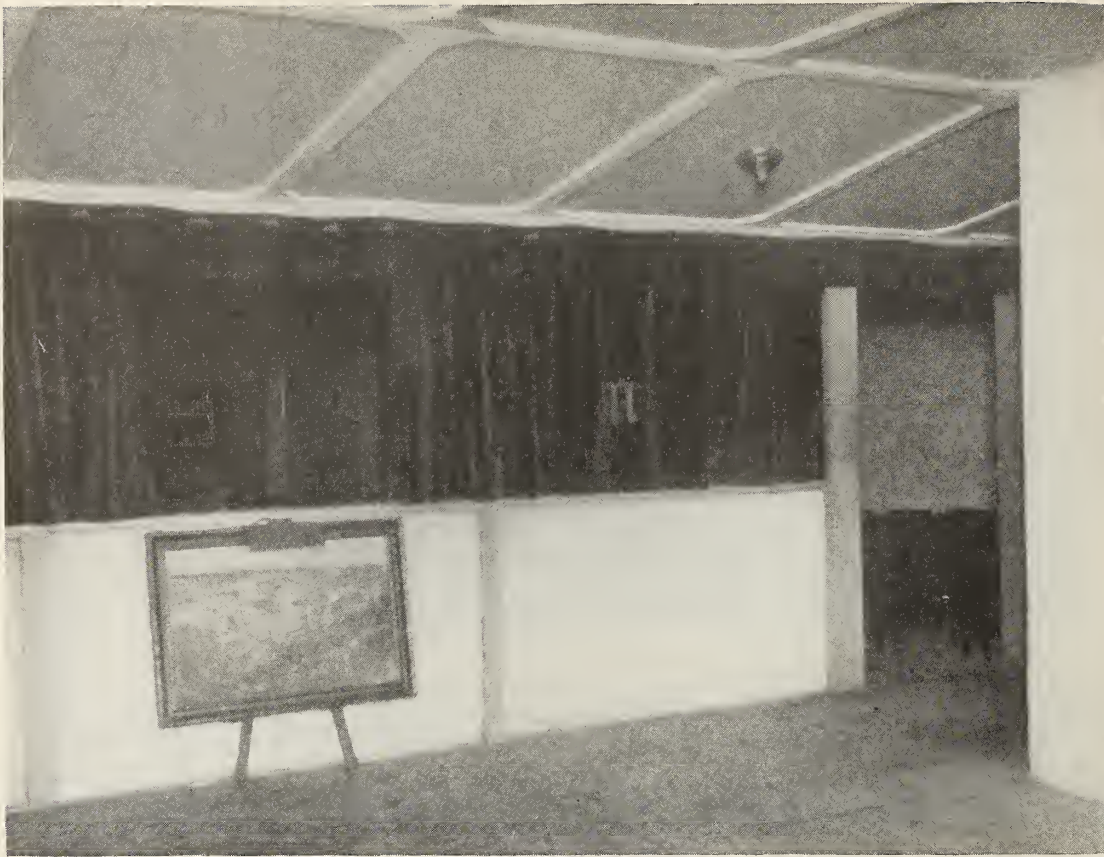
The balcony has two stairs as previously mentioned and seats about 125 now without crowding. Space back of the rail on each side as shown in photo No. 4 is for Negroes and Mexicans. You will also note that full space is railed off in front of the booth, though equipped with swinging doors and can seat about 30 additional patrons when a straight stagemore is on.

The stage has full width opening of 30 feet,
(Continued on page 16)

Let Mr. Reeve Tell It

Henry Reeve, Mission theatre, Menard, Tex., was confronted sometime back by a serious situation. His theatre had burned. Far from being disheartened, he assembled the ideas culled from "Better Theatres" of the last four years, combined these with his own, and built a new house. We are going to let Mr. Reeve, in his own words, tell you about it. Pictures of the theatre appear on pages 12 and 13.

view. The interior plaster work is not complimented by the photo. It looks as if it were whitewashed whereas it is rough dash plaster tinted a light bluish grey, French grey enamel woodwork throughout. We used Celotex ceiling throughout the building a most attractive appearance, and an almost perfect sound-board. Every act that has played the house has commented on the acoustics. The oil painting in the foyer is the only known re-



2—The foyer, a view taken just back of the box office. Mr. Reeve likes a good sized foyer and built one. The oil painting is the only known picture of the ruined Mission San Saba, which gave the theatre its name.

BELOW

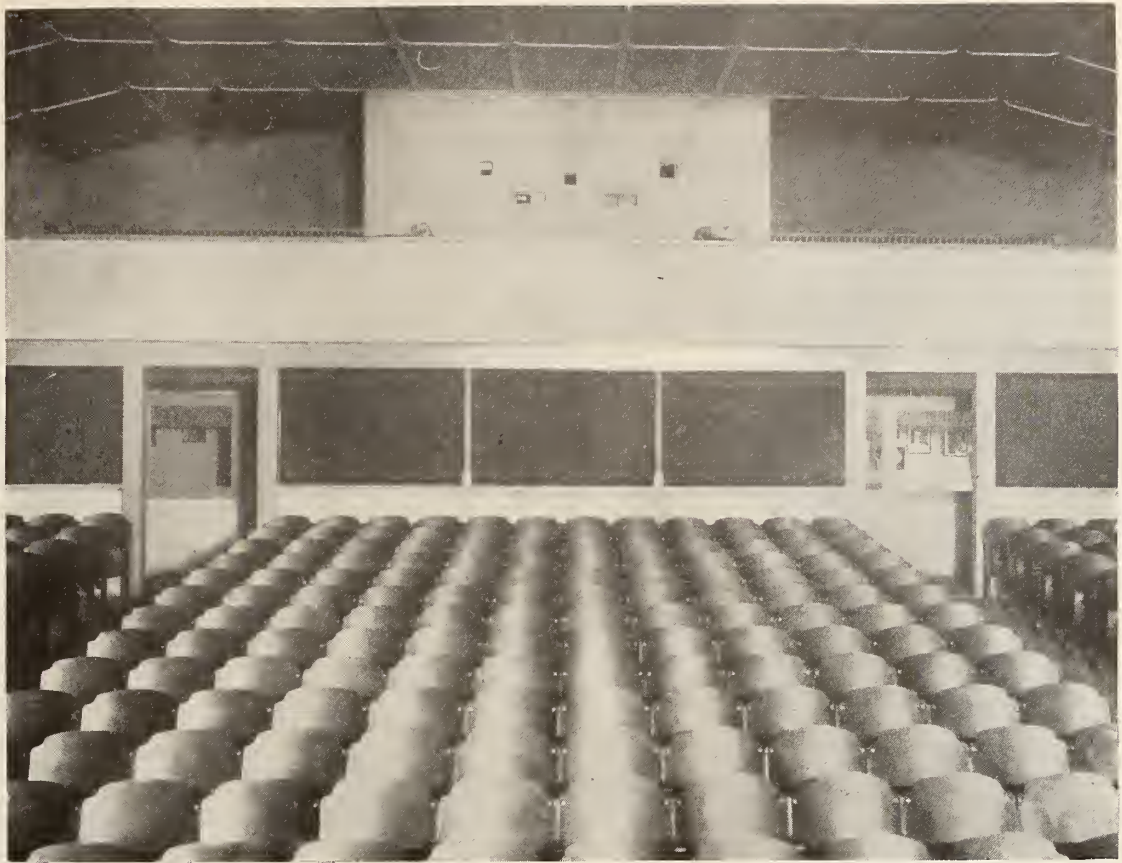
1—The front exterior showing shops. The building is of rough pulled stucco over concrete.



A Theatre Courage and Better Theatres Built

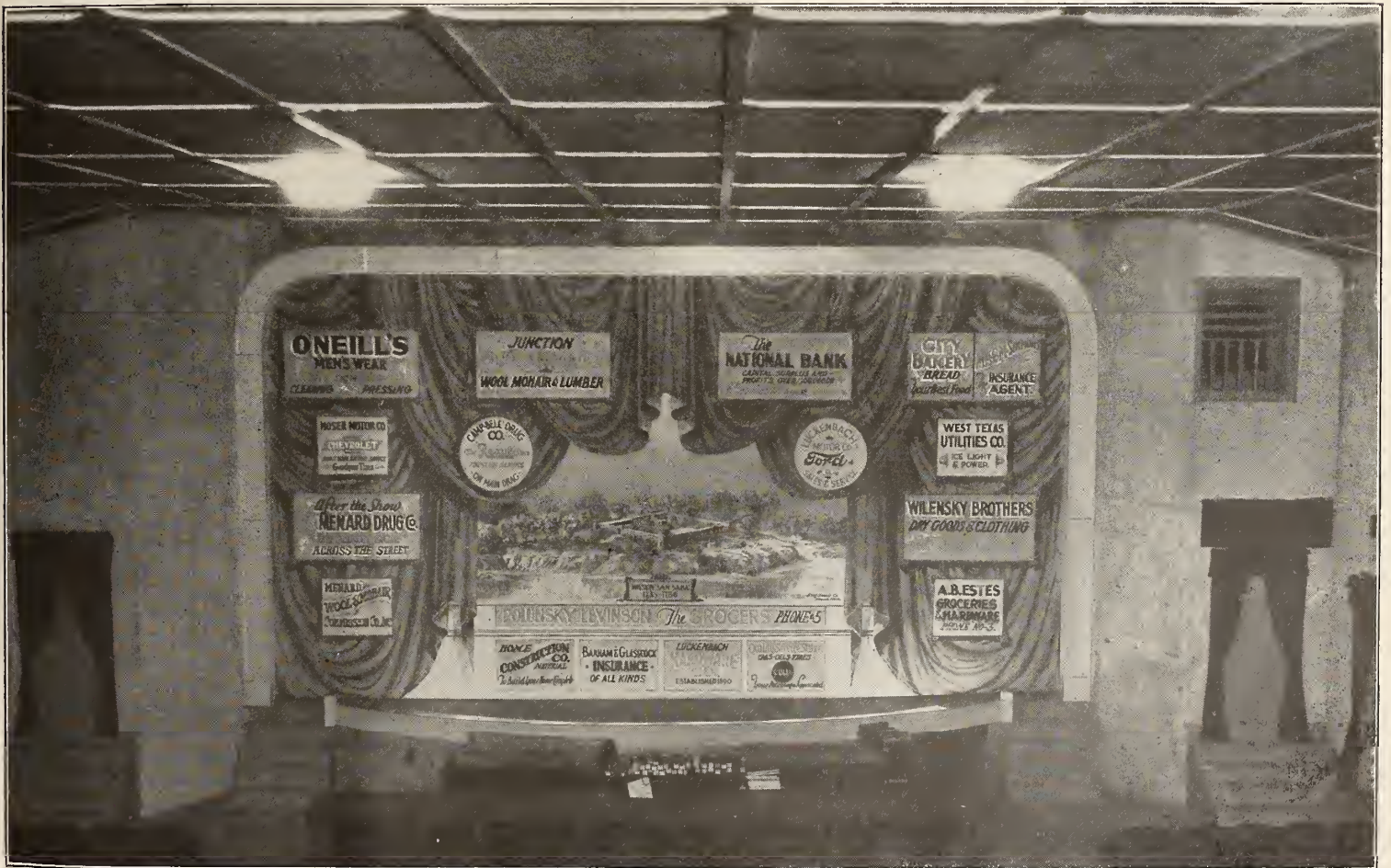
Henry Reeve's new Mission theatre in Menard, Tex., which with Better Theatres' help, he designed, and which, with little more than courage, he built. His story is on page 11

4— Auditorium, showing the balcony and the projection booth. The lower floor comfortably seats 390, while there is room for 125 more in the balcony, where a part is railed off for Negroes and Mexicans.



BELOW

3— Auditorium looking toward the stage. Above the right hand door is the heating grill.



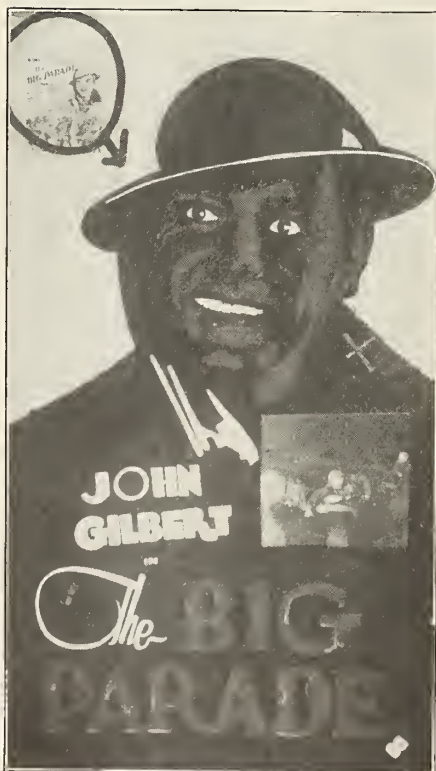
Mission Rose After Fire Had Brought Adversity

Mr. Reeve wanted an architect, but he could not afford one. He then discovered his own ingenuity. The numbers in the captions are referred to in his story.

Posters You Can Make Out of Press Sheets—If You Know How



A Wellington poster. The press sheet original is circled.



An unusually striking poster made with press book and "still." Note use of white lettering.

Duke Wellington has a method of making posters all his own. He uses press sheets and often "stills." Already he has won many imitators, and how he did it is told below.

AS a result of the unique and forceful poster technique of Duke Wellington, art director of the Texas theatre, San Antonio, that show-house has become the most talked-of center of lobby display work in Texas. Wellington has a method of obtaining simplicity and striking effects in his work that is being copied over the entire state, even over the Publix circuit, and feels that if the method were universally known, it would prove an exploitation aid to many theatres.

* * *

When the Texas opened, a year ago, lobby displays were richly designed, elaborate in color, and many times original. But somehow, they did not make the impression on patrons that they possibly should have. Wellington, conferring with the manager of the theatre, and with the district manager, decided to change the aspect of the lobby from one of intricacy and garishness to simplicity and striking harmony of color.

The Texas lobby and foyer soon became a topic of conversation among film fans of San Antonio. Forcefulness and a lack of detail impressed them. And all because Wellington originated a method of poster construction that was "different." He cast aside precedent and rules and developed a method for himself.

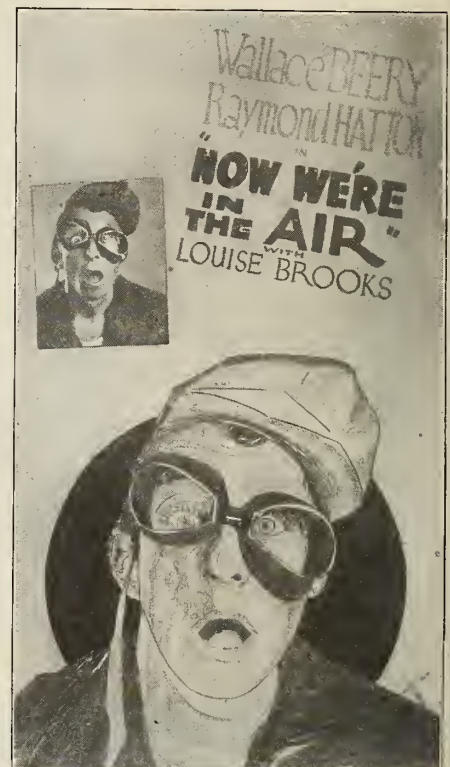
His system is simple—so simple that any poster artist can adopt it. A great admirer of the art work in the various press books, Wellington keeps a complete file on every picture played in San Antonio. He believes that likenesses obtained from the press sheet are probably better or as good as original drawings could be. His entire method, therefore, consists of selecting a good drawing from the press sheet and putting it on his lobby cards, after being enlarged to the proper size, in striking and unusual colors.

* * *

The illustrations accompanying this article show the method as well as the result. The poster for Richard Dix in "The Gay Defender," indicates clearly how the drawing in the press sheet may be enlarged as a poster illustration and by the harmonious application of brilliant colors, made as attractive as the specially painted figures on the average one-sheet. Another fine example of this method is the poster for "The Magic Flame." For that one, no "still" was used. But Wellington finds that "stills" placed so that they harmonize with the general design, not only enhance the attractiveness of the poster, but add an appeal, borrowed from the drama of the film, that draws patrons to the box office. The one-sheet for "The Big Parade" is of the usual general design, though it does show how in some cases the drawing enlarged from the press sheet may be the whole poster—and rightly so. One favorite method of Wellington's is shown in the poster for "Now We're in the Air." In this case, the original likeness was not only enlarged and done in colors for the one-sheet, but was added to the poster, lending emphasis by the repetition and novelty by its difference in appearance from the enlargement.

Wellington has developed this simple and economical method and uses it regularly, and according to results, effectively. And he is one of the first to say that what he has done with the press sheet, can be done by other exploitation men.

—S. G.



An impressive device: mounting the head copied from the sheet.



The colors of this poster were orange, yellow and black, with the face deeply shadowed.

Here's What the Bandits Did

\$1,250, Queen, Houston, Tex.
 \$1,500, State, Racine, Wis.
 \$350, Criterion, Oklahoma City, Okla.
 \$400, Palace, McAlester, Okla.
 \$1,477, Pantages, Toronto, Ont.
 \$800, Tivoli, Hamilton, Ont.
 \$219, Laurier, Hull, Que.
 \$1,250, Avon theatre, Chicago.
 \$4,000, Majestic, Forth Worth, Tex.
 \$1,500, Crocker, Elgin, Ill.
 \$469, Rialto, Montreal, Que.
 \$90, Tivoli, Toronto, Ont.
 \$7,000, Loew's, Montreal, Que.
 \$1,000, New York, Elmhurst, Ill.

\$1,700, State, Racine, Wis.
 \$1,400, State, Racine, Wis.
 \$750, Rialto, Tulsa, Okla.
 \$900, Palace, Gary, Ind.
 \$200, Temple, Wallaceberg, Ont.
 \$500, Aladdin, Denver, Col.
 \$67, Claremont, Chicago.
 \$150, Oliver, South Bend, Ind.
 \$500, Victoria, Greenfield, Mass.
 \$300, Strand, Pontiac, Mich.
 \$4,573, Stratford, Chicago.
 \$3,000, Midwest, Chicago.
 \$278, Regent, Chicago.
 \$660, Wellston, Wellston, Mo.
 \$200, Orpheum, Hannibal, Mo.
 \$300, Mystic, Boston, Mass.

\$1,180, Highway, Chicago.
 \$790, Ridgemont, Seattle, Wash.
 \$186, Strand, Hollywood, Cal.
 \$1,600, Varsity, Evanston, Ill.
 \$400, Premier, Valparaiso, Ind.
 \$80, Colonial, Newport, R. I.
 \$5,000, Florence, Seattle, Wash.
 \$450, Van Der Vaart, Sheboygan, Wis.
 \$1,000, Rex, Sheboygan, Wis.
 \$2,150, Majestic, East St. Louis, Mo.
 \$200, LaSalle-Garden, Detroit, Mich.
 \$300, Gayety, Indianapolis, Ind.

\$500, Marbro, Chicago.
 \$600, Capitol, Somerville, Mass.
 \$128, Ideal, Philadelphia, Pa.
 \$616, Pershing, Chicago.
 \$1,000, West Lake Amusement Company, St. Louis, Mo.
 \$5,500, Rialto, Joliet, Ill.
 \$670, New Alamo, Atlanta, Ga.
 \$49, Fairfax, East Point, Tex.
 \$705, Bards, Hollywood, Cal.
 \$500, Great Northern, Chicago.
 \$60, LaSalle, Chicago.
 \$5,087, Aldine, Pittsburgh, Pa.
 \$250, Uptown, Indianapolis, Ind.
 \$470, Wellston, Wellston, Mo.

Protected Money Will Effect Great Saving in Insurance Rates

Precautionary measures will give exhibitors a discount as high as 70 per cent

THERE is one situation with which the theatre owner must always cope, and this is a situation which does not improve as the years go by.

So long as there is crime in this world there will always be burglaries and holdups, and so long as the burglar and holdup are active the theatre owner must take precautionary measures.

The amount of money robbed from the box offices annually by the two-gun men is astounding, and the total loss to all businesses through robbery has placed the insurance rate at a high level. Underwriters of this type of insurance consider it a bad risk, and as a result the rate does not recede.

Perusal of back issues of EXHIBITORS HERALD AND MOVING PICTURE WORLD will disclose such individual losses as the following: \$1,500, \$1,500, \$1,477, \$1,250, \$4,000, \$7,000, \$1,700, \$5,500, \$5,087, \$2,150, and on and on.

Those sums, if they had not reached the grasping hands of the criminal, would have paid theatre rental, film rental, salaries, all overhead and other necessary items which must be taken care of each week.

Although burglary insurance is considered a bad risk, and the rate is high (\$88), there are liberal discounts providing proper precaution is taken.

A burglar proof safe will warrant a discount of from 7 per cent to 70 per cent, depending solely upon the safe installed. Installation of alarm systems likewise will cut the rate from 7 per cent to 70 per cent, again depending on the system.

Employment of watchmen will cut the rate as much as 30 per cent, providing, of course, that central station is signalled hourly. Installation of watchmen's clocks will give a reduction of 15 per cent. Certain tear gas installations within the safes will give the theatre owner a 10 per cent reduction in the usual rate.

Your burglary insurance, depending, of course, upon the locality of your theatre, the city or town in which you operate, and other minor considerations, can cost you from \$13 to \$88 a thousand.

It is the precautionary measures you take which saves you the vast difference between those sums.

There are three fundamental policies for the theatre owner. The "holdup policy" protects his theatre only during the hours in which his premise is open for business. The "open stock policy" is a protection against loss of furniture and fixtures by theft, and the "safe policy" covers cash and securities during the hours in which the theatre is darkened.

Cash greater than the amount absolutely necessary for making change should never be kept unprotected in the booth.

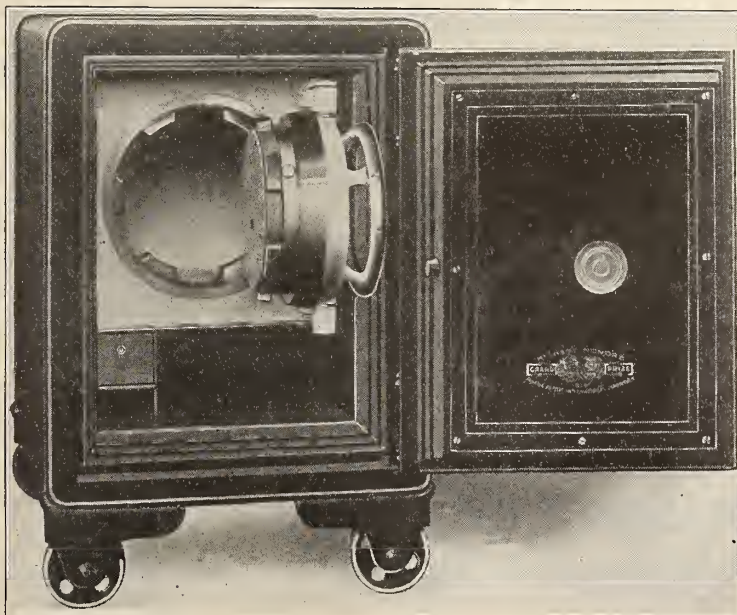
In perusing back issues of the HERALD, 59 cases of theatre robbery have been selected at random, and the total of these thefts is \$73,329. That is an average of more than twelve hundred dollars to a theatre. That is quite some little sum, especially if the theatre chances to be a smaller house.

Protection of that money is also a protection for your patrons, for burglary also may mean injury to patrons, a situation which might involve legal difficulties.

[Editor's Note: C. J. Sanders, Chicago insurance man, has very kindly supplied much of the information in this article.]

Saving
70%

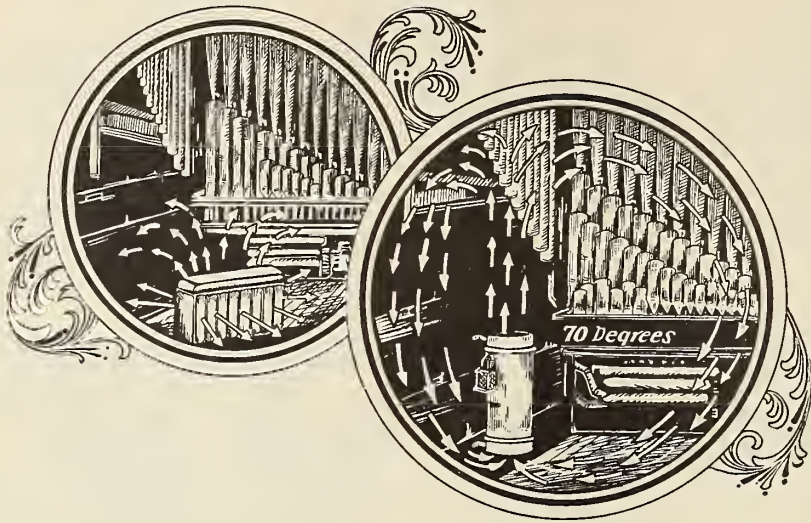
The exhibitor who properly protects the money in his box office and theatre is entitled in many instances to a reduction of 70 per cent in insurance rates.



Cut Your
Rate

Tear gas, burglar proof safes, night watchmen, etc., are among the measures which should be taken. Picture published through courtesy of York Safe & Lock Co.

EVENHEETERS *and* RADIATORS



Compare Their Heating Effects

Study the two pictures above, they will show you just how Evenheaters and radiators heat your organ chamber.

In the illustration showing the radiator heating method notice how the heat circulates only around the radiator not heating organ parts that must be kept warm and dry. Notice too that back among the chimes and reeds the heated air does not strike, and it is here that warm dry air is essential for correct organ welfare.

Notice further that the only circulation of air is the natural circulation and as a result the air cools long before it reaches the organ parts that need warm dry air. Natural radiation is too slow for heating your organ chamber, for the air cools too rapidly as it slowly rises ceilingward.

Now study the picture showing the Evenheater method of organ chamber heating. The heated air rushes out of the top of the Evenheater—it is forced out—to shoot ceiling-ward, circulating around the chimes and reeds, warming the pipes and chests and keeping them at the same even temperature all the time. Then, as the air cools, it is sucked back through the Evenheater to be heated and shot ceilingward once more.

Consider, too, the cost of operation. Evenheaters, you will find, use less electrical energy to heat a given area than any other type organ chamber heater on the market.

That's the difference between Evenheater and radiator organ chamber heating. So why install a radiator organ heater that cannot meet the proper heating requirements when Evenheaters can be furnished to heat your organ chamber correctly.

Write us of your organ chamber heating problems. We will gladly furnish any information you desire.

CRAMBLET ENG. CORP.

286 Milwaukee St., Milwaukee



"Better Theatres"

Aids Reeve

(Continued from page 11)

is 16 feet high from stage floor to top of arch, is 24 feet deep. Screen is permanently set 3 feet from back wall, full set of drapes on stage with parting curtains on the screen itself, dressing room on each side, running water back stage. Also double door exit and entrance back stage to handle any baggage of stage attractions.

In photo No. 4 on the right hand side you will notice the cooling system, both supplied by the Supreme Heater & Ventilating Company, one of your regular advertisers. I might add that we have been more than pleased with the results from this equipment. The heater is as near perfection as one might want.

* * *

Now to jump back up to the projection room a moment. It has not been slighted. Photo No. 4 shows it to you, 16 feet wide by 10 feet deep and 9 feet high. Fully fireproof, steel interior, and the outside plaster to harmonize with the auditorium. The walls are 5 inches thick and between the metal booth lining and the exterior plaster fully lined with asbestos. We also have running water in the booth. Two Powers latest type machines equipped with Mazda lights. Full equipment of steel rewind table and cabinets for film not in use. We also have space back of the balcony and booth, 10 feet wide and full width of the front of the building for general store room purposes and work room. This can, with but little work, be used for additional balcony space. In fact, the entire front part of the building was designed so that with comparatively little extra work and expense the present house of 500 odd seats can be made to seat 750.

I think this is enough if not too much. I make no claims for anything remarkable. I feel we have a good house for the amount of money we had to put into it. In fact, a great deal more theatre than is usually contained for much more money. The cost would surprise you. I have never had any contractor or builder make a guess at less than \$15,000 for the building alone. I built for much less than that. The actual cost would hardly be a fair one to give as no local contractor could build for what we did. It took a lot of work and planning as well as a lot of personal labor to get it, but it was worthwhile.

* * *

While having nothing much now in the way of elaborate decorations it is an attractive place to look at and can be added to from time to time so that it will not become old to our patrons. By the way, I am including another photo showing the stage with front curtain up, just to give you an idea of the stage set. This particular photo is a real triumph of the photographer's art. Just how he got all those angles and futuristic slants, I don't know. The theatre is really quite straight and true, however. I wish we had some better pictures that would do justice to the walls and color effect.

Many thanks for your interest and also again, my personal thanks for "Better Theatres." I owe much to this section of the HERALD.

Shearer Joins West Division of Heywood

B. F. Shearer has been appointed Western manager of the Heywood-Wakefield public seating division. He will have charge of all public seating sales on the Coast. Before joining Heywood-Wakefield, Shearer was associated with National Theatre Supply Company.



A theatre built with chewing gum—that is, of course, with the profits from the sale of that important commodity. Some may think William Wrigley took but a short step in extending his interests from chewing gum to athletics. But that he should become owner of a motion picture theatre was less expected. This, however, is the theatre he had constructed at Avalon on his Catalina Island. It is leased by the Santa Catalina Island Company to the operator. The building is 54 feet wide and 110 feet deep, with a front of Indiana Pebtex brick and terra cotta.

Watch the Tax Collector

¶ Attorney Parker, in this issue of "Better Theatres," reviews among other important court decisions affecting the motion picture theatre one relating to a decision on taxes which saved an exhibitor \$1,293 a year. Quite some little item, that; and perhaps Attorney Parker's review of the case may in turn prove valuable to you.

¶ Next month Attorney Parker will have for the readers of "Better Theatres" an article on whether or not the small theatre should incorporate. This is a subject vital to the owner of a theatre in a small town or city, or even a small theatre in a larger community. In the meantime you should read Attorney Parker's commentary on—

Laws of the Theatre and Their Effect on Individual Cases

By LEO T. PARKER
Attorney, Cincinnati, O.

IT is quite improbable that many theatre owners profit from the numerous litigations involving theatres decided each month by the higher courts. In fact few proprietors take precaution to become familiar with the present existing laws relating to theatres, until by necessity they are compelled to do so, in order to avoid payment of damages or other expenses associated with litigations.

Yet it is true that a brief survey each month of the outcome of legal controversies will readily impart to theatre owners such legal knowledge required to avoid repetition of similar litigations. Because with the proper and dependable information of recent laws and higher court cases, in many instances, it is practical for theatre owners to avoid litigations.

This object may be accomplished in various ways. For example, the custom of imparting information to employes of their legal rights and duties will go far to eliminate a common source of litigation.

Also, under certain circumstances it is practical to compromise a controversy, resulting from unavoidable occurrences, of which the theatre owner is negligent or at fault, thus saving time and expenses of carrying the case through the courts, with the inevitable result of an adverse decision. Moreover, in many instances, theatre own-

ers may profit by instituting legal proceedings and seeking court protection.

Ejection of Disorderly Patrons

I have upon my desk a letter just received from a theatre owner in which he requests a list of higher court cases which may prove favorable to him, together with information of the legal rights of a theatre employe to eject a disorderly or drunken patron from the theatre premises.

He explains that his employe struck and broke an intoxicated patron's jaw bone, while ejecting him from the theatre, and that the patron sued to recover large damages as a result of the injury.

Also, it is interesting to observe that during the past few months, I have received two or three other inquiries involving this same point of the law. For this reason, a brief review of the leading cases, and the details of a case decided, within the past few weeks, on the subject should impart generally desired information.

First, it is important to know that under certain circumstances a theatre proprietor

or his employes have the right to eject boisterous or disorderly patrons without incurring liability. As a matter of fact, in a quite recently decided case, the court said that it is the duty of a proprietor to maintain good order particularly for the reason that other patrons should be protected from insults, annoyance, and injuries by boisterous patrons.

Recently, suit was instituted against the owner of a theatre for damages for ejecting a boisterous patron. In this case, the court held that the proprietor or any of his duly authorized agents or employes may legally eject a disorderly patron without the proprietor incurring liability for damages, *providing the disorderly patron first is requested to be quiet*, and if he fails to be so, then the necessary force may be used to eject him. (189 N. Y. 180.)

In still another case, (125 S. W. 255) the court held that a patron who was disorderly in a theatre and refused to leave by request of the proprietor, is a trespasser and that the proprietor or his employes may use force to put him out.

The degree of force that may lawfully be employed in ejecting a disorderly patron depends upon the circumstances of the case. However, the courts have consistently held that the proprietor has a right to use *only as much force as is necessary*, but if the

(Continued on page 49)

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BETTER PROJECTION

By F. H. RICHARDSON

National Theatre Supply Meeting

The editor was invited to and did journey to Chicago to address a convention or meeting of the National Theatre Supply Company salesmen and another, a few days later, of the branch managers of the same company.

Those meetings were, permit me to assure you, in the nature of an eye opener. Every salesman and every manager attended every session of their respective meetings. The roll was called and unless each man answered "here," a reason for his absence was in order. The company wanted the men right there on the job and it was well that they be there, too, because every moment of the sessions was taken up in demonstrations of or talks by experts upon the goods they sell, or upon some other subject directly allied to their business as salesmen and managers.

Never before in all the history of the motion picture industry has such an enlightened action been taken by any company connected with it.

The general design was to increase the knowledge of salesmen and branch managers concerning the goods they handle, to the end that they be able to talk with greater knowledge and better understanding to the exhibitor, the theatre manager and the projectionist concerning the goods and the need for their purchase and use in theatres.

My own talk was concerning the crying need for more up-to-date projection equipment and the keeping of projection equipment in very much better condition than it now is kept. I tried to point out exactly in what way antiquated projection equipment, and projection equipment in anything less than perfect repair is a prolific source of loss at the box office. Many were kind enough to say that I proved my point.

I am "for" such meetings. This one cost the company heavily, but at that I venture the assertion that it was well worth the money—and then some.

Detroit— Wonder City

On my way back from Chicago I stopped off in Detroit where I was scheduled to address a meeting of the projectionists and theatre managers of that city. The meeting was arranged by Local Union 199, Motion Picture Projectionists I. A. T. S. E. & M. P. M. O. The organization did the job up brown. There were nearly 300 present, 55 of whom were exhibitors or their representatives.

Local Union 199 is fortunate in having a livewire, progressive man in the office of business representative. Max Ruben in his name. He is ably backed up by President Ray Gagnon and the other officers of the executive board. As a consequence of this, Local 199 is going forward and is able to offer the exhibitor greater value in knowledge and expert work when September 1 comes each year and the annual "argument" is held. Not only that, but the men cannot help but have at least some feeling of satisfaction that they have done their part and are therefore able to approach the "wage scale" conference with clean hands. Those present at the lecture appeared to be high grade professional men. I honor Local 199 and all locals which follow her most excellent example.

Detroit is in many respects a wonder city. Automobile manufacturing plants less than four stories high by a couple of blocks wide by several blocks long, are looked upon by Detroiters as "small fry." The visitor who explores them needs a map, a compass, and at least one competent guide.

I visited several theatres, one of which was the Hollywood, a suburban theatre far surpassing anything I have ever looked at in the shape of a suburban house. It is owned and managed by Cohen Brothers, cost approximately \$2,000,000, seats 4,200, and would do distinct credit to Broadway. In fact, it is much more magnificent than some we, here in New York, call pretty good houses. Its acoustics (it runs pictures and vaudeville) are the best I have ever found in any theatre.

I, whose hearing is not the best, sat at the top of the balcony, fully 150 feet from the stage and was able to hear almost every word the actors spoke. Projection is in charge of

Your Inquiries

Mr. Richardson will answer any and all questions concerning matters pertaining to projection or matters allied thereto. Write him if you need advice. This service is gratis. Inquiries will be treated confidentially when requested.

S. M. Johnston, Harry Smith, Roger M. Kennedy and A. N. Feldstein. The projection room is spacious and almost ideal in its appointments. It has separate marble shower bath and lavatory. The equipment is most excellent. Everything was as neat and clean as a new pin. The vaudeville was on while I was there but I have no doubt but that Brothers Johnston, Smith, Kennedy and Feldstein do full justice to the magnificent room and equipment. They certainly should. I'm sure they do. My compliments to them and to the owners.

Downtown the Michigan was visited. It, too, was a very fine theatre, with an excellent, well appointed projection room. It also has a separate shower bath, lavatory and work-room. Projection was distinctly good. It was in charge of Charles Miles, Jack Edwards, G. E. Light and Frank McDonald. I visited one or two other theatres and in each found good projection and projection rooms of goodly size well ventilated and well appointed as to equipment and other things. In only one theatre did I see reason to sharply criticize. The projectionist had asked me to visit him. When I talked with the manager he was evidently quite proud of the projection, yet there was Travel Ghost, the streamers being two to four inches long! I'll not name the theatre, but the projectionist will know, for I called his attention to it.

Brother, it is a part of your business to go down front at least once a week and examine the screen with an opera glass. Pull a good glass down on it while not more than 25 or 30 feet away. If the glass discloses any streamers on black and white titles at that distance, then *get busy with the rotating*

shutter for that almost invisible pulling of the whites across the blacks and darker shades is not only damaging the appearance and beauty of the picture to some extent, but what is far worse, is setting up tendency to eye strain.

As I said before, Detroit is a wonder city. Some of its huge manufacturing plants are almost entitled to be listed as an eighth wonder of the world. The theatres I looked at are all good. Their projection rooms and equipment are good and the men in them are high up in projection technical knowledge.

Keep your hand to the plow, men. Back your business representative up in his fight for progressiveness and advancement and while you may see no immediate benefit, except satisfaction with yourselves because you have done the right thing, the day will come when you will be mighty glad you took the course you did.

Travel Ghost and Damage

Recently while in a large theatre, seated well down front. I turned my opera glass on the picture, and saw slight travel ghost. I afterward called the projectionist's attention to the matter, only to have him answer: "I can't see any travel ghost from here (the projection room about 100 feet away) and you had to use an opera glass down front to see it. What difference does it make anyhow?"

Right there this man without realizing displayed a sad lack of knowledge of projection. He is a Broadway man, too, in one of the big Broadway theatres. He is a high grade man as projectionists go. He puts on what is called a good picture, but he has not studied his business sufficiently well to know that no matter how slight a travel ghost may be, it does very real harm and smacks friend box office right square between the eyes.

Why, do you ask? Well, I'll tell you and when I'm done I'll bet you dollars to dimes that not one of you who read this would be willing to publicly declare me to me in error. I'll wager \$10 to an over-ripe tomato that not one of you would have the nerve to let your manager read this and then tell him it's "the

Correspondence for F. H. Richardson, editor of this department, should be addressed to South Lyme, Conn., Box 100.

bunk" and "Richardson's all wet."

Of what is the screen image composed? Why is it a picture at all? Think that over, gentlemen. It is a picture solely because of the shadings and graduations of light let through by reason of the varying densities of different portions of the little transparent photograph over the projector aperture. That is evenly and exactly true, is it not?

All right, then, is it not also true that anything which in any degree alters these shadings or graduations of light in any degree must, in the very nature of things also alter the appearance of the screen image as compared with the photograph over the projector aperture?

Think that proposition over and then answer me this question: When a portion of all lighter shadings are pulled up or down over the darker shadings, or any portion thereof, does not such alteration take place, and is not that precisely what occurs when there is travel ghost in any degree?

Of course you are unable to see it in the photograph itself. It usually is only visible to the eye in the form of "streamers" on black and white titles. This is for the reason that the contrast between white and black in titles is as great as it possibly can be, and there is nothing else to distract the eye from seeing the streamers. In the picture the contrasts seldom are complete, and when they are the eye is confused by the great amount of detail and does not see the streamers unless they be very bad indeed.

That is all true, but does not common sense tell you that they are there just the same, and that they occur between any and all differences in Photographic shadings, though only visible to the eye where the contrast is sharp. Just think that over, men, and ask yourself if the pulling of one shading over another must not in the very nature of things, operate to reduce the picture beauty.

But there is a far more serious effect, and that is the blurring of the lines of the pic-

Detroit Well Pleased

The letter which follows is from L. U. 199. No comment is necessary, though I believe I am privileged to extend my thanks to the men for their appreciation.

"My Dear Mr. Richardson: Allow me at this time, on behalf of Local Union No. 199 I. A. T. S. E. & M. P. M. O., to thank you most sincerely for your very splendid lecture to the Detroit motion picture projectionists and the theatre owners of Michigan, at the Washington theatre, Wednesday, January 18, 1928.

"As you probably are aware, at the conclusion of your wonderful lecture those in attendance were unanimous in their praise of the thought behind the talk and of your successful handling of the subject.

"To say the Motion picture projectionists of Detroit were highly pleased is putting it very mildly and I trust you will believe me sincerely when I extend their most hearty thanks for your efforts. May you live long and prosper!

*Sincerely yours,
Local Union 199 I. A. T. S. E. & M. P. M. O.,
By Max Ruben, Business Representative.*

ture by travel ghost. This has something the same effect as the picture being more or less out of focus. It causes eye strain, and this strain is present even though the travel ghost be too slight to be readily discernible.

In considering this matter it must be carefully remembered that the theatre patron will look intently at the picture for a considerable time without removing his gaze therefrom. This constant use of the eyes may last as

much as two hours without a break, and usually does, with modern six and seven reel features lasting more than an hour.

Just try reading a carbon copy which is very slightly blurred for a solid hour without a stop and see what happens to your eyes! Try it!

Granted that the carbon copy may be and probably will be somewhat harder on the eyes than a picture having its lines blurred by slight travel ghost, still using the eyes under such conditions for an hour or two without rest is pretty hard on them, and the theatre patron, not knowing anything is wrong with the screen image blames it on the movies.

Gentlemen, while we may find some excuse for the machine operator permitting slight travel ghost, we do not expect it of the motion picture projectionist. The machine operator, who pretends to be nothing else and who is employed merely as a machine operator, is not perhaps expected to understand such things, but the motion picture projectionist is expected to. It is a part of his business to understand them, and attention to such details will bring largely added revenue to the theatre box office in the long run, because if the patron finds the pictures at the Nemo theatre do not hurt his eyes, he or she will attend the Nemo more often than they otherwise would. That is not mere guess work but a statement founded on just plain common sense.

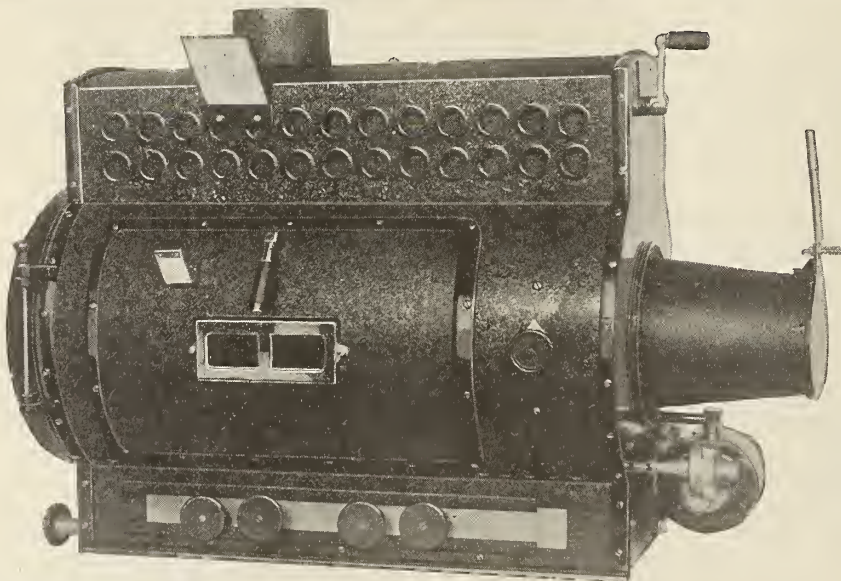
Is There Room Behind, Back and Before

E. P. Boyle, Chicago, wants information, as follows: "Am going to intrude upon you, first wishing to you a very happy and prosperous year.

"Will you advise me as to what is the leading moving picture machine of today? Also would there be room in an up-to-date booth to permit of pulling the lamphouse back from six to eight inches? What I mean is, could a concentrator of 26 to 28 inch focus be used? If it is practical to do this I could handle the concentrator, of which you know, in a new, and I believe, a practical way, which would not permit of the operator scratching the silver plating as they formerly did."

There are many different sorts of "moving picture machines," but presumably you really have in mind a motion picture projector; also I assume that in like maner "booth" may be translated into projection room and "operator" into projectionist. Correct nomenclature is of large importance in many ways. May I suggest that you, first of all, learn and use it!

There are three high grade, excellent motion picture projectors on the market, namely: the Powers, the Simplex and the Motiograph De Luxe. Far from it for me to say which is the more popular. I wish to still live, at



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least a short while! In actual merit as motion picture projectors they balance fairly evenly.

Yes, except in some cases where the "booth" you speak of—the little sawed-off, narrow contracted "coop"—still exists, the modern theatre projection room will permit the lamphouse being pulled back sufficiently to accommodate the focal length concentrator you name. There would be advantage from the optical viewpoint in such a focal length. I would suggest that you consult with Spahr, president and general manager of the Enterprise Optical and Manufacturing Company, 564 West Randolph Street, Chicago.

Same Old Wheeze Again

Thomas H. Diggins, Hyannis, Mass., says he has been told by a fire chief that positive film will burn under water. He asks me about it. He also wants to know whether or not a motion picture positive film will explode without being placed in an almost air tight container, having but one small hole in same, when a naked flame or an electric spark is ignited over said opening.

I don't quite understand the "without" in the last question, when coupled with the small hole and flame-spark. However, a motion picture film, positive or otherwise, is about as explosive, in a container or out of it, as your head is. Place a film in a receptacle of some size, in a loose heap so that it will burn rapidly, set it on fire and the gases generated by the conflagration will probably explode the tank, or the gases may themselves explode. This is all the "explosion of film" amounts to, and don't let them tell you otherwise. If any one tells you a film or a piece of film can itself be exploded, try and get a substantial bet out of him and then when he fails to explode the film itself—collect.

As to film burning under water, I would imagine that sometimes it might, for a few seconds. Burning film supplies its own oxygen, you know, hence cannot be smothered out. Film sometimes puffs out a bit as it burns and this might, or might not, keep the water away from the seat of fire for a second or two. I doubt it, but it might. I happen to have no film here at the moment or I'd try it out. Try it yourself.

Laboratory Fault Causes Trouble

John Richmond, Philadelphia, Pa., asks: "Will you tell me the cause of the following trouble? In a number of shows I have run lately, one or two of the reels of film would constantly and with fair rapidity go in and out of focus—that is to say the picture would."

"The whole show does not do this. Usually just one or two of the reels of film show the fault. Have tried these reels on other machines (Mean projectors I suppose, of course—Ed.) with no different results. The trouble begins after the second or third showing, and gets worse during the rest of the week.

"Looking along the length of the film one sees little humps about every eight or nine frames of the affected reels. Have tried many methods of eliminating this trouble during the past three months, but without success. The only thing that would do any good at all was to rewind the film in a 20 foot hall, with the rewinder dummy at one end and the geared part at the other. I have asked other and older projectionists. They are stumped too."

The fault lies in defective laboratory processes. I have had this matter up before the Society of Motion Pictures Engineers, where it has been discussed. The opinion there expressed was that it was primarily, as I remember it, due to defective drying of the prints, or defect in the process of drying. Just why rewinding with 20 feet between the rewinder elements should affect matters appreciably I don't know. I could make a

Very, Very Highly Important

A very great amount of needless annoyance and trouble is experienced because of the fact that projectionists and theatre managers asking for information or instruction when they have trouble with mercury arc rectifiers, motor generators, etc., do not send the information contained upon the name plate of the device.

Very often, in fact usually, it is impossible to diagnose a mercury arc or motor generator trouble unless I know the serial number of the machine. This is especially necessary when the trouble is such that the matter must be referred to the manufacturer. Without the serial number he also usually is unable to say with certainty just what is wrong, and there is delay while either he or I write to get it.

When you want information concerning trouble with a motor generator set or a mercury arc rectifier, always send all data contained upon the name plate of the machine. Failure may cause delay in receiving an answer.

guess, but it would be only a guess, so why bother. I shall forward your letter to the Eastman Company, asking its attention to the matter. You will hear from them either direct or through this department.

The Men of Tomorrow and Years to Come

Harry W. Clutter, Washington, Pa., says: "I want you to know others beside professional projectionists read your Better Projection department. Just received the Bluebook

of Projection, which is the most valued present I have ever had given me. Might as well confess I am but 16 years old. I have, however, been more or less acquainted with projection since I was 10 years of age.

"I helped in the projection room of the Washington high school in Pittsburgh while there; also I have projected motion pictures in the local Y. M. C. A. and ran the spotlight in the local high school. Have always read Better Projection, and even traveled to Pittsburgh to secure an old edition of your Handbook from the Pittsburgh library.

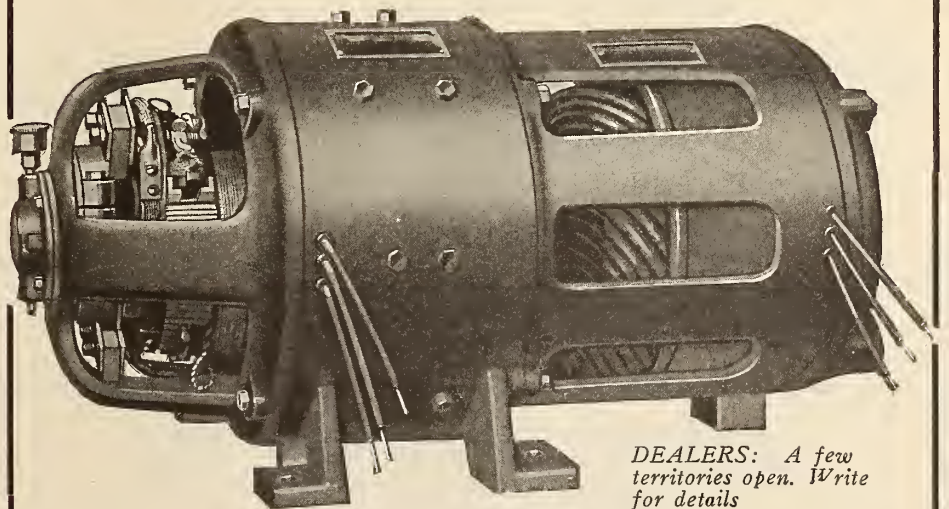
"Don't want it thought that I am bragging, but I have been commended on my projection work, which is more than ever happened to the other 'Y' projectionist. I think that is something to be proud of. Just as soon as I become of age I intend to apply for a license as projectionist and propose to be a real projectionist if I can."

Why am I "wasting space" on a 16 year old boy, do you ask? Well, maybe friend Clutter is only 16 years old, but just the same it is of the 16-year-olds that our future supply of projectionists must come, and don't forget that you were that age once upon a time.

In this "boy's" eyes shines the light of enthusiasm. Let us hope to High Heaven that it continues to so shine, for it is of such that progress upon earth depends. Clutter is enthusiastic about motion picture projection, and it is our enthusiasts who make real progress in projection possible. The man without enthusiasm seldom rises much above the level of the crowd. The no-enthusiastic worker seldom sees any good in anything except a raise in wages, or an equal wage for less time or labor. Nothing else counts. He does evenly and exactly what he feels compelled to do in order to "hold his job." He usually curses his rotten "luck" when he sees some one advanced who also wants good wages, but who desires to do everything he possibly can to deserve them—who takes real interest in and has some real love for his work, not con-

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sidering his hours "on the job" as being just that length of time in jail.

Gentlemen, I honor and respect this young man. I thank him for his letter and hope that in years to come he may realize his ambition and become a high class professional motion picture projectionist, in all that term implies.

Friend Manager, Why Crab Your Game

From a town in New York state comes a letter containing a theatre program. It is from a projectionist whose name I withhold lest his manager "land" on him for the criticism. The writer remarks: "You will note that in this program nothing is said about projection. Music comes first, and is featured in every program. Projection is never mentioned."

The projectionist then goes on to tell how

he has tried consistently to put the best possible picture on the screen, often at the expense of much labor keeping the equipment in the best possible condition, making his own cue sheets and eliminating punch holes and faults from the films themselves.

I am entirely unable to understand the line of reasoning followed by exhibitors or theatre managers who boost music and other things in programs yet totally ignore projection, which may be "passable" or very good indeed, and efficiently done in the matter of electrical energy expended and wear and tear upon equipment, or the reverse, according to whether the projectionist is interested in his work and wants to give the best possible service, or is just "getting by."

Surely any exhibitor or theatre manager of today understands and will freely admit that there is a vast deal more dramatic and amusement value, and therefore a vast deal more value to the box office of a theatre if the

productions be projected in the best possible manner, than there will be if they be poorly projected. And if this be true it just naturally follows that dramatic and amusement values will vary according to a considerable range of projection excellence between the poorest possible and the best possible. That is just plain one plus one makes two reasoning, is it not?

Mister theatre manager, admitting the value of good music, is it not a fact that the high grade projection of the productions you pay good money for is at least fully as important as good music? Answer me that! And if it is, then don't you know and won't you admit that when you "play up" the music before the public, in your programs etc., and never even mention the work of your projectionist, **YOU ARE DELIBERATELY DISCOURAGING HIM** and just plain throwing a brick at one of the most important things in your theatre! Has that never occurred to you?

When the projectionist sees that you boost the music and other things, and publish the names of your orchestra leader and musicians, but never even mention projection, while he may be unconscious of it, his mental reaction is that "IF HE (the manager) FEELS THAT WAY ABOUT IT, WHY SHOULD I MAKE ANY SPECIAL EFFORT TO EXCELLENCE AND GIVE HIM THE BEST POSSIBLE PROJECTIONS, IT'S MUSIC HE



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Advance Instructions Unavailable

Edward E. Roe, projectionist, Williamstown, Mass., asks where he may secure books of instruction on Vitaphone and Movietone projection apparatus.

Such books cannot be had, Brother Roe, but Movietone puts out a weekly bulletin of which I am one of the editors. I will have it sent to you each week. You need have no fear concerning your ability to handle Movietone should your theatre put it in, because the installation engineers will give you full and complete instructions before they leave. They will not leave a new installation until the projectionists are able to handle the apparatus competently. Also I have myself joined the Movietone staff and you may write me, (Box 100, South Lyme, Conn.), for help should you have trouble.

WANTS, NOT PICTURES!" By failing to give the projectionist an even break in such things you, Mister Manager, **DELIBERATELY DISCOURAGE HIM, AND LOWER THE EXCELLENCE OF ONE OF THE MOST IMPORTANT THINGS IN YOUR THEATRE.**

Has it never occurred to you that the average man will work very, very hard to justify praise bestowed upon him, and that the cheapest and most effective possible way to secure high grade excellence in your projection is to **ENCOURAGE THE PROJECTIONIST BY PUBLICLY, IN YOUR PROGRAMS AND OTHERWISE, CALLING ATTENTION TO THE EXCELLENCE OF THE PROJECTION IN YOUR THEATRE, NAMING THE PROJECTIONIST.**

Believe you me, if you do that, and the man is worth the powder it would take to blow him out of your projection room, he will "break his neck" to deliver the best possible results upon your screen.

Of course you may say if you do that he, the projectionist, will get "all swelled up" and may demand more money. Well, why don't that same "argument" apply with equal force to the musician? And you don't hesitate to boost him and his work do you? But even suppose he do just that. What of it? If he delivers better results upon your screen, or delivers the same results more economically he is worth more.

Large Wires—

No Waste

S. Santorelli, projectionist, Jersey theatre, Morristown, N. J. asks: "Will you be good enough to settle the following dispute. Is it practical to use a No. 000 or a No. 0000 wire to convey current from a Hertner Transverter, Type MA 44-80 A C, motor 3 phase, 220 volts.

"What I am getting at is, by using such a very large wire for so small an amperage is there any additional waste set up."

No. There is no additional waste. The waste comes when the conductor is under size. Over size sets up no waste at all. You could send half an ampere through a copper bar two inches square just as economically as through a proper size wire for that amperage. In fact I think just a wee bit more economically, because there would be absolutely no rise in temperature at all when using the big conductor for so small a current.

I Can understand just how such a thing might puzzle you, and am glad to settle the dispute. I am publishing the matter because I'll bet real coin you are not the only one who could not answer that question with much positiveness, especially those not very old in "the game."

A Managing

Director Approves

From Samuel R. Tyler, Gull Lake, Saskatchewan, Canada, comes a letter requesting certain information concerning which is the better equipment. This has been answered by mail. He says, in the course of his letter: "Your two last volumes (The Bluebook) are gems. They give us concrete evidence that you must have placed into their preparation a vast amount of mental effort. I have every one of your editions; also the new book, just issued, on theatre advertising. Theatre men should not be without a copy of both of these works.

I am not merely handing you a bouquet when I say that your "Better Theatres" department has been of inestimable value to the entire industry. I hope some day I may have the pleasure of meeting you personally. I trust the Projection department will be with us for many years to come."

Coming from a theatre managing director (He has charge of two theatres) this is particularly gratifying. I thank Exhibitor Tyler cordially for his kind words and his good opinion of my work and my books. I have tried hard to make worthy of commendation.

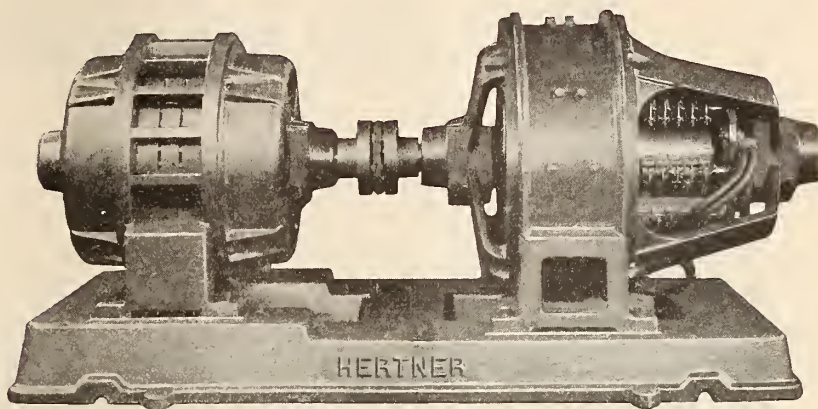
**One Beam of 150 Tons
Will Support Balcony
Of New Stanley House**

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, Feb. 14.—A single steel beam, weighing 150 tons and said to be the largest piece of structural steel ever used in American building construction has just been ordered by engineers for the new Mastbaum theatre, now under construction here for the Stanley Company of America. This giant girder, concentrating 2,000 pounds of special steel for each foot of span, will be used to support the balcony. It opens, it is said, a new field for use of steel in theatre construction.

All the framework of the building will be of structural steel. The balconies, suspended from the ceiling framework, will have their support on solid bed rock, through heavy steel columns. In all, more than 2,000 tons of structural steel will go into construction of the building.

The theatre will occupy a full acre of ground, will accommodate 5,000 persons, and will cost approximately \$5,000,000. It is being built as a memorial to Jules Mastbaum, founder of the Stanley company.



Leadership Is Won by Performance

That is the explanation of the ever-increasing popularity of the

TRANSVERTER

From 1915 To Date

TIME TESTED by thousands of theatres, it stands without a peer in giving years of service.

Only proper design, careful manufacturing methods with the highest grade materials can give such perfect results.

ALWAYS A STEP IN ADVANCE IN MEETING PROJECTION NEEDS. That's the record of the Transverter. Three Types today, M. A. (Multiple Arc), Type D. (Series Arc), and Type C. P. the latest accurate voltage control transverter.

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Distributed in U. S. A. by The National Theatre Supply Co.

THE HERTNER ELECTRIC COMPANY



1910 West 114th Street

Cleveland, Ohio

Those Who Attain Better Projection

USE



CARBONS

Projectionists Who Seek Better Projection
Will Eventually Adopt Them

HUGO REISINGER

11 Broadway

New York

There is no substitute for Circulation!

I NTERESTING to every manufacturer and distributor of products for the theatre is the publishing this week by the Audit Bureau of Circulations of the auditor's report on the circulations of Exhibitors Herald and of Moving Picture World for the twelve months ending December 31, 1927.

To the advertiser, it is an accounting of the stewardship of these two publications, which accepted his money for advertising space during the year of 1927. It is a confirmation of the judgment of the space buyer. It is an assurance of value for money spent in the past and a guarantee of value for money to be spent in the future.

To the reader, it is proof that advertising has been sold by these publications on merit.

To the statistician, these statements are vitally interesting. They demonstrate beyond doubt that in the merger of Exhibitors Herald and Moving Picture World, the motion picture industry has been given complete coverage in one medium—and this at a cost far below the figure at which complete coverage is available in any other business field of comparable size.

Better Theatres is published every fourth week as a second section of Exhibitors Herald and Moving Picture World and mailed in the same wrapper to all subscribers.

These statements are now available and will be furnished without charge upon application. Address, Better Theatres, 407 So. Dearborn St., Chicago, Ill.

EXHIBITORS
HERALD
and MOVING PICTURE
WORLD

*Is the only Audit
Bureau of Circulations
paper in the motion
picture field*

There is no substitute for Circulation!



The approach to the main entrance. It leads through a spacious garden, where myriad colors, blending, contrasting against white walls and theatre, imbue the scene with a memory of Granada.



Luring the beholder to Andalusia, from which it came—its very architecture and setting an epitome of all the romances of the screen. Moreover (though its beauty may deplore the fact), this Alhambra is safely made of concrete and steel.

In California—a New Alhambra for a New Spain

In the capital city of Sacramento, George W. Peltier, prominent banker and civic worker, with several associates, has erected for motion picture entertainment a gracious interpretation of the famous edifice of the Moors, naming it, like them, the Alhambra.



Magnificent console of Page DeLuxe Unit Organ installed in W-H-T, the broadcasting studio of The Radiophone Broadcasting Corporation, in the Wrigley Building, Chicago, Ill.

Broadcasting from W-H-T

Al Carney, well known organist in W-H-T, who daily thrills a vast radio audience with his masterful playing of the Page DeLuxe Unit Organ, recently installed in Station W-H-T, Wrigley Building, Chicago—and Pat Barnes, premier W-H-T announcer, in the combination of “Al and Pat”, so enjoyable to listeners of the air—have made the W-H-T station universally popular all over the country.

Superior tonal qualities, instant responsiveness and master workmanship were the prime factors in the adoption of the Page Unit Organ by this powerful, well-known broadcasting station.

They wanted an organ suited beyond compare for the radio. Because of their size and standing, they wanted the largest organ used for direct broadcasting. They wanted the organ to be absolutely outstanding—more than an orchestral organ—a cathedral organ as well. And Page built that organ, fulfilling every wish and specification.

Four manuals, fifteen hundred pipes, a galaxy of traps and orchestral effects, all tied together by the famous Page Unit Relay System, and a beautifully carved console in rose and gold—these are the notable features of this Page masterpiece.

The Page Organ Company

523 North Jackson Street, Lima, Ohio

PAGE UNIT ORGANS

MUSIC IN THE THEATRE

Kornspan Creates Theatre Prestige

By IRENE JUNO

WASHINGTON, D. C., has had a few things happen, musically speaking, in the last few months, and is sitting up and taking notice. There is nothing like new ideas and young blood, and Adolphe Kornspan, fresh from a triumphal season in Philadelphia, where he conducted the Symphony Orchestra at the Fox theatre, and was also guest conductor of the Philadelphia Symphony Orchestra, has introduced a few ideas that are taking root.

Organists and conductors can easily introduce the same ideas in their city and will soon feel well repaid for their work.

As a beginning he got in touch with the president of the Parent-Teachers Association, and through Dr. Edwin C. Barnes, head of the public school music, they arranged to have 200 school children attend his regular rehearsal on Saturday morning. The children ranged in age from 7 to 12 years and were children who were studying music. Each Saturday they came from schools in different parts of the city in busses furnished by the P. T. A.

* * *

After they had assembled the rehearsal started and the men played for an hour. Then a recess was called while Mr. Kornspan explained instruments and numbers. Instead of the age old idea of the children practicing the scales and learning their music, the finished musician played scales for them and as each instrument was mentioned the musician stood and played, showing its range. Then Mr. Kornspan told about its place in the orchestra and a little about its origin.

This same idea carried out by an organist has unlimited possibilities. That such a big company as Fox is sponsoring it should seal it with approval, as the overhead in this house was greatly increased. Special ushers were engaged to seat the children and their teachers. Janitors were put in to clear away any paper that may have been left by the children, and the orchestra of 50 men were paid over time in order to give Mr. Kornspan plenty of



ADOLPHE KORNSPAN
Former Conductor, Symphony Orchestra,
Fox Theatre, Philadelphia.

time to explain and answer questions. And ask questions they did—by raising their hand the same as in school.

They were invited by Mr. Kornspan to come to his office at any time if they were really interested in music, and when this man finds a really interested child, his enthusiasm knows no limit. He finds through experience that the best way to educate children in music is in the motion picture theatre, and if you are going to feed them bad music you will get your bad returns plus the interest. But if the picture houses will play good music and will cooperate with the schools, we will have a na-

tion of music loving people as great as any in the world.

In this work Mr. Kornspan received the cooperation of everyone, and although the Fox theatre does everything well and on a big scale the same idea could be used with less work and expense.

Mr. Kornspan made up his list of numbers for his concert and the ones he wanted to call particular attention to he would write a short article about. This was copied by his librarian, Fred Starke, and 220 copies were made and sent to the children and teachers about four days before. The teachers then read them and did preliminary explaining in school so that when the children arrived they knew what they had come to hear. Following is a copy of one of the programs sent out:

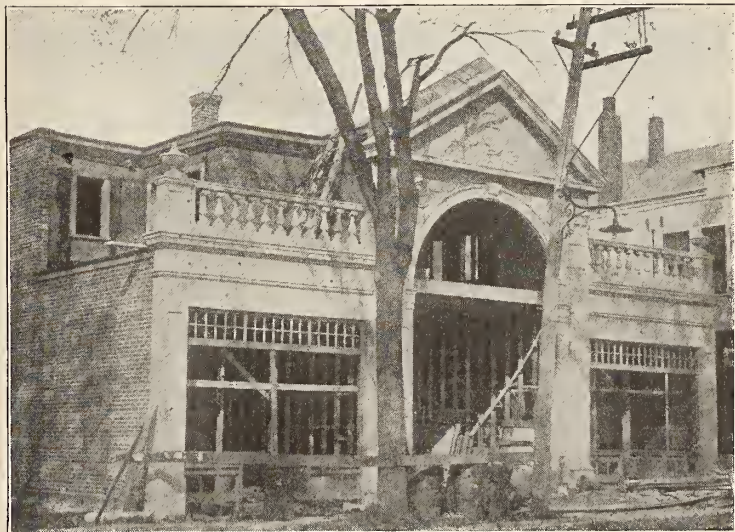
* * *

1. Ballet Music from "The Queen of Sheba"..... Goldmark
 - a. Dance of the Bayaderes.
 - b. Veil Dance (Cello Solo.)
 - c. Entrance of the Queen and Processional March. Goldmark's music to "The Queen of Sheba" is some of the most beautiful and original in the entire range of opera. It shows a richness that is well suited to gorgeous oriental effects. The present suite contains some of the most well-known excerpts from the opera—The Dance of the Bayaderes—Veil Dance, an entrancing cello solo of Act 3—and the Processional March (Act 1); the latter accompanies the arrival of Queen Sheba at the Court of King Solomon. A scene of remarkable brilliancy. Soldiers come marching up. Ladies and maidens, accompanied by female slaves, enter from all sides, the ladies strewing roses, the slaves carrying harps. The excitement and tumult increase until, as a final climax, the queen herself is borne in on a palanquin, surrounded by her personal escort.
2. a. "Songs My Mother Taught Me".....Dvorak
This song is an excellent example of national expression, as Dvorak has used with great skill Bohemian gypsy melodies in the setting of this simple verse:

*As my dear, old mother
Taught her children, singing,
Songs that from her eyelids
Tears so oft were bringing;
So, when for my children
Those old songs recalling,
Often flow the teardrops,
On my brown cheeks falling.*
(Continued on page 46)



A theatre in a novel—and charming—setting, is Gray's New Capitol at Concord, N. H. It is by reputation one of the finest motion picture houses in New England, outside of Boston.



The new theatre at Winchendon, Mass., which Fred Sharby is constructing. It will have 700 seats and is expected to cost about \$70,000. When completed, Mr. Sharby will christen it the Capitol.

KIMBALL ORGANS

Selected by

LEW WHITE

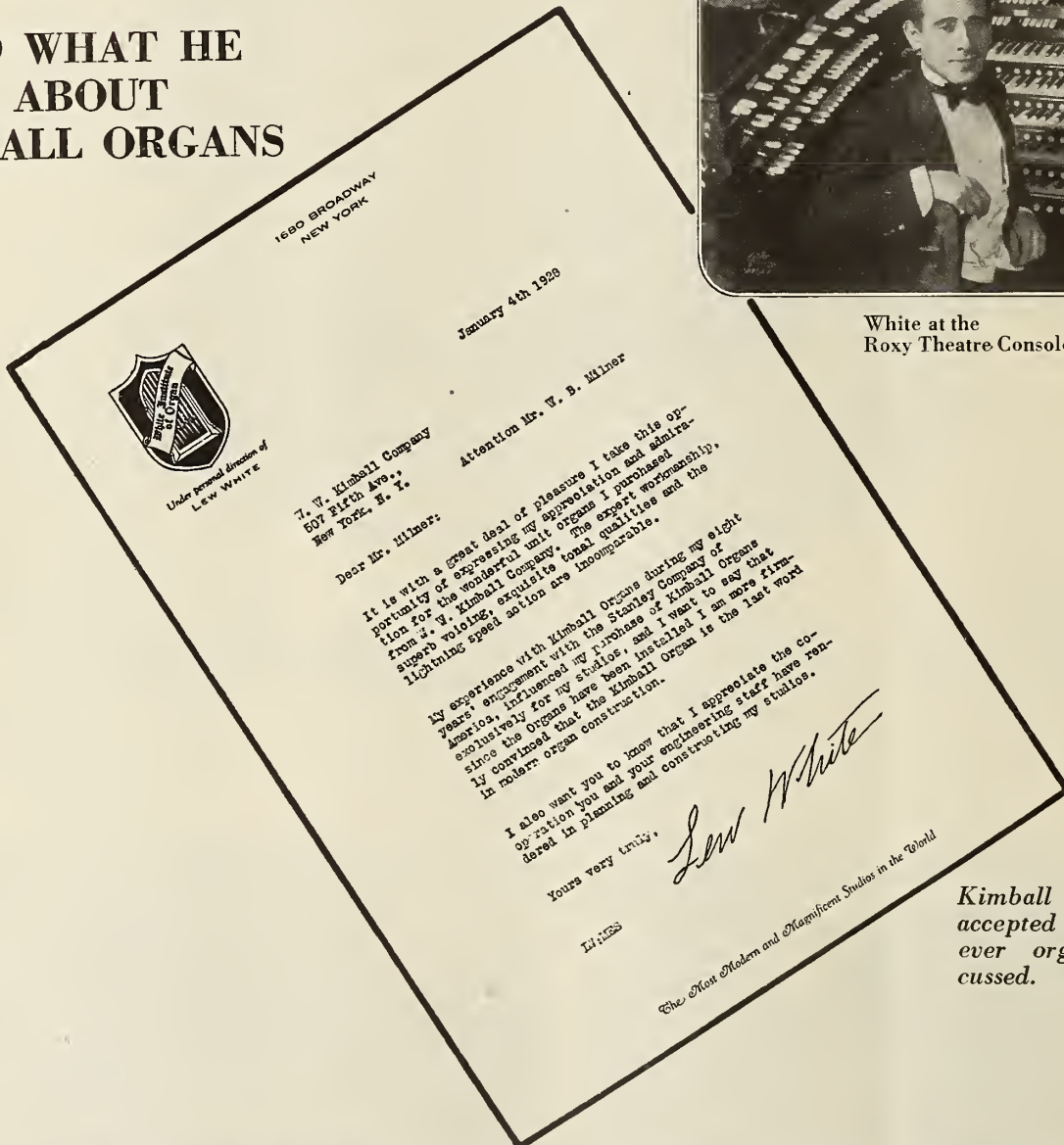
Chief Organist of the Roxy Theatre, New York

FOR THE WHITE INSTITUTE OF ORGAN

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SAYS ABOUT
KIMBALL ORGANS



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Roxy Theatre Console



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What Price Organists?

A commentary on the so-called "jazz fakir"

A CRISIS is fast approaching with regards to the position of the great majority of the motion picture theatre organists in this country and out of this situation arises one all-important question.

Will the future organist be a "jazz fakir" or a versatile musician worthy of the name?

For several reasons I am inclined to think that it is only a matter of time before the former class will find themselves hopelessly in the discard and be forced, if they wish to retain their positions, to remedy the faults which, at present, are excluding them from the class of organists who may justly style themselves artists.

Up to the present the average exhibitor has been forced to take whatever men might be available in his particular section. Many of these organists are men who are devoid of artistic conscientiousness with the result that neither the exhibitors nor their audiences have received a fair deal from the musicians of this type.

Audiences, likewise, have been, heretofore, rather uncritical of the organists ability but it now appears that this situation is doomed to disappear. For this, the radio is, in no small measure, responsible for it has enabled people residing in even the most remote communities to hear the performances of the world's greatest artists in every field and in consequence has given them a standard by which to judge the work of their local musicians.

The result is obvious. The exhibitor who is employing an organist of inferior calibre will soon find his attendance dropping off in alarming fashion for his patrons will refuse to come to his theatre to see an otherwise enjoyable picture murdered by the inefficiency of an incompetent organist when at no expense whatsoever they may remain at home and listen to a world famed artist broadcasting over the radio.

There is, however, the other side of the



By LEW WHITE
Chief Organist, Roxy theatre

picture which must not be ignored. It is an undeniable fact that a highclass and versatile organist is a box office attraction. But this last group of men who are good showmen, who have studied organ foundation, and can play with a true and faultless sense of color and rhythm. It is men of this sort who are able, by their own ability and personality, to fill a house and whose performances are a credit both to themselves and to the exhibitors.

In this connection it seems appropriate to consider just what part slides should occupy in the organists' repertoire. Slides have been a great aid toward enabling some organists to keep up their bluff. I am not prejudiced against slides, in fact, some of my best effects have been gained through

their use. The music publishers have given the organists splendid material in this field and a good set of comedy slides or a version of a popular song asking the audience to join in always draws large applause but audiences must eventually tire of shouting their heads off to the accompaniment of the latest Broadway song hit.

The greatest draw-back to the use of slides is, however, that the organist who uses them is building his reputation and his success around the slides he is employing rather than around his own ability and personality. When a slide is flashed upon the screen the attention of the audience is attracted primarily to that slide and it is an impression of the slide and its appeal to them rather than an impression of the organist's talent and ability which they carry away from the theatre with them.

When the organist is playing a solo in the spotlight, however, the audience's entire and undivided attention is directed toward him and his success or his failure rests purely and simply upon his own ability to give them entertainment of a high order. But the power to give a performance of this type is gained only after prolonged and intensive study with men who are skilled in meeting the requirements of the modern motion picture theatre, but I feel sure that it is only a matter of time before organists the country over will realize that this advanced training is a necessity and will do everything in their power to get it.

For the reasons which I have set forth above I feel that the days of the "organ fakir" are numbered and that the demands of audience and exhibitor, alike, are going to make it imperative that the organist must educate himself to meet their standards, while those who refuse to do this will soon find themselves hopelessly outclassed and forever relegated to positions of minor importance.

The Theme Song Is Good Showmanship

MUSIC hath charms to exploit the motion picture. That, so far as is generally known, has never before been said. It is a case in which silence is golden, for the picture people and music folks have acted. And so, for quite a few productions

for quite a few years, the outstanding screen production often has been complimented by some opus from our own, if inferior, successors to Beethoven et al. The compliment, be it said, has usually had more than a social significance.

Needless, of course, for this department to go to the trouble of endorsing such practices as good showmanship. Music and drama are as inseparable as the theatre and its box office. Cueing has become as important as directing. A theme song can do a lot for the acting.

An instance decidedly pertinent to the idea herein, is the song by Walter Donaldson and Howard Dietz which Feist has published as the theme song for Metro-Goldwyn-Mayer's production, "Love." The picture is romantic to the extreme, and romance means the more intense phases of sentiment—making a theme song, with its ever recurrent, wistfully sentimental strains during the picture, just the thing to force the drama deeply into the experience of the spectator. Those strains, moreover, are remembered. They bring back the images of the picture. Therefore, is a theme song good showmanship? Emphatically it is.

Not all screen productions, of course, are adapted to this type of musical treatment. Usually the drama must concern the intensely emotional, for music is best when it seeks to reach the deeper feelings. The picture "Love" is doubtless the ideal kind of production for a thematic interpretation, which accounts, in part, at least, for the success of "That Melody of Love."

As much of the song as space permitted is reproduced on this page. Those who play on some instrument may like to try it, either before or after seeing the picture, to test for themselves what a theme song means to the impressiveness of a screen story.

Theme Song of the Metro-Goldwyn-Mayer Production "LOVE"

That Melody Of Love

WALTZ BALLAD

Music by WALTER DONALDSON

Lyrics by HOWARD DIETZ

Vocal Solo

Copyright 1927 by LEO FEIST, INC., First 222nd, New York, U.S.A.
 CHAPMAN, Ladd, Parry, Ltd., Ltd. Music Co. London
 ENGLAND - Francis, Day & Hunter, Ltd. London. FRANCE - Pathé Freres, Paris.
 6223-3

CHORUS

How do you feel right now? The music. Things were so bright the
 world was in love. Night birds from their nest a dove. Sing that melody of
 love. There was a thrill and now it is gone. We kissed and felt the
 still of the dawn, Love-long to that melody of love.



Pep Is Priceless

THIS is a "snappy" world and the uniforms of your ushers and doormen must reflect the skillful dash of your whole performance. Pep pays profits—send for the theatre uniform catalog.

Get details on our plan for servicing uniforms in your neighborhood

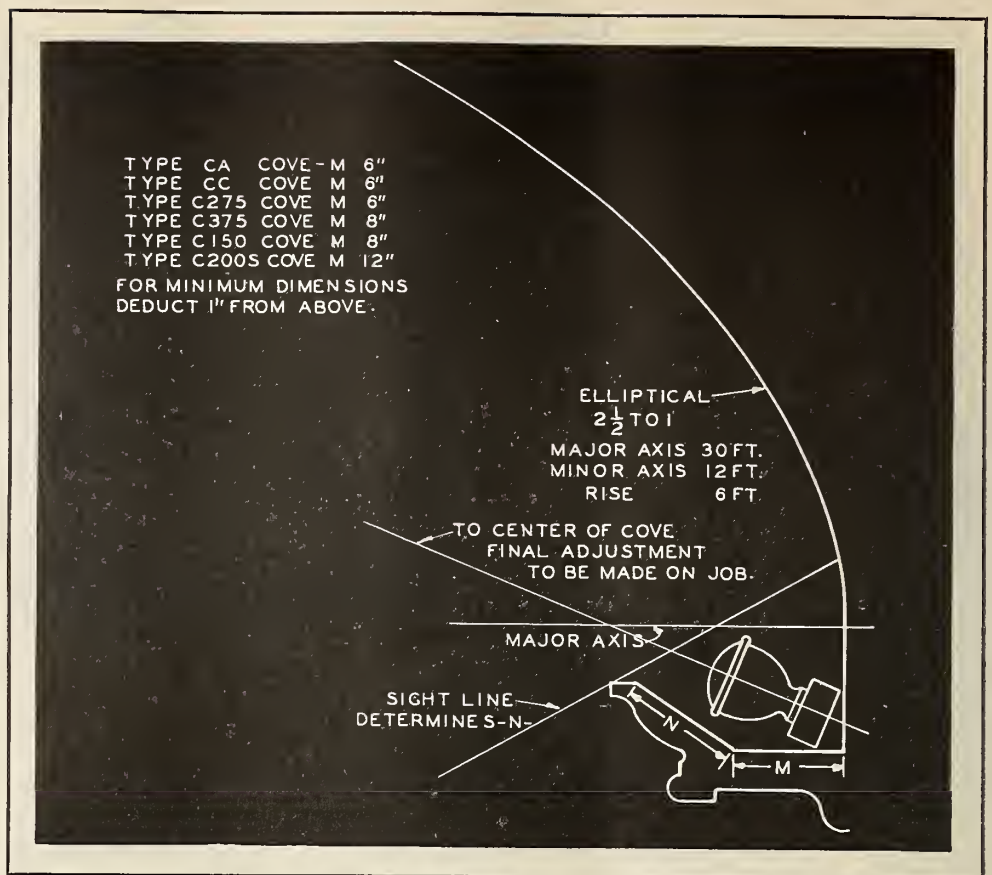
At your service no matter where you are

MAIER-LAVATY CO.

Quality Built Uniforms
2141-45 Lincoln Ave.

Chicago

Illinois



Principle of Cove Lighting

Basic factors described in Major Equipment service manual.

MAJOR Equipment Company has just issued its new catalogue, which may be rightly termed a service manual. The book is a fine example of composition and printing. But more important, it contains between its covers many instructive articles for the exhibitor or builder who is planning the erection of a theatre.

An example of one of the highly important service features in the book is the pres-

entation of the "basic factors in good cover lighting." The sketch above, reproduced from the catalogue, gives the reader an immediate conception of the principle of cover lighting.

"A good cove lighting job," reads the article, "depends as much on the contour of the dome and surface of the plaster as it does on the correct lighting equipment.

(Continued on Page 48)

YOUR EVERYDAY PROBLEMS

Lights Out; Gives Second Performance

Well, one night the lights went out and never came up again until late at night. We waited 15 minutes for the lights and then dismissed the program. But we made a free show for all of those that were present to show them the comedy next night, because when the lights went out the show was just at the finish, and next night most of them that came in were the ones that liked comedies. Well, next time we will not let this happen if we can help it. But being dependent upon the light company we don't know what to do if the lights go out so we just have to wait for the service we get from the light company.—RUDOLPH DUBA, Royal theatre, Kimball, S. D.

Storage Batteries Overcome Emergency

When our lights went out through a burned out transformer on high line we went to a garage and borrowed 12 storage batteries connecting them in series of six and got a good light on 30 volt mazda for two hours, long enough to get the show

through. In our case the lights went out just as we were opening. This gave us time to get fixed before starting time.—O. A. FOSSE, Community theatre, Ridgeway, Ia.


Seeks Decorative Scheme for House

My problems are large ones. So far my theatre is only the outer shell and entirely without any interior decorations, being merely plastered but without any ceiling except the roof dome with steel trusses in sight.

I am watching "Better Theatres" to catch a happy idea before I begin the big job, as up to date, I am unable to decide on any design.

As for little things, there are none that would be of interest to your readers.

My theatre is 36' x 70' with a balcony and a gallery extending 40' towards the front beneath which are the front lobby with a shop on each side of the lobby. The walls are 26' high supporting a roof dome in segment shape 4' higher in the center. If anything occurs to you kindly suggest the number.—A. J. GIBBONS, Illinois-Kozy-Elite theatres, Metropolis, Ill.



Serving the
AMERICAN
Theatre
Industry

Localization

Wherever the railroad runs, wherever a theatre stands, there, too, National Service reaches. Through thirty-one branches, *strategically located*, this unique equipment and service institution reaches the most remote regions.

Its service, too, is unique, far reaching, and *localized*. The prospective theatre owner, in city or village, needs to provide only the walls and roof. *National* will furnish the rest. From screen to sidewalk every equipment detail is handled with scrupulous care for the owner's interests. National Service equipment products blend harmoniously into the job without those losses usually incident to scattered buying.

Naturally, since each local representative has behind him the vast purchasing and distributing power of National Service, economies are often made which cannot possibly be secured through a merely local organization.

(3599)



National Theatre Supply Company

Offices in all
Principal Cities

In This Issue: "The Showman"

Motion Picture News

A NOVEL Christmas effect, devised by Harry Rubin, supervisor of projection for Publix Theatres, was shown at the Paramount Theatre. Through the use of a fourth projector, mounted on a revolving pedestal, the figure of Santa Claus was made to appear, apparently out of space, on the right side of the theatre and then cross the screen to the left, where it disappeared. The stunt made a decided hit with holiday audiences.

A FOURTH SIMPLEX

IS USED TO GOOD ADVANTAGE

Vol. XXXVII
No. 1

New York

January 7, 1928
PRICE 20 CENTS

IN THE PROJECTION ROOM
of
THE PARAMOUNT THEATRE
Times Square, N. Y.
—HARRY RUBIN—

Supervisor of Projection Publix Theatres

BETTER PROJECTION PAYS
SIMPLEX AND POWERS
FOR BETTER PROJECTION

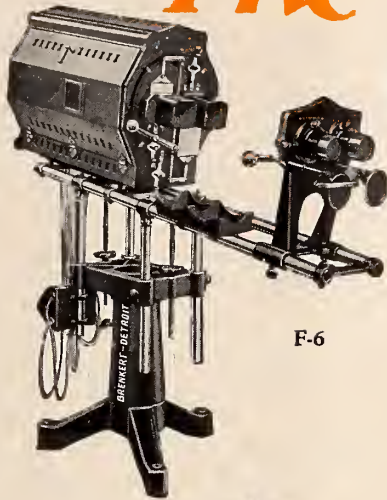
International Projector Corporation
90 Gold Street

New York, N. Y.



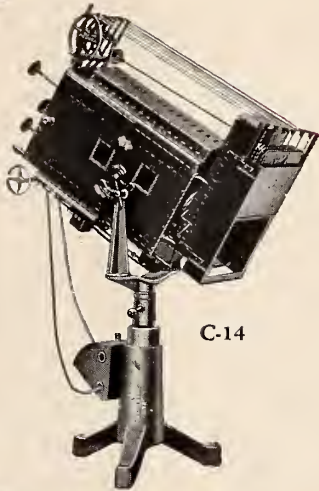
The Brenkert Trio

Spotlamps, slide projectors, and effect lighting devices are now recognized as standard part of theatre equipment. The Brenkert products illustrated, are each masters of their field and are capable of adding considerably to the entertainment value of any theatre program.



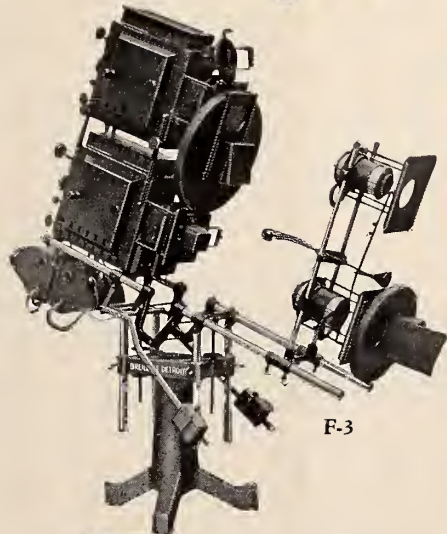
F-6

Dissolving slides with but a single arc. The F-6, working on the reflector arc principle, will do this and so, quite logically, will reduce operating costs more than 50%, in addition to providing the very best slide projection yet attained. A new arc burner, automatic arc control, double achromatic lenses, and very simple adjustments are provided.



C-14

In the spotlighting field, the C-14 is head and shoulders above them all. In point of performance, economy, and ease of operation, it stands absolutely alone. Completely equipped with iris and framing shutters, double lenses, counter-balanced arc lamp and many other exclusive features.



F-3

There is little need to introduce the F-3. This machine is providing thousands of theatres with lighting effects which can be obtained in no other manner. Besides showing all kinds of moving scenic effects, it can also be used for dissolving slides and for projecting colored spots and floods. Completely counter-balanced and easily swiveled to cover any part of the stage.

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A book every theatre should have,—a complete catalog of latest effect-lighting devices.



Brenkert

BRENKERT LIGHT PROJECTION COMPANY
St. Aubin and E. Grand Blvd., Detroit, Michigan

The VOICE of The SILENT Drama

IN those tense moments which give the thrill of life and action to a photo-play, reality of impression depends on *two* senses—the message to *ears* as well as eyes. Let the Kilgen Wonder Organ delight your patrons with its vivid story! For with the resources of a full band, and the richness of a symphonic orchestra, it combines special devices which faithfully reproduce every imaginable sound, and truly make the silent drama *live!* With it, indeed, are *moving pictures*; since what the screen shows, the Organ tells!

from the Kilgen Organ:

- the lion's roar
- the clicking camera
- the rifle's crack
- the song of the jungle
- the thunderstorm
- the slashing rain
- the steamer's siren
- rattling chains
- the anchor's splash
- homeward bound
- the hurricane
- the calm; the rolling deep
- moonlight and music
- the busy harbor
- home, sweet home.
- these and a thousand sound-pictures—*true to life*
- are daily told by the great Kilgen Theatre Organ.



Kilgen Organs

GEO. KILGEN & SON, INC.
4020 N. Union Blvd., St. Louis, Mo.
National Theatre Supply Co.,
Distributors



SMART

Modern Installations

The tendency among theatres, both large and small, throughout the country is to modernize. Evidence of this encouraging situation is found in the many installations of equipment reported by leading manufacturers.

The Hennegan Company Theatre Program Covers

Kempner theatre, Little Rock, Ark.
George J. Kyle, Chas. K. Kramer players, Orlando, Fla.
Grand theatre, Donaldsonville, La.
Music Hall, Lewiston, Me., Earle Love.
New Fox theatre, Louisville, Miss.
Capitol theatre, Steubenville, O.
Nixon's Academy, Hagerstown, Md.
Exeter theatre, Exeter, Cal.
West End theatre, Atlanta, Ga.
Latsch & Aronld, Memphis, Tenn.
Hainelle Theatre Company, Rainelle, W. Va.
Marie Alice Cleipruni, Los Angeles, Cal.
Alamosa Journal, Alamosa, Col.
Granada theatre, Camas, Wash.

J. H. Channon Corporation Stage Rigging

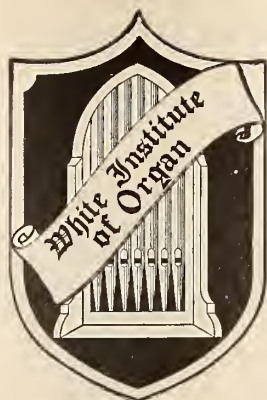
New Kunsy theatre, Redford, Mich., fire curtain, complete rigging equipment and draw curtain tracks.
New Regal theatre, Chicago, Ill., steel curtain, complete rigging equipment, electric nigger head winch.
New Savoy ballroom, Chicago, Ill., movable stage.
Amalgamated Clothing Workers' building, Chicago, Ill., complete stage equipment and fire curtain.

Enterprise Optical Company Projectors

Genessee theatre, Waukegan, Ill., three Motiograph DeLux with Motiograph Reflector arc lamps.
Villard theatre, Villa Park, Ill., equipped with two Motiograph DeLux projectors with Motiograph Reflector arc lamps.
Shore theatre, Chicago, Ill., equipped with two Motiograph DeLux with Motiograph Reflector arc lamps.

Marr & Colton Company Organs

Chelten theatre, Chicago, Ill., three manual organs finished in antique gold to harmonize with the beautiful interior appointments.
Shore theatre, Chicago, Ill., three manual organ finished in bolero cream, another very attractive color in keeping with the beautiful interior of this theatre.
Elizabeth theatre, Falmouth, Mass., two manual organ, matching interior of theatre.
Elms theatre, Chicopee, Mass., two manual organ, matching interior of theatre.
Charlestown theatre, E. M. Loew, Massachusetts.
Rolu Theatre Company, Utica, N. Y., 3-manual organ finished in white and gold.
Genessee theatre, Buffalo, N. Y., 3-manual organ finished in ivory and gold.
Variety theatre Baldwinsville, N. Y. (B. B. Gutstadt), 2-manual organ, console finished in walnut.



An Epic in Organ History WHITE INSTITUTE OF ORGAN

under the personal direction of

Lew White

Chief Organist of the Roxy Theatre

PROJECTION MACHINE SCREEN SPECIAL THEATRE COURSES

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New York City

808 Seventh Ave.



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With the Subtracting Keyboard

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Department A, Watertown, Wis.

Please place with us on Thirty Days' Free Trial your Brandt Automatic Cashier. It is, of course, understood that we can return it as we accept the trial without obligation or expense. Please check whether used on the right or left side of the Box Office.

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Individual

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New York, N. Y.

THE REPRODUKO PIPE ORGAN

Recent Installations:

- Highland Theatre, Des Moines, Ia.
- Dunlap Theatre, Hawarden, Ia.
- Maine Theatre, Conneaut, Ohio
- Orpheum Theatre, Clarion, Pa.
- Grand Theatre, Blairsville, Pa.
- Princess Theatre, Elm Grove, W. Va.
- Stanton Theatre, Washington, D. C.
- Paulter & Wells, Fairfield, Ill.
- M. Biemond, Loup City, Neb.
- V. A. Hardin, Allen, Okla.
- E. H. Francis, Kansas City, Mo.
- Strand Theatre, Emporia, Kans.
- Roy McAmes, Sayre, Okla.
- H. G. Kingery, Eldorado, Okla.
- R. M. Avera, Sentinel, Okla.

The Reliability of its Past and Present Performance in hundreds of theatres throughout the United States makes the Reproduko the logical Pipe Organ for you.

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715 N. Kedzie Ave.

Chicago

Illinois

Reproduko Pipe Organ Co.,
715 N. Kedzie Ave., Chicago, Ill.

Send me descriptive booklet and names of users of the Reproduko Theatre Organs.

Name.....

City.....State.....

Colonial theatre, Schenectady, N. Y. (Abe Duore), 2-manual organ finished in gold.

Majestic theatre, Racine, Wis. (F. E. Wolcott), 3-manual organ finished in mahogany.

State theatre, Toledo, O. (Atlas Theatre Company), 3-manual organ finished in white and gold.

Court theatre, Auburn, Ind. (Smith & Hart), 2-manual organ finished in ivory.

Roosevelt theatre, Kenosha, Wis. (Petra & Einar Dehl), 2-manual organ finished in mahogany.

Kearney theatre, Kearney, Neb. (World Realty Company), 2-manual organ finished in ivory.

Eltinge theatre, Bismarck, N. D. (Eltinge Theatre Corp.), 2-manual organ finished in ivory.

Allen theatre, Jefferson, Wis. (Wisconsin Universal Theatres, Inc.), 2-manual organ finished in ivory.

Cheltenham theatre, Chicago, Ill. (Cheltenham Theatre Company), 3-manual organ finished in antique gold.

Shore theatre, Chicago, Ill. (Shore Road Theatre Company), 3-manual organ finished in Bolero green.

Marine theatre, Marine City Mich., (H. C. Small), has installed a two-manual organ finished in the new ivory tone, lending appeal and beauty to the attractive interior of the theatre.

Crescent theatre, Perth Amboy, N. J., (Walter Reade), has installed a two-manual organ. The console is finished in mahogany, matching the appointments.

Theatre Ad-Mat Service

Prepared Advertising

Following are the theatres which recently have become subscribers to this service:

- Keith Albee theatre, White Plains, N. Y.
- Fred Wilson, New York City.
- Loew's Plaza, Corona, N. Y.
- Sunnyside theatre, Woodsiee, N. Y.
- U. S. theatre, Paterson, N. J.
- Reade's Majestic, Perth Amboy, N. J.
- Orange theatre, Orange, N. J.
- Oxford theatre, Plainfield, N. J.
- Camden theatre, Camden, N. J.
- Harry Lazarus, Kingston, N. Y.

Supreme Heater & Ventilating Corp.

Ventilating Equipment

Uptown theatre, Louisville, Ky., equipped with 2 unit washed air cooling system, with Horton Variable speed control.

- Rex theatre, Madisonville, Tex.
- Strand theatre, West Liberty, Ia.
- Inez theatre, Beckville, Tex.
- Glen Garnder, Stanton, Mich.
- LaRose theatre, Jeffersonville, Ind.

George Kilgen & Sons, Inc.

Organs

- Grand theatre, Galena, Ill.
- Edythe Totten theatre, New York City.
- Monogram theatre, Chicago, Ill.
- Paramount theatre, Mt. Airy, N. C.
- Avon theatre, Birmingham, Ala.
- Capitol theatre, Rockford, Ill.
- Towson theatre, Towson, Md.
- Rivoli theatre, San Benito, Tex.
- Classic theatre, Watertown, Wis.
- Courtland theatre, New York City.
- Liberty theatre, Irvington, N. J.
- Piccadilly theatre, Chicago, Ill.
- Dickie theatre, Downers Grove, Ill.
- Rivoli theatre, Schenectady, N. Y.
- Seltzer theatre, Palmyra, Pa.
- Shelton theatre, Shelton, Conn.
- Moody theatre, Waltham, Mass.
- Capitol theatre, Brownsville, Tex.
- Encanto theatre, Havana, Cuba.
- LaPoloma theatre, Cincinnati, O.
- Enderts theatre, Crescent City, Cal.
- Gold theatre, Brooklyn, N. Y.
- Leola theatre, Minneapolis, Minn.

Reproduco Pipe Organ Company
Pipe Organs

Dunlap theatre, Hawarden, Ia.
Strand theatre, Emporia, Kan.
Pastime theatre, Nelsonville, O.
Amuzu theatre, Statesboro, Ga.
R & S theatre, Cleveland, O.
Pearce theatre, Port Arthur, Tex.
Names of theatres not given in connection with these installations.

- Des Moines, Ia., 1.
- Detroit, Mich., 3.
- Oklahoma City, Okla., 1.
- Kansas City, Mo., 1.
- Laurinburg, N. C., 1.
- Atlanta, Ga., 2.
- New York, N. Y., 1.
- Pittsburgh, Pa., 1.

G. Reising & Company
Artificial Flowers

Uptown theatre, Kansas City, Mo., Universal house opened January 6, John Ebersson, architect.

Capitol theatre, Flint, Mich., a Butterfield house opened on January 19, John Ebersson, architect.

National theatre, Milwaukee, Wis., opened January 21, Dick & Bauer, architects.

Roth Brothers & Company
Actodectors

- United Artists theatre, Los Angeles, Cal.
- Uptown theatre, Kansas City, Mo.
- Alabama theatre, Birmingham, Ala.
- Norshore theatre, Chicago, Ill.
- Orpheum theatre, Omaha, Neb.
- Granada theatre, Detroit, Mich.
- Stanley theatre, Pittsburgh, Pa.
- Kenton theatre, Philadelphia, Pa.
- Denver theatre, Denver, Col.
- Worth theatre, Fort Worth, Tex.
- Wyenefield theatre, Philadelphia, Pa.
- Stanley theatre, Baltimore, Md.

Heywood-Wakefield Company
Chairs

Alabama theatre, Birmingham, Ala.
New Orpheum theatre, El Dorado, Ill. (Steve Farrar), 700 chairs.

Hopkinsville Amusement Company, Hopkinsville, Ky., 900 chairs, Spanish design with aisle light standards.

Marvel theatre, Carlinville, Ill. (Mr. and Mrs. Frank Paul), 900 chairs using aisle light standards.

Cutler Hammer Manufacturing Co.
Theatre Dimmers

- K of C building, Rochester, N. Y.
- Rivoli theatre, Buffalo, N. Y.
- Monroe theatre, Rochester, N. Y.
- Masonic Temple, Niagara Falls, N. Y.
- Rochester theatre, Rochester, N. Y.

Theatre Fire May Result in Fire Ordinance Change for Kansas City Houses

(Special to Exhibitors Herald and Moving Picture World)

KANSAS CITY, Feb. 14.—A city ordinance here compelling all theatres to be equipped with non-inflammable curtains and drops may result from the recent fire in the Isis theatre, which suffered \$15,000 losses by fire when velvet curtains were ignited by sparks caused from friction.

Fire entirely destroyed the Columbia theatre at Junction City, Missouri, last week. The house was owned by the Glenn Dickinson circuit of theatres. A new house will be built and opened in about four months. A fire which swept all the business section of Frontenac, Kansas, last Wednesday, destroyed the Lyric theatre.

At Montreal, Quebec, the quick thinking of an operator saved a possible audience disturbance when film caught fire in the booth. The operator remained at his post and kept the booth door closed while he fought the flames.

**STILL
THE CROWDS STORM
OUR DOORS**

**WOULD YOU HIRE
AN ARTIST FOR
50c A DAY?**

Of course you would!

Well, here's a chance to have at your service our staff of theatrical art specialists working every day in the year to create new ideas in borders, slogans, catchy sayings for your daily newspaper ads. The ORIGINAL service supplying to theatres everywhere from 100 to 250 novel designs in mat form monthly. It's the answer to the publicity man's prayer! Our latest issue awaits your inspection. Wire or write.

**AN AD MAT SERVICE
FOR THEATRES**

Theatre Ad Mat Service, Inc.

Penn Theatre Bldg., Uniontown, Pa.

"PUTS PEP IN YOUR ADS"

NOTE: This border, as well as theatre name and slug design shown, are 2 of the 250 mats in our March issue.

ORPHEUM

DRAPERIES
IN
SILKS
SATINS
SATEENS
VELOURS



GROUND
CLOTHS
SCENERY
COVERS
CYCLO-
RAMAS

Scenic Studios

Serving representative presentation houses throughout the country.

Creators of
SCENIC EFFECTS

DESIGNING-PAINING-DRAPERIES

307 West 47th Street

New York City



Branch managers of National Theatre Supply Company

Wrong Placement of Organ in Pit May Prove Costly

Chief engineer of George Kilgen & Sons addresses National Theatre Supply Convention on necessity of proper measurements in installation of instruments

By MAX HESS

I HAVE often felt the desire of having an opportunity to get in personal contact with you men and to talk to you along the technical lines in pipe organ building.

From correspondence and also through conversation with some of you gentlemen that I have had the pleasure of meeting, I found that I apparently have a very poor reputation, or rather the reputation of a man that is awfully hard to please when it comes down to just the small item of measurements for an organ, although I believe those that I have met have somewhat changed their mind, and I want to change it in every one of you by trying to show you how important the item of measurements really is in an organ sale.

You know the saying, that we profit by experience. Only experience sometimes is an expensive teacher, and I believe at times expense could have been eliminated had we ever had an opportunity to get together as we have now at this time, and I want to thank National Theatre Supply Company, and especially Mr. DeKruiff for giving me an opportunity to talk to you. I feel sure the results will be mutually beneficial.

First let us look at organ construction, and only from the sales point of view. While I have not had a great deal of experience in the sales end, still I imagine

that when you approach a prospective buyer, this man undoubtedly has some idea of where he wants the organ placed, and I would also imagine that would be one of the first subjects that is brought up. Possibly this customer will show you a space, and you being anxious to please, which should be a salesman's attitude, it is very natural that you will assure this prospect, "Oh, yes! We can place the organ in this space very easily." I am saying this not altogether by assumption, but this very thing has happened and has proved to be one of these expensive experiences that I have referred to.

How to Telegraph to Factory for Approval

In order that you will understand this more readily, I have laid out sketches illustrating the various conditions that you are likely to meet, and with these sketches, I hope that we will be able to work out a plan that will assist you in selling.

Instead of assuring your customer that you can easily place an organ in such and such a place, unless the space is very large and you are absolutely sure that an instrument can be erected, I suggest that you wire us giving the dimensions, telling your customer that you feel certain that the space is satisfactory but that you wish to

be absolutely sure and would prefer to consult with the factory. Some of you have at times wired in for such information, but being unfamiliar with terms, the telegrams were not always very plain, so allow me to suggest a standard phraseology for such telegrams. Let us say the space consists of width, depth, and height, in other words, you face an organ chamber and it is so wide, like the width of a door and you enter it and it is so deep, the depth of a room, and of a certain height.

Assuming now that you have a prospect, we will say for a UO-16X, and it is to be divided in two chambers, a telegram asking for the information according to the explanation I have made would read something like this:

"Bijou Theatre, Cincinnati, considers UO-16X divided, chamber one A. B. 10 feet 8 inches, A. C. 8 feet 2 inches, C. E. 14 feet 3 inches, E. B. 3 feet 1 inch, 14 feet high. Chamber 2 A. B. 8 feet 7 inches, A. C. 7 feet 4 inches, C. E. 9 feet 4 inches, E. B. zero, 11 feet high, space for relay under chamber one."

On receipt of a telegram of this kind we will be able to answer you almost within an hour—we can tell from these dimensions that the space would be sufficient. If there is any doubt, we would make a rough layout, and you would have an answer back



Salesmen for the National Theatre Supply Company



Panoramic photograph taken during Chicago convention

in from three to four hours. You will note that I mentioned in the telegram "the relay under chamber one." The space for an organ is invariably limited, and if you are in doubt whether an organ could be placed in a certain space, ascertain if additional space for the relays is available. The space may be under the stage, providing it is not too damp, or under an organ chamber, or above a chamber—the relay is the only thing that can be separated from the organ, and by doing this we will gain additional room.

Taking Pains Should Make Customer Confident

You now have the information with which to proceed with your customer, selling the size organ you have in mind deciding whether you could propose a larger organ, or whether it will be necessary to recommend a smaller style (which we will never ourselves recommend unless absolutely necessary). Looking at this procedure from a sales angle alone, I would imagine that after you have taken that much pains in the presence of your customers and have received definite information from the factory, it should have had a tendency to gain the confidence of your prospect. I am a firm believer that selling a pipe organ is no different from selling a set of books—the salesman gains the confidence of his customer, and the sale is made.

The information that we have on hand now, however, is not sufficient to really lay out an organ and draw up working plans. You, however, are on the ground and can secure this information at that time by carefully measuring the chambers, and for this purpose I have made a number of sketches showing various conditions. And, by the way, of all these sketches that I have shown you and will show you, we have made a set of small prints for your various offices, so that you will have something to go to and work by. You will find

full information and instruction on these prints.

On a new theatre under construction, when the building is not far enough along to take actual measurements then, of course, we have to depend on blue prints from the architect. Whenever possible, try and get in touch with the architect and secure full print showing the organ chambers, both plan and section. Our experience is that the average architect is not very well versed in building suitable organ chambers, although architects have made great progress within the last few years. One item that is invariably missing on the architect's plans is the organ chamber floor and ceiling—if the prints do not show this, have the architect or contractor work them in for you.

Measurements for Tone Opening Very Important

Then there is another item that is oft-times misunderstood, and that is the tone opening. The average man, even an architect, is under the impression that the entire grill opening must serve as tone opening for a pipe organ, and the architect is ever afraid that the ornamental work, which is of greatest interest to him, will be interfered with. Here I mean the ornamental grills in front of the organ chamber. As I have already stated, the most effective tone openings should be from 5 to 6 feet high; from 8 to 10 feet wide, and should start about 4 feet from the floor. The organ grill or openings invariably start from the organ floor, and that is where the misunderstanding arises.

Assuming we have an organ grill 12 feet wide by 10 feet high, in back of this grill will be the tone opening, 6 feet high by 8 feet wide, then all that is necessary, is to close in the balance of the space, which does not interfere in the least with the ornamental work in front of the grill; so when that question comes up, explain this either to the owner, architect or contractor.

I might say, when irregular lines and curves occur in an organ grill, it is invariably necessary to erect a tone wall in the back of the grill. In that case there is no connection whatsoever between the tone opening of the organ and the grill. One thing should be kept in mind, and that is to have as little obstruction in front of the organ tone opening as possible, so as to admit the tone freely into the auditorium.

If you gentlemen will follow these suggestions and instructions, I am sure that we will profit by it and it will also greatly help the deliveries. You must understand that it is impossible to even assemble an instrument, and sometimes when it is an absolute special job, to start work on parts, until the question of space is fully settled.

In checking back, I find that at times it has taken from two to six weeks to get the necessary information that would enable us to proceed with the plans, and all of this time is lost to you and to us, the delivery of the organs is delayed, and the result is a dissatisfied customer—and we can't afford to have them. Every organ that you sell ought to sell you another one, and the best booster and the best advertisement is a satisfied customer that is ready to go out and help you close other business, and while I know we have a number of such men, some of whom I have had the pleasure to meet, I especially recall one instance in Brooklyn, where the manager and owner solicited Mr. Alfred Kilgen and myself, who happened to visit this theatre to bring prospective customers, that they surely would do all they could to help place Kilgen organs. That's the kind of customers we want to have, not the kind who says, "Well they are weeks behind." Time is lost by not having the necessary technical information on hand.

Let us hope that this gathering has brought us closer together and has created a better understanding, and don't ever feel that the engineering department is trying to burden you with unnecessary technicalities.



These men were gathered together for Chicago meet

Stage Equipment

*A few outstanding
installations in 1927*

ROXY THEATRE, New York

FOX THEATRE, Washington

HAMMERSTEIN THEATRE, New York

UNITED ARTISTS Los Angeles

MIDLAND THEATRE, Kansas City

ERLANGER THEATRE, New York

ERLANGER THEATRE, Philadelphia

PENN THEATRE, Pittsburgh

PETER CLARK, INC.

534-550 West 30th St., New York

*Orchestra - Console - Stage Elevators
Counterweight Systems - Fire Curtains*



From Shingooi came Dai-Nichi Nyorai, to preside in the new Fox theatre in Detroit. Dai-Nichi will look down from above the organ grills, 60 feet above the audience. In fact, he will look down from either side of the proscenium arch. This icon of the Brahmin faith was carved by Paul Till for the C. Howard Crane firm of architects, and is an accomplishment of adroit delicacy and shrewd interpretation. The dual Dai-Nichi will not be without devotees in the Western Hindoo temple that Fox is creating.

**Here Are Houses
Which Will Cost
Over \$18,000,000**

"Better Theatres" monthly survey of theatres planned, or new projects on which contracts have been awarded, this month lists projects which will cost a total of more than \$18,000,000. This valuable list of theatres planned is a regular feature of "Better Theatres." Watch for it in each issue.

Picture Theatres Planned

NEW HAVEN, CONN.—Calechman Brothers, Inc., 152 Temple street, has plans by C. H. Abranowitz, 217 First National Bank Building, for two-story brick and concrete theatre, 70 by 125 feet, to be located on Howard avenue. Estimated cost, \$250,000.

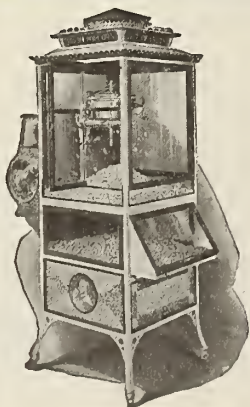
TAMPA, FLA.—Cuban Club is reported having approved plans by Florentino Diaz, 403 North Howard avenue, for proposed theatre, with seating capacity of 3,000. Antonio Mesa and Andres Garcia are interested. Estimated cost, \$100,000.

MARIANNA, FLA.—Nat P. West has completed plans for fireproof theatre, with seating capacity of 1,000. Install \$25,000 pipe organ. Estimated cost, \$125,000.

ANDERSON, IND.—C. G. Wolf, Wheeling, W. Va., V. U. Young, Gary, Ind., and G. Challis, Muncie, Ind., have plans by A. M. Strauss, 706 Tri-State Building, Fort Wayne, Ind., for seven-story brick theatre and hotel building to be located at Twelfth and Meridian streets. Estimated cost, \$750,000.

HAMMOND, IND.—Merchants Improvement Association, David Posner, 247 State street, contemplates rebuilding (after explosion) State moving picture and vaudeville theatre on State street.

INDIANAPOLIS, IND.—Charles Bacon, 1104 I. O. O. F. Building, is preparing plans for new brick theatre. Site not selected. Owner withheld.



STEADY PROFIT Every month with a Cretors Popcorn Machine

Attractive and Electrically Powered

Read what Mr. Turner says:

Mr. Turner of The Olympia Theatre was very much surprised when he visited a theatre nearby to see many patrons eating popcorn and inquired of the Management regarding same; on information received he purchased a Cretors Eclipse Machine—Result \$90.00 to \$125.00 a week net profit. This extra profit is well worth while. May we send you catalogue and full information? No obligation—

40 Popular Models

THE CRETORS' WAY IS EASY TO PAY

C. CRETORS & COMPANY

Established 1885

612 W. 22nd St.

CHICAGO

ROCHELLE, ILL.—Berve & Allaban Theatre Company has plans by Betts & Holcomb, 62 West Randolph street, Chicago, for two-story brick and reinforced concrete theatre, 50 by 198 feet, to be located on Fourth avenue, between Main street and Lincoln Highway. Estimated cost, \$150,000.

BOGALUSA, LA.—Pine Tree Amusement Company, operating Magic City and Pleasant Hill theatres, contemplates erecting new theatre.

MUSKEGON, MICH.—Continental Realty Company plans to erect three-story brick and reinforced concrete theatre, 132 by 140 feet, to be located at Third and Western streets. Architect not announced. Estimated cost, \$500,000.

DETROIT, MICH.—D. Marro, 13702 Fenelon avenue, has general contract for one-story brick moving picture theatre and store building to be erected on Six Mile road, between Fenelon and Conley streets, for Nathan Stolman, 4052 Elmhurst avenue. Estimated cost, \$20,000.

* * *

SAUGUS, MASS.—Franklin Park Lumber Company, Franklin Park, Malden, Mass., plans to erect one and two-story brick theatre on Lincoln avenue. Architect not selected. Estimated cost, \$150,000.

LAWRENCE, MASS.—F. Pitocelli, 74 Common street, has plans by J. E. Allen, 283 Essex street, for proposed new theatre to be located at 17 Newbury street. Estimated cost, \$150,000.

WORCESTER, MASS.—Keith-Albee Exchange, E. F. Albee, president, 1564 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for three-story brick theatre, store and office building, 125 by 200 feet, to be located on Main street. Theatre will have seating capacity of 3,600. Cost estimated to exceed \$1,000,000.

NATICK, MASS.—Suburban Amusement Corporation, F. L. Harris, president, 24 Brooks street, Wellesley, Mass., has revised plans by J. E. Kelley, 38 Chauncy street, Boston, Mass., for two-story brick theatre and store building. Former bids rejected. Estimated cost, \$160,000.

WEST SPRINGFIELD, MASS.—C. W. James, Jr., Beauview avenue, will erect one and two-story brick theatre on Elm street by day labor. Cost estimated to exceed \$150,000.

BALTIMORE, MD.—H. L. Maas & Son, 1119 Ensor street, have contract for one-story brick theatre, with mezzanine, 50 by 150 feet, to be erected at Hamilton and Harford roads for Community theatre, care O. B. Wight, Munsey Building. Estimated cost, \$150,000.

* * *

ATHENS, ALA.—R. H. Walker has plans by Marr & Holman, Nashville, Tenn., for new brick and stone theatre. Lessee, Muscle Shoals Theatres, Inc., Louis Rosenbaum, resident manager.

AUBURN, ALA.—Thomas Estates has plans by D. O. Whilldin, Birmingham, for one-story brick theatre. Estimated cost, \$35,000.

SAN BERNARDINO, CALIF.—West Coast Theatres, Inc., Film Exchange Building, Los Angeles, has plans by Balch Brothers, Exchange Building, Los Angeles, for reinforced concrete theatre. Estimated cost, \$300,000.

SAN FRANCISCO, CALIF.—L. R. Lurie, 315 Montgomery street, has plans by O'Brien Brothers, 315 Montgomery street, for two-story theatre, with seating capacity of 1,500, to be located at Chestnut and Fillmore streets. Lessee Barron & Nathan, 221 Golden Gate avenue. Estimated cost, \$150,000.

RIVERSIDE, CALIF.—Chatham & Snider are taking bids on two-story tile and reinforced concrete theatre, store and office building, 100 by 137 feet, to be located at Seventh and Market streets. Theatre will have seating capacity of 1,500. Lessee, West Coast Theatres, Film Exchange Building, Los Angeles. Estimated cost, \$200,000.

* * *

SALISBURY, MD.—Roland Dashiell, College avenue, has general contract to erect two-story brick theatre and store building on Rock street for J. A. Bailey. Estimated cost, \$85,000.

CUMBERLAND, MD.—Thomas W. Lloyd, owner of building at 223 Virginia avenue, plans to convert hall on second floor into theatre, with seating capacity of 350.

COLUMBIA, MO.—Missouri Theatre, Inc., care D. Stone, 414 Exchange National Bank Building, will soon award contract for two-story brick, terra-cotta and reinforced concrete theatre, 142 by 160 feet, to be located at Ninth and Locust streets. Estimated cost, \$200,000.

ST. LOUIS, MO.—G. M. G. Corporation has awarded contract to W. H. Smith-Nelson-Cunliff Company, 110 North Seventh street, for community building to be erected at Acme and West Florissant avenues, to comprise eight stores, billiard hall, offices, assembly room and theatre, with seating capacity of 1,000. Estimated cost, \$325,000.

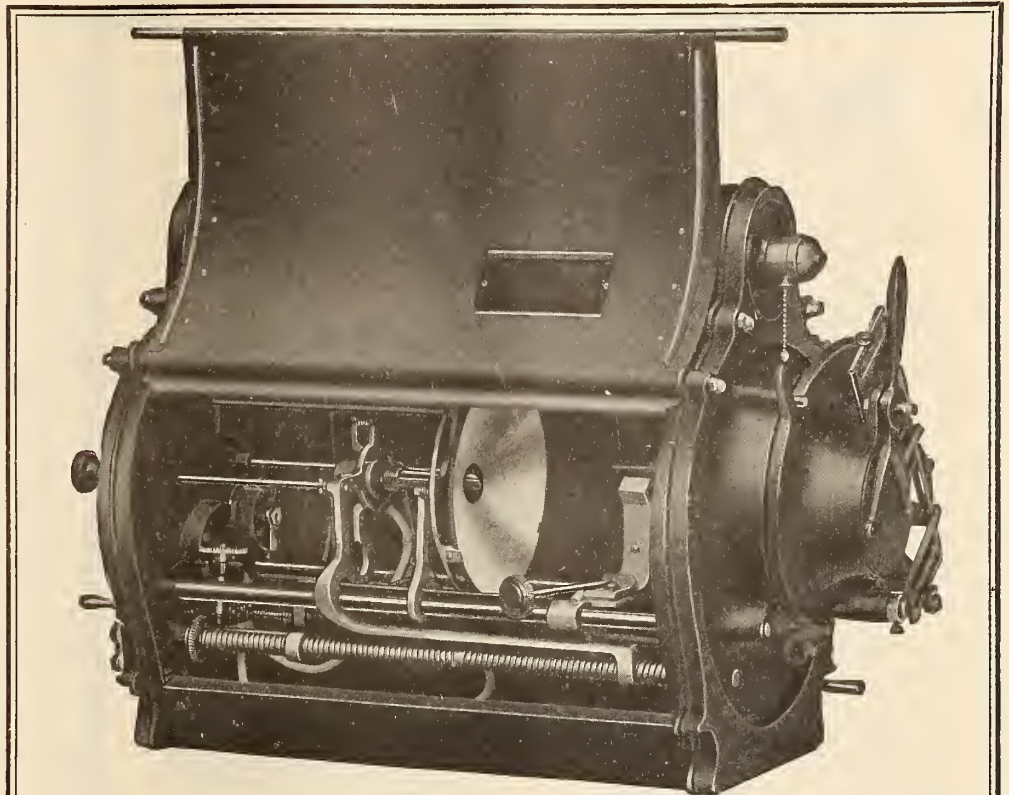
ST. GENEVIEVE, MO.—Martin Operle has purchased lot on Merchant street as site for proposed brick, terra-cotta trim fireproof theatre and store building, 80 by 200 feet.

BURLINGTON, N. C.—J. R. Qualls has awarded contract for erection of two-story theatre, store and office building on East Front street, 40 by 128 feet. Stores will flank entrance. Lobby will be located in center.

ROCKY MOUNT, N. C.—C. K. Howell Architectural & Construction Company, Forsyth Building, Atlanta, Ga., has completed plans for brick and reinforced concrete theatre, store and office building. Estimated cost, \$200,000.

CHARLOTTE, N. C.—Circle Amusement Company, Inc., 300 West Third street, Nat L. Royster, president and manager, P. O. Box 1131, will erect new theatre building, 100 by 198 feet. Estimated cost, \$400,000.

GREENSBORO, N. C.—R. D. Craver, 205 East Boulevard, Charlotte, N. C., and A. F. Sams,



The STRONG REFLECTOR ARC LAMP

Manufactured by

THE STRONG ELECTRIC CO.

2501 Lagrange Street

Toledo, Ohio

Gain these Orchestra Profits through increasing tone and volume 20%!



This Gallagher Music Stand Resonator and chair were designed expressly for motion picture theatres. The catalog will explain their many advantages.

GALLAGHER PIT EQUIPMENT

The Gallagher Resonant Orchestra Base makes small orchestras "large" ones and large orchestras "symphonic" in results. The cost is a secondary issue because the installation pays well by making your orchestra a box office attraction. This marvelous sound amplifying instrument may be installed in your orchestra pit overnight—after the final show. Get the facts.

**GALLAGHER ORCHESTRA
EQUIPMENT CO., INC.**

616 Elm Street, Chicago, Ill.

West Coast Office—1487 W. Washington Boul., Los Angeles, Calif.

The GALLAGHER ILLUSTRATED CATALOG Is Free

New! Air-Washing

Now a Part of the

SUPREME COOLING SYSTEM!

A WONDERFUL new feature of the Supreme Cooling System—washed air. Now any theatre can have the summer-time attraction that only the biggest theatres have been able to afford—namely, positive cooling by washed air!

The Supreme Cooling System, noted for dependability, now washes as well as cools the air. The effect is amazing.

The cost is small. It is destined to revolutionize theatre cooling.

"Washed Air" Means Bigger Profits For You

People will patronize a cool theatre in summer. Washed air will keep your theatre cool. The Supreme System provides washed air at a price you can afford. Put in a Supreme System and make sure of a successful summer.

Investigate!

Get the facts.

Write us for Folder E.

SUPREMIÉ

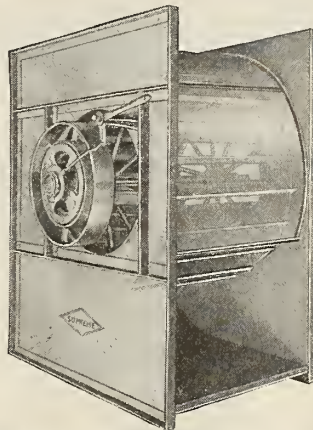
HEATER & VENTILATING CORP.

ST. LOUIS — U.S.A.



The NEW Feature!

The Supreme Turbo Air-Washing Unit, electrically operated. It creates a misty water-spray through which the air must pass before entering the cooling blower. This unit can be installed with cooling systems now in use.



Phantom view of the Supreme all-steel Cooling Blower, showing the multiblade steel wheel which forces air into your theatre at such a rate that all the air is changed 30 to 60 times an hour.

No Vibration --- No Noise

The wheel is so precisely balanced and its shaft and bearings are so true that there is no vibration or noise.

Auditorium Building, Winston-Salem, N. C., plan to erect modern theatre.

ENDICOTT, N. Y.—Thomas Rourke, 529 Chenango street, Binghamton, N. Y., has plans by C. Edward Vosbury, 509 Binghamton Savings Bank Building, Binghamton, N. Y., for one and two-story moving picture theatre and store building to be located on Washington avenue.

NEW YORK, N. Y.—H. H. and P. Uris, 50 East Forty-second street, plans to erect theatre and store building at 21 West Fourteenth street. Architect not selected. Estimated cost, \$3,000,000.

NEW YORK, N. Y.—Loew's Enterprises, 1540 Broadway, has plans by John Ebersohn, 200 West Fifty-seventh street, for theatre, 175 by 225 feet, to be located at Concourse and 188th street. Estimated cost, \$1,000,000.

* * *

ROCHESTER, N. Y.—Mrs. Katherine Thompson, Lyric theatre, 687 North Clinton avenue, plans to erect one-story brick moving picture theatre at 733 Portland avenue. Estimated cost, \$100,000.

JOHNSTOWN, N. Y.—Avon Theatre Corporation, Charles Sesonky, Hotel Woodruff, Watertown, N. Y., contemplates rebuilding burned theatre at 20 North Market street.

CLAREMONT, N. H.—Lathi Theatre Company, Main street, Keene, N. H., plans to erect one and two-story brick theatre on Pleasant street. Architect not selected. Estimated cost, \$150,000.

PERTH AMBOY, N. J.—Prudential Realty Company, Louis Alpern, 175 Smith street, has plans by William E. Lehman, 972 Broad street, Newark, N. J., for two-story brick theatre to be located at Smith and Jefferson streets. Estimated cost, \$300,000.

WESTWOOD, N. J.—M. Shapiro & Sons, 1560 Broadway, New York, has general contract for two-story brick theatre to be erected for New Jersey Theatrical Enterprises, 1650 Broadway, New York. Estimated cost, \$150,000.

ELIZABETH, N. J.—Hector O. Hamilton, 369 Lexington avenue, New York, is preparing plans for seven-story brick theatre, store and office building to be located on Broad street, near Winfield Scott Hotel. Owner withheld. Estimated cost, \$1,200,000.

WILLOUGHBY, O.—Mitzel-Shields Company, B. F. Keith Building, Cleveland, O., has been awarded contract to erect three-story brick and concrete theatre, lodge and store building for Willoughby Masonic Temple Company, care L. W. Penfield, president. Estimated cost, \$150,000.

* * *

NEWARK, O.—Midland Theatre Company, G. E. Hayward, secretary, has plans by H. C. Holbrook, 39 West Broad street, Columbus, for brick, terra-cotta and concrete theatre and store building, 90 by 124 feet, with wing, 53 by 75 feet, 56 feet high, to be located at North Park, Second and Church streets. Estimated cost, \$155,000.

COLUMBUS, O.—C. Reel Neth Amusement Company, 39 West Broad street, has plans by C. Howard Crane, 542 Griswold street, Detroit, Mich., and H. C. Holbrook, 39 West Broad street, this city, for brick, terra-cotta and concrete theatre, 90 by 120 feet, with wing, 30 by 90 feet, 58 feet high, with seating capacity of 1,320, to be located at Ogden avenue and West Broad street. Estimated cost, \$200,000.

CLEVELAND, O.—P. Gusdanovic, Film Building, has plans by N. Petti, 203 Union Building, for two-story brick and concrete theatre, store and apartment building, 151 by 175 feet, to be located at East 131st street and Miles avenue. Estimated cost, \$250,000.

CINCINNATI, O.—Nathan Bernstein, 1009 Race street, has plans by Finley Brooke, Conway avenue, for brick contemplated theatre and store building to be located on Beechmont avenue. Estimated cost, \$60,000.

PHILADELPHIA, PA.—Cramp & Company has been awarded contract for six-story brick and concrete moving picture theatre and office building to be erected at 2240-50 North Broad street, for Uptown Theatre Company. Estimated cost, \$500,000.

GLENSIDE, PA.—National Engineering & Construction Corporation, Fox Building, Sixteenth and Market streets, Philadelphia, has been awarded contract for two-story brick theatre, store and office building, 82 by 209 feet and 41 by 52 feet, to be erected at Wharton and Easton avenues, for Beswick Amusement Company, care C. A. Mahan.

* * *

WILKES-BARRE, PA.—Comerford Amusement Company, George Morris, superintendent of construction, 207 Wyoming avenue, Scranton, Pa., contemplates erecting one-story brick moving picture theatre in Newtown section. Architect not selected.

SCRANTON, PA.—Comerford Amusement Company, George Morris, superintendent of construction, 207 Wyoming avenue, plans soon to start work on one-story brick moving picture theatre at 509-11 Lackawanna avenue. Note location.

ALLENTOWN, PA.—Samuel Levin and David Epstein, 820 Turner street, have plans by Harry A. Gardner, 617 North Twelfth street, for one and two-story brick moving picture theatre, store and apartment building, 80 by 105 feet, to be located at 420-26 Hanover street. Theatre will have seating capacity of 1,000. Estimated cost, \$85,000.

PHILADELPHIA, PA.—Felt Brothers, A. and Jack Felt, 1518 Walnut street, plan to erect one and two-story brick moving picture theatre and store building on Chestnut street, near Forty-fifth. Theatre will have seating capacity of 1,800. Architect withheld.

WILLOW GROVE, PA.—Large moving picture theatre will be erected by syndicate of Philadelphia business men on Old York road above Church. Site now occupied by other buildings. Estimated cost, \$300,000.

PARSONS, PA.—Berwick Lumber & Supply Company, Berwick, Pa., has general contract for two-story brick moving picture theatre to be erected for

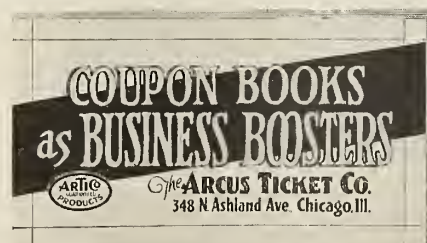
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EDWARD BAUSCH, president of Bausch & Lomb Optical Company, has been elected an honorary member of the American Microscopical Society "in recognition of more than 50 years of active interest in microscopy." Mr. Bausch has been interested in the production of microscopes from his early boyhood and it is conceded that his active interest and participation in their development has had a great influence on scientific knowledge of today.

COMERFORD AMUSEMENT COMPANY, George Morris, superintendent of construction, 207 Wyoming avenue, Scranton, Pa., to be located on George avenue. Estimated cost, \$50,000.

PHILADELPHIA, PA.—H. Roy Whitaker has contract to erect moving picture theatre on east side Fifth street, above Nedro avenue, Fern Rock section, with seating capacity of 1,200, for George Schwinn. Estimated cost, \$150,000.

PHILADELPHIA, PA.—David Lutz Company has contract to erect moving picture theatre at 5235-37 Frankford avenue, with seating capacity of 1,400, for Forum Amusement Company. Estimated cost, \$275,000.

ALLENTOWN, PA.—Thalheimer & Weitz, Fuller Building, are preparing plans for one-story brick moving picture theatre, with seating capacity of 700, to be located at Tenth and Hamilton streets. Owner withheld.

SPRINGDALE, PA.—Paul Dattola has plans by W. H. King, Magee Building, Pittsburgh, Pa., for one and two-story brick theatre, store and office building to be located on Pittsburgh street. Estimated cost, \$50,000.

CHATTANOOGA, TENN.—John Parks has permit to raze buildings at 626-28 Market street to make way for proposed new theatre to be erected for Reliance Investment Company, Hamilton National Bank Building. Estimated cost, \$250,000.

* * *

MIDLAND, TEXAS.—T. S. Hogan contemplates erecting theatre, with seating capacity of 1,500.

SAN ANGELO, TEXAS.—John D. Jones, manager of R. & R. Theatres, is reported as having purchased site 75 by 190 feet, on West Beauregard street, for erection of proposed new theatre, with seating capacity of 2,500. Estimated cost, \$225,000.

SAN ANGELO, TEXAS.—Edward Rowley, of Robb & Rowley Theatre Enterprises, Dallas, Texas, plans to erect theatre, 100 by 190 feet. Furnishings to cost \$75,000. Building estimated to cost \$140,000.

JACKSONVILLE, TEXAS.—East Texas Theatres, Inc., J. C. Clemmons, vice-president and general manager, Beaumont, Texas, has awarded contract to C. W. Marshall for brick and concrete theatre, 50 by 130 feet, to be erected on Commerce street. Estimated cost, \$24,000.

SAN ANGELO, TEXAS.—W. F. Curry has awarded contract to Roy Smith for erection of theatre at Second street and Chadbourne avenue, 50 by 130 feet, with seating capacity of 700. Estimated cost, \$24,000.

JUNCTION, TEXAS.—T. B. Phillips is erecting moving picture theatre, with seating capacity of 500. Estimated cost, \$40,000.

COLEMAN, TEXAS.—B. C. Howell & Sons have plans by W. Scott Dunne, Melba Building, Dallas, Texas, for brick and stone-trim theatre, with seating capacity of 1,000. Estimated cost, \$75,000.

POINT PLEASANT, W. VA.—Lyric Amusement Company, Ross Filson, manager, is erecting brick and tile moving picture theatre on Main street, 40

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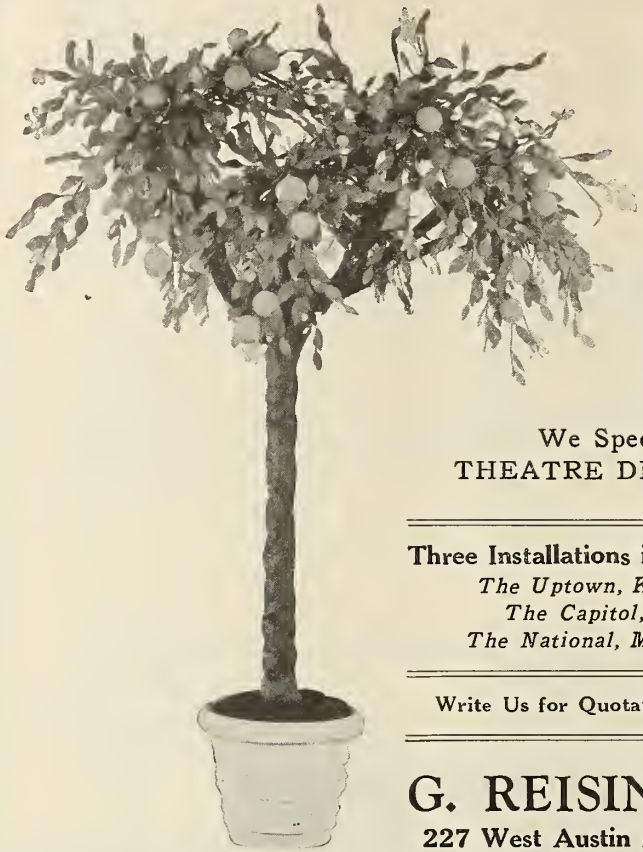
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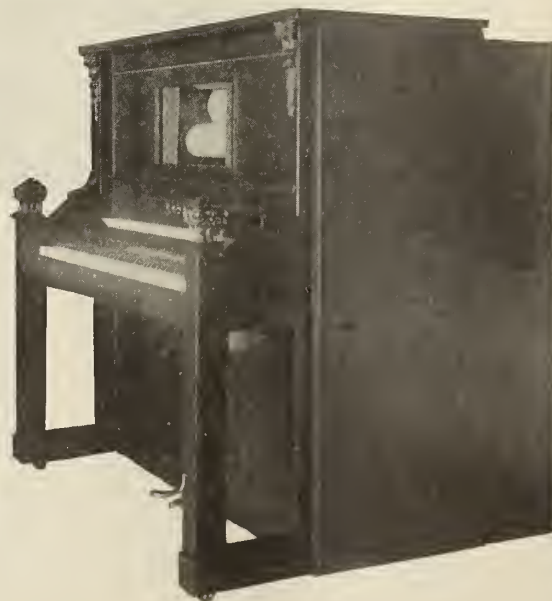
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by 135 feet, with seating capacity of 608. Estimated cost, \$35,000.

HOQUIAM, WASH.—Nelson & Johnson, Aberdeen, Wash., have been awarded contract to erect two-story stucco, cast-stone and reinforced concrete theatre at Seventh and J streets, for United Building Company, Seattle, Wash. Estimated cost, \$165,000.

WICHITA, KANS.—Hartman Investment Company, 3211 East Douglas street, has awarded contract to G. H. Seidhoff Construction Company, Broadview Hotel Building, for erection of two-story brick, stone and reinforced concrete theatre, 103 by 160 feet, to be located at Douglas and Hillside streets. Estimated cost, \$150,000.

WEST ALLIS, WIS.—Company is being organized, care Steven Novak, 5401 National avenue. Architect not selected. Estimated cost, \$200,000.

MILWAUKEE, WIS.—Company forming, care Ray Smith, East Wisconsin avenue and Jefferson street, and Sherman Brown, 137 Third street, contemplate erecting theatre and hotel rear addition at East Mason and Jefferson streets. Architect not selected. Estimated cost, \$1,000,000.

* * *

WAUWATOSA, WIS.—Wauwatosa Development Company has plans by Backes & Uthus, 208 Third street, Milwaukee, Wis., for two-story brick and concrete theatre, store and office building to be located on West Main street. Estimated cost, \$400,000.

WAUWATOSA, WIS.—Company forming, care I. V. Brossell, 123 Wisconsin street, Milwaukee, Wis., has plans by Peacock & Frank, 445 Milwaukee street, Milwaukee, Wis., for theatre and store building. Location withheld.

LAKE GENEVA, WIS.—Immel Construction Company, Fond du Lac, Wis., has contract for two-story brick theatre, store and office building to be erected for Lake Geneva Theatre Building Corporation. Estimated cost, \$200,000.

SAN FRANCISCO, CALIF.—R. P. Davis, 961 Geneva avenue, has contract to erect theatre and store building on Geneva avenue for Ackerman & Harris, Phelan Building. Theatre will have seating capacity of 1,500.

MARYSVILLE, CALIF.—T. & D. Enterprises, Inc., 988 Market street, San Francisco, has plans by Miller & Pflueger, 580 Market street, San Francisco, for two-story theatre, with seating capacity of 1,200, to be located at Fourth and E streets. Cost estimated to exceed \$150,000.

OAKLAND, CALIF.—Income Properties of California, Inc., 436 Fourteenth street, plans to erect theatre on Seventeenth street, near San Pablo avenue. Lessee, H. Duffy, Alcazar theatre, O'Farrell street, near Powell, San Francisco. Estimated cost, \$1,000,000.

RIVERSIDE, CALIF.—West Coast Theatres, Inc., Film Exchange Building, Los Angeles, has plans by Balch Brothers, Film Exchange Building, Los Angeles, for two-story reinforced concrete theatre, store and office, 132 by 132 feet, to be located at Seventh and Market streets. Estimated cost, \$300,000.

* * *

Improving Theatres

BIRMINGHAM, ALA.—Publix Theatres Corporation plans to expend \$40,000 for improvements, re-decorations and new organ for Strand theatre.

SAN FRANCISCO, CALIF.—Extensive improvements have been made to the Orpheum theatre, and new equipment installed.

OAK CREEK, COLO.—Improvements to the Princess theatre will cost approximately \$15,000.

FAIRFIELD, ILL.—Rex theatre, a moving picture house, is being remodeled. Seating capacity is to be increased and new equipment installed.

PARIS, ILL.—Mrs. L. Jarodsky & Son, owners of Lincoln theatre, contemplate remodeling. Improvements estimated at \$8,000.

ROCKFORD, ILL.—Midway theatre is to be remodeled and stage reconstructed to accommodate vaudeville. Charles House is to be manager.

MUNCIE, IND.—Columbia Theatre Company has plans by Houck & Smenner, 108 East Washington street, for alterations to theatre in 300 block on South Walnut street. Estimated cost, \$25,000.

ST. JOSEPH, MO.—William Howard has purchased the Crystal theatre and will reopen the moving picture house as soon as extensive improvements are completed.

KANSAS CITY, MO.—Warwick Amusement Company, E. W. Werner, president, 3927 Main street, will start work in spring to enlarge and remodel theatre, including new terra cotta front. Furnishings and equipment to cost \$50,000. Improvements estimated to cost \$75,000.

* * *

BALTIMORE, MD.—Belmar theatre, Alexander Baliko, 6240 Belair road, plans to make alterations and erect one-story brick addition, 100 by 150 feet, to theatre and store building near Belmar avenue. Estimated cost, \$50,000.

CONCORD, N. C.—Circle Amusement Company, of Charlotte, N. C., has leased the Pastime theatre and will make improvements.

PORT JEFFERSON, N. Y.—Michail Glynne, East Main street, Patchogue, N. Y., has plans by Paul Ruehl, 247 Park avenue, New York, for contemplated theatre alterations.

BLACKWELL, OKLA.—Earl Taton has been awarded contract to remodel Palace theatre on West Blackwell avenue. Improvements estimated at \$10,000.

CLEVELAND, O.—Shaw-Hayden theatre has been enlarged and seating capacity increased to 1,600. House has been reopened by the Variety Amusement Company with motion pictures and vaudeville.

SPRINGFIELD, O.—About \$75,000 will be expended

to remodel the Majestic theatre. Understood that Movietone will be installed.

WASHINGTON COURT HOUSE, O.—Public Amusement Company, John C. Gregory, president and general manager, 31 East Main street, Springfield, O., has plans by The Midwest Engineering & Construction Corporation, Interurban Terminal building, Columbus, O., for alterations and brick addition to moving picture theatre.

LIMA, O.—Lima Amusement Company, George Settos, president, 222 North Main street, has plans by Alvin Seller, 624 South Michigan Boulevard, Chicago, Ill., for remodeling Lyric theatre and erecting brick addition. Estimated cost, \$60,000.

HOLIDAYSBURG, PA.—Hunter & Caldwell, 523 Central Trust Building, Altoona, Pa., are preparing plans for alterations, remodeling and one-story brick addition to Lyric theatre, located on Allegheny street. Will mature about July 1st.

CHATTANOOGA, TENN.—Extensive improvements are to be made to the Tivoli theatre.

SAN MARCOS, TEXAS.—F. W. Zimmerman, owner of Palace theatre, is reported making extensive improvements.

SALEM, VA.—Grand theatre is being remodeled. M. Moody, Christiansburg, Va., is the new lessee and manager. House was formerly owned by D. B. Baskerville.

* * *

Management Changes

HELENA, ARK.—Jake Manning succeeds Harry C. Marchand as manager of the two Saenger theatres here.

WINTER PARK, FLA.—H. M. Johnson, formerly assistant manager of the Arcade and Court theatres at Fort Myers, Fla., has become manager of the Baby Grand theatre, which opened recently.

CEDAR RAPIDS, IA.—Grand theatre reopened recently under the management of F. E. Williams.

FORT DODGE, IA.—W. H. Bergeman has resigned as manager of New Strand theatre to become publicity manager of a real estate concern in Omaha, Neb.

WATERLOO, IA.—Jerry Eby has been made manager of the new Riviera theatre.

ELGIN, ILL.—William Coone, who for the past two years has been associated with the Star theatre, succeeds the late Leo Laff as manager.

ALEXANDRIA, LA.—Louis A. Leber, Jr., has been appointed manager of Fox theatre.

CHICOPEE, MASS.—Charles Shute is new manager of Wernick theatre, opened recently.

FALL RIVER, MASS.—A. J. Purcell has become manager of Premier theatre.

FLINT, MICH.—Thomas P. Ronan, formerly manager of the Palace theatre, has been made executive head of the new Capitol theatre, which opened recently.

FLINT, MICH.—Bert Edwards succeeds Edward Burroughs as manager of the Regent theatre.

ST. PAUL, MINN.—G. E. Greene, formerly manager of New Garrick theatre at Minneapolis, succeeds Henry Haupt as manager of Capital theatre.

INDEPENDENCE, MO.—J. C. Weigand succeeds M. Akin as manager of the Lewis theatre.

INDEPENDENCE, MO.—M. Akin is the new manager of the Elliott theatre.

BROOKLYN, N. Y.—A. M. Pincus, formerly associated with the Fifth Avenue theatre, operated by Barr Brothers, succeeds Art Smith as manager of the Fortway theatre.

BROOKLYN, N. Y.—A. Scully succeeds Tony Costa as manager of the Endicott theatre.

BROOKLYN, N. Y.—Tony Costa, formerly manager of the Endicott theatre, is now associated with Henry Grossman at the New United theatre.

ROCHESTER, N. Y.—Howard W. Shannon has been appointed manager of the Lyndhurst theatre.

ATLANTIC CITY, N. J.—James Anderson is new manager of Savoy theatre, located at Ohio and Atlantic avenues.

STANLEY, N. D.—R. V. Travers is the new manager of the Stanley theatre.

DAYTON, O.—Dr. Lloyd H. Cox has been appointed managing director of Palace theatre, Fifth and William streets, opened recently.

CLEVELAND, O.—Fred Holzworth, formerly manager of Loew's State theatre, and who has been out of the picture business for several years, has returned as manager of Homestead theatre.

LANSFORD, PA.—A. J. Quirk, of Mt. Carmel, Pa., succeeds Harry Larned as manager of the Strand and Victoria theatres.

HARRISBURG, PA.—Wesley Schemberger, formerly manager of the Capitol and Hamilton theatres at Lancaster, Pa., has been appointed executive manager of the New Rialto and National theatres.

NORRISTOWN, PA.—New Garrick theatre, which reopened recently, is under management of Thomas Sablosky.

PAWTUCKET, R. I.—Fred Lovett is new manager of Circle theatre.

PAWTUCKET, R. I.—Maxwell Milincoff succeeds Fred Stone as manager of the Capitol and Music Hall theatres.

MEMPHIS, TENN.—Ernest Emerling, formerly manager of Loew's Melba theatre at Dallas, Texas, has been transferred to the Loew's theatres here.

FORT WORTH, TEXAS.—Jack Shytles succeeds J. P. Murrin as house manager of Pantages theatre.

RONCEVERTE, W. VA.—Jack Cooper, formerly resident manager of the Oakford theatre at Richwood, W. Va., has taken over the management of the Grand theatre.

OSHKOSH, WIS.—F. E. Butler, formerly general manager of the three Great States theatres at Elgin, Ill., has become manager of the new Rialto theatre here.

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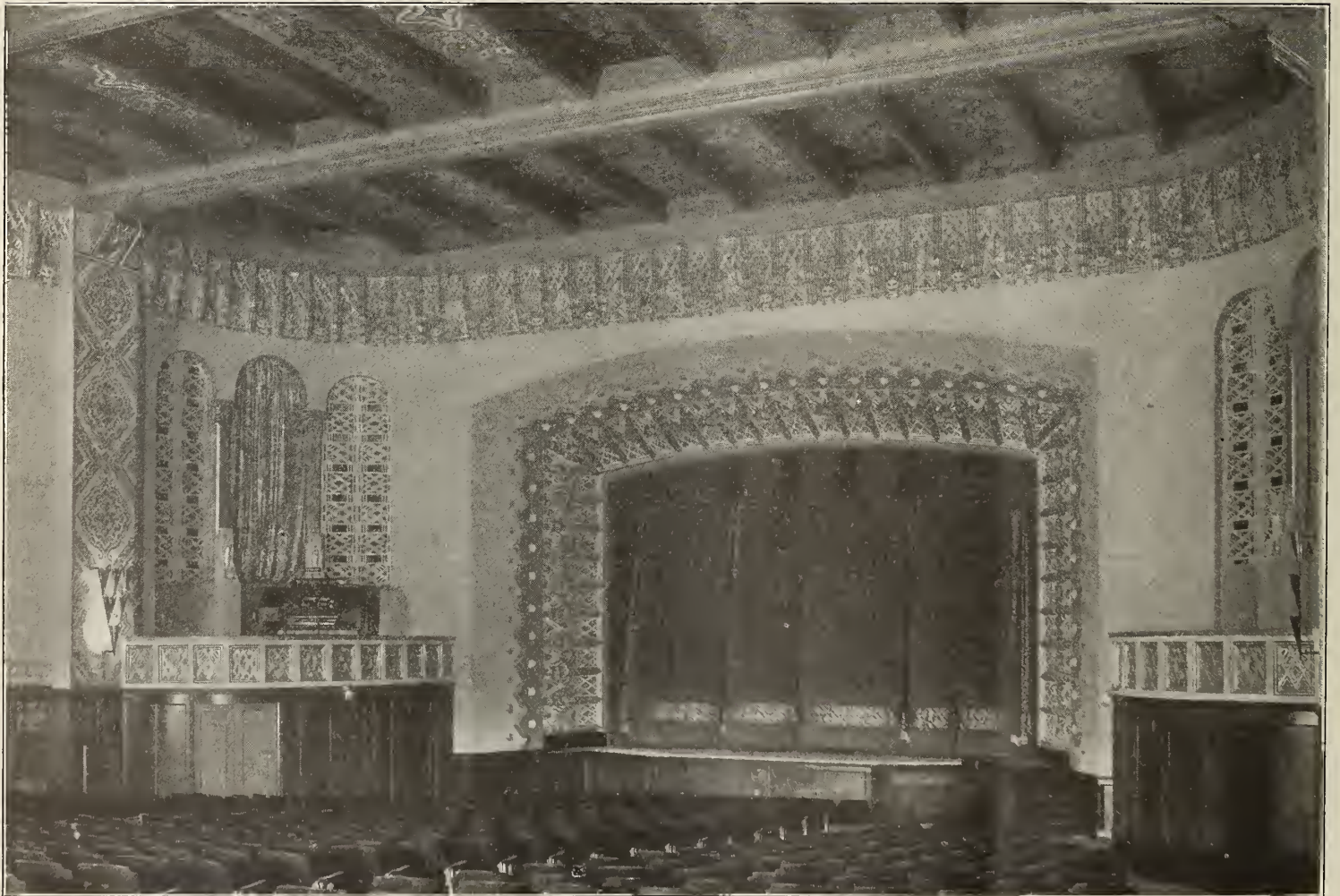
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Necessarily restricted in area, this foyer yet has the charm of good taste. The treatment of ceiling has the practical effect of adding width. Here, too, the unusual stencil-work.



The auditorium, showing the gorgeous effect of inlay decoration achieved by Alphonso Lanelli. Also noteworthy is the unique position of the organ.



The Villard—a Theatre Beautiful in a Small Town

Situated in Villa Park, a small suburb of Chicago, and seating only 1,000, the Villard is yet a truly fine theatre. These pictures may indicate its distinguished beauty.



A side wall of the auditorium resplendent with further evidence that in the Villard, stencil decoration has been given a place among the fine arts.

Another view of the auditorium, showing principally the use of stencils in decorating the ceiling. Attempted by a true artist, the result of the stencil-work in the Villard is distinguished.



Novel Ideas Make Villard a "Theatre Different"

The architects, Betts & Holcomb of Chicago, conceived a number of unusual features for the Villard. One lowered the insurance rate. Others are disclosed in the pictures above.



Exterior of Villard Theatre

Construction Style Cuts Insurance Rate

By JOSEPH C. FISHER

[Pictures in this issue]

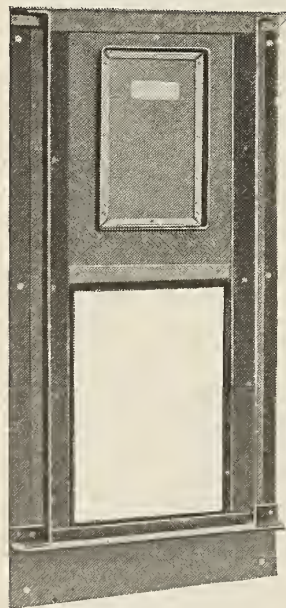
SEVERAL years ago an architectural firm designed a theatre on which the insurance rates proved to be abnormally high. This led to an investigation—and the results of this investigation form the most important of the several unique

features incorporated in the new Villard theatre in Villa Park, Ill.

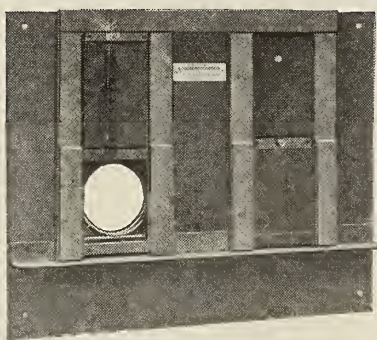
The Villard has roof trusses and a ceiling of wood. The regulation plaster ceiling was dispensed with. Such a construction, Betts & Holcomb found, lowered the insurance rates. And more than that: it resulted in

greater speed of erection, an unusual adaptability to painted decoration, and exceptional acoustic qualities.

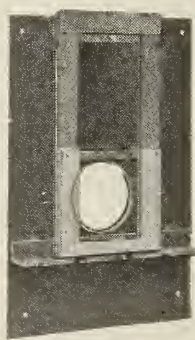
The Villard, which seats 1,000, is truly a theatre beautiful in a small town. Villa Park is only a village, suburban to Chicago. A theatre therein must necessarily keep



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TYPE "L"



TYPE "SL"

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within moderate costs, and the Villard does. But it is comfortable and beautiful, nevertheless, showing what can be done in the town of small population.

Among the several points of distinction in the Villard is the location of the organ. Instead of placing the instrument in the pit or near it, the architects placed the console in a small balcony to one side of the proscenium arch. This eliminated the necessity of installing an elevator-mounting in order to give the organist proper conspicuity during solos. This novel location, moreover, permits the musical attraction offered by an organ to exert its full force.

* * *

Another distinctive feature of the Villard—and one which may easily prove extremely important to those contemplating the erection or remodeling of a theatre—is the wall decorations. Villa Park, of course, could not support an investment necessary to adorn the interior with expensive hangings, friezes, and so on. On the other hand, this community, suburban to a great city, required beauteous appointments. This problem was met, as those others were met, by dispensing with the old and creating the new. It was decided to decorate the theatre with stencil-painting, not with the usual sign painters stencils, but with stencils created by an artist.

Alphonso Ianelli, the sculptor, was engaged, and appraising his canvas, so to speak, he made designs specifically for every part of the theatre, achieving, of course, the distinguished artistry that his talent assured.

The stencil decorations, harmoniously colored, geometrically fascinating, give the effect of expensive glazed inlays. On close observation, naturally, this illusion disappears. But as the theatre is entered and the performance watched, the impression is one of resplendently beautiful surroundings, which is, perhaps, all that the average patron commonly experiences in any theatre.

* * *

The lighting in the Villard is a combination of the direct and indirect types. The main house lighting is obtained from large polished selves fixtures on pilaster mountings along the side walls. These fixtures are so studded that no glare reaches the audience. Instead, the light is thrown back upon the wall surfaces, bringing out the colors of the decoration very clearly. In addition, the entire cornice of the auditorium is of pierced plaster, forming a niche in which are concealed colored lights on a dimmer system.

The heating and ventilation is by means of an air blast system, temperature-controlled. The stage is of good size and is provided with five sets of lines and automatic curtain control.

Supreme Company Adds Air-Washing to Cooling System

The Supreme Heater & Ventilating Corporation of St. Louis, maker of theatre cooling and heating systems, announces two improvements on the Supreme cooling system for 1928.

First, an all steel housing for its cooling blower, replacing the wood-and-metal housing formerly used.

Second, is the addition of air-washing to the cooling system.

Air-washing in the Supreme system is provided by means of the Supreme Electric Turbo Air-Washing Unit. This unit creates a positive, foggy, water-spray through which the air must pass before entering the cooling blower.

V. Hugoniot, president of the company, states that the addition of this unit has resulted in greatly increased cooling and freshening of the air.



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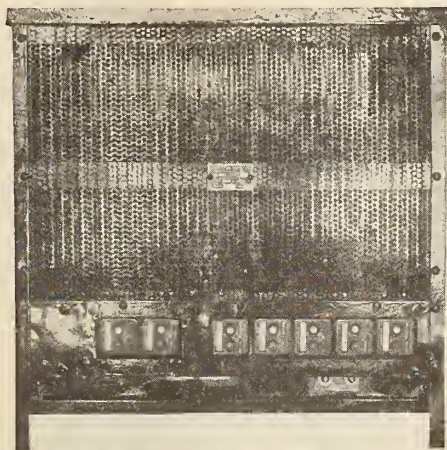
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Kornspan Creates Theatre Prestige

(Continued from page 27)

b. Hungarian Dance No. 5.....Brahms
Brahms' Hungarian Dances were originally written for violin. Although he does not give us a clue as to whether the dances are original or taken from Hungarian melodies, it is certain they possess all the national characteristics of the Czardas, the alternating slow Lasso and the rapid Friska being excellently employed.

3. Bell Song from "Lakme" (Miss Muriel La France, Coloratura Soprano).....Delibes

This famous aria occurs in Act II of Delibes opera "Lakme," the scene of which is laid in India. It derives its name because of the composer's use of bells to characterize the appearance of Lakme, in the attire of a dancing girl. Only Delibes could have written this graceful and semi-oriental melody, in which the flavor of the East qualifies in a charming manner a brilliant display piece for the soprano voice. Note particularly the refrain where voice, woodwind and bells blend with many charming touches.

4. PanamericanaHerbert

This number was originally composed by Victor Herbert for the Pan-American Exposition in Buffalo, N. Y., and is a musical illustration of the same idea that inspired that project. The Pan-American idea appears in the work in the "Indian" character of the first, the "Down South" character of the second, and the "South American" (Spanish) character of the third part.

5. First Hungarian Rhapsody.....Liszt

This composition is an orchestral arrangement of No. 14 of the original 15 Hungarian Rhapsodies for piano by Franz Liszt. They are really tone pictures of Gypsy life. There are effects like those of the gypsy instruments such as cembalon, etc. The sawing and scraping of the fiddles, the rapid evolutions of the dancers, the passion, the coquetry, the joyous cries of those who look on, are all in these rhapsodies.

The dance being, as is often the custom with the gypsies, in a slow mournful proud strain—a moody extemporization, free in rhythm, gradually changing in spirit from grave to gay. After passages ornamental with those flourishes which are characteristic of the gypsies, the pace quickens and the dance proper begins.

To The Children and Students of Washington, D. C.:

It is my earnest desire to be of any help to you in your studies of music. In selecting the programs for these Sunday Concerts it is my aim to choose numbers you may be familiar with. Please try to pay particular attention during the rehearsals and learn to distinguish the tonal colors of the various instruments of a modern symphony orchestra. By reading these program notes you will benefit materially. Take them with you and save them for the future.

A. S. KORNSPAN.

* * *

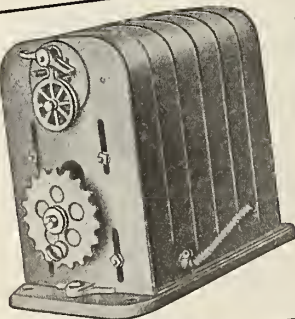
Incidentally it is not beyond me to speak of the commercial value of such an idea. Naturally the children are interested in the programs and talk about them at home, and the parents being of a curious nature are sure to think of the Fox theatre when they want to go to the picture show. They have a high regard for Mr. Kornspan, though they know him only by the children's talk, but they feel he is helping John or Mary so they go to the Fox to see him and hear his music. Mr. Kornspan is perfecting plans for next season and this innovation with which he stirred musical Washington may extend over the entire chain of theatres from Coast to Coast.

The concerts for which these rehearsals were held are given on Sunday from 2 to 3, and although the Fox is the biggest house in Washington and seats 4,000, it is impossible to get a seat after 2 p. m. These concerts are on the air and the announcer has to cover his ears and talk into the mike over the applause.

The way this genius handles his numbers, dressing the old favorites in new garb, can best be illustrated by his clever work with that familiar number "Second Hungarian Rhapsody" by Liszt. Instead of a straight overture with lights and solos he used a reproducing piano on the stage with cadenzas and incidental passages by Paderewski. The curtains opened only enough to show the piano and the lights were thrown on it. It was a good idea to have the piano keys in action, and many remarks were made about it. It would have

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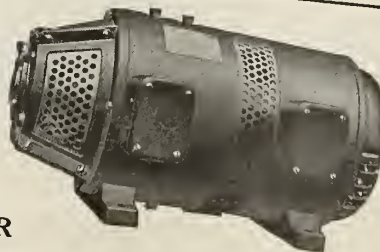
The PALM THEATRE in PUEBLO, COLO-RADO, has operated its curtain on a ROLL E-Z TRACK with an A.D.C. AUTOMATIC MACHINE since 1924.



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been an unimportant item to some directors, but it was a finishing touch that Mr. Kornspan did not overlook. The way the violins were brought in with the piano was little short of marvelous and the entire handling of the overture was an exhibition of skill and creative genius. Mr. Kornspan took three bows on its initial showing and left them still applauding. He followed with his own arrangement of "When Day Is Done," which would have to be heard to be appreciated.

This idea could be used by organists to good returns and would be different than playing the whole number through.

Eleven Companies Merge in Forming Ice Machine Firm

Announcement has just been made that York Ice Machinery Corporation of York, Pa., which will manufacture, market and service refrigerating machinery, has become operative through a merger of the following companies:

York Manufacturing Company, York, Pa.; The Arctic Ice Machine Company, Canton, O.; Bay State Construction and Supply Company, Boston, Mass.; Central Construction and Supply Company, Philadelphia, Pa.; Greenwood Construction and Supply Company, Pittsburgh, Pa.; Shipley Construction and Supply Company, Brooklyn, N. Y.; Southern Construction and Supply Company, Atlanta, Ga.; York-Ohio Ice Machine Company, Cleveland, O.; York Oil and Chemical Company, York, Pa.; York Milk Machinery Company, York, Pa.; York Products Corporation, St. Louis, Mo.

Officers of the new concern are: Thomas Shipley, President; H. D. Pownall, Vice-President; W. S. Shipley, Vice-President and General Manager (Eastern Division), V. H. Becker, Jr., Vice-President and General Manager (Western Division), S. J. Shipley, Vice-President and Treasurer, E. A. Kleinschmidt, Secretary and General Assistant Treasurer, S. E. Lauer, Assistant to the President, W. L. Glatfelter, P. H. Glatfelter, F. W. Pilsbry, V. K. Keeseey, W. W. Hepburn.

In a statement regarding the merger, the operating company says:

"This merger included not only the physical assets of the subscribing companies, but also the men who are responsible for the formation of the new corporation.

"Hence, this new corporation will not only have the advantage of the factory facilities, financial backing, research findings and field service of the old organizations, but will also have the advantage of the cumulative experience and business ability of the men whose thorough and intimate knowledge of the industry made possible the individual success of the merged companies."

Special Wood Is Used in Organ for Havana

Music for patrons of the new Encanto theatre in Havana, Cuba, will be supplied by a Kilgen organ, according to Eugene R. Kilgen, secretary of George Kilgen & Sons, Inc. Because of the difference in climate in Havana and St. Louis, home of The Kilgen factory, the organ was constructed of specially prepared woods.

Six other theatres in as many states have received Kilgen two-manual organs during the past 30 days. The theatres and cities in which they are located are: Towson, Towson, Md.; Ohio, Youngstown, O.; La Paloma, Encinitas, Cal.; Dreamland, New Haven, Conn.; Paramount, Mt. Airy, N. C.; and Capitol, Brownsville, Tex.

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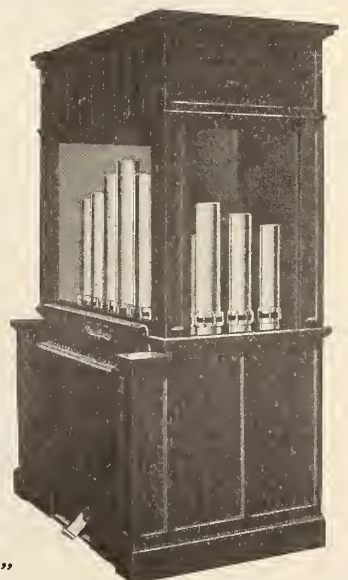
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The Principle of Cove Lighting

(Continued from page 30)

The dome should be elliptical in cross section but acoustal and structural conditions will not always permit this curve. In general it may be said that whatever the shape of the cove it is well to curve up away from the lighting trough rapidly for at least three feet and then gradually curve to the center. No portion of a plaster dome may be flat if even distribution of light is desired. Plaster should be rough dull finish—never glazed.

Note in the section above that the reflectors should be directed toward the center of the ceiling in order to get the best possible effect. The use of Major individual reflector cove lighting trough with diffusing lenses insures the best possible distribution because the reflectors project a beam towards the center of the dome, while the diffusing cover glass spreads the secondary beam and smoothly illuminates the dome close to the trough. The diffusing cover glass not only gives perfect distribution in front of the face of the reflector, but also spreads the correct amount of light slightly in back of the reflector face so as to insure good lighting down to some point below the sight line.

"Colors must repeat at least every 24 in. in order to insure perfect distribution. There are some exceptions to this rule, but in most cases it should be adhered to. However, we suggest putting your cove lighting problems up to our engineers, because each individual cove requires study and special treatment for real results. Hand holes should be provided on 18 in. centers for relamping."

Minusa Offering New Steel Frame for Its Screens

An all steel frame for motion picture screens, built of special rolled steel and braced at the corners with tubular braces, has been perfected by Minusa Cine Screen Company.

In announcing the new frame, Minusa officials state:

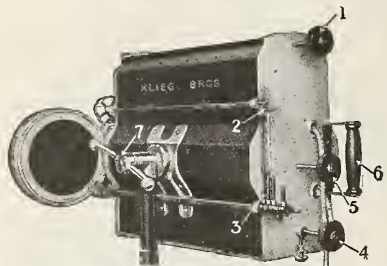
"With the general change in the entertainment program of most theatres, especially the larger ones, it is necessary to have the installation of the screen one in which it can be easily flown. No lag screws, or bolts, protrude from the rear of this new frame, thereby eliminating the fouling against other scenery when the screen is being raised or lowered, and making it adapted for flying. It is extremely light in weight, yet exceptionally rigid, compact in construction and very easily assembled.

"The frame itself is built of special rolled steel, braced at each corner with tubular braces. A steel strip, one inch wide, clamps the screen securely to the frame, this strip being bolted with short brass bolts and nuts. The use of brass bolts and nuts not only makes tacking unnecessary but eliminates any rust or corrosion. The frame is reinforced in the rear by a steel band, through which is placed a row of brass wing tension screws for tightening up the screen in the frame. By the use of the wing tension screws the screen can be tightened and any wrinkles removed by merely making a few turns by hand.

"Standardized extensions of various lengths are attachable to each side of the frame for the use of drapes, maskings or scenery. Extensions of various lengths may also be attached at the bottom of the frame in order to regulate the distance the screen is to rest above the stage floor.

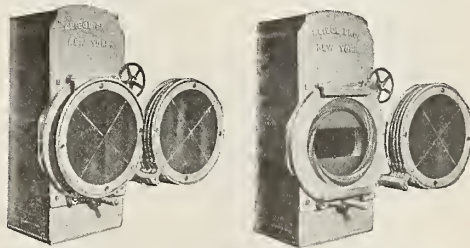
"The assembling of this new steel frame is so simple, and it is so compact in construction, that two ordinary mechanics, without experience, can fully assemble it in about one hour's time."

Instantaneous Control with the Utmost Ease



THE controls are shown at the rear of the spotlight in the illustration above. No. 1 controls the Curtain Shutter; No. 2 operates the Iris Shutter; No. 3 are the levers for control of the color frames; separate lever for each color frame; each lever keyed to correspond with the color it controls; No. 4 focuses the arc in respect to the lens; No. 5 adjusts the arc length; No. 6 the handle for directing the light beam; No. 7 the wing lock that holds the hood securely in position.

KLIEGL leads again with new ideas in spotlight design — centralizing all controls conveniently at the rear of the hood—providing for speedy and easy operation—with the fine balance and flexibility that has always been characteristic of Kliegl spotlights.



FRONT views of the hood: Left view shows one color frame in position in front of the lens; right view shows the iris shutter and curtain shutter partly closed for purpose of illustration, and all color frames out of position as when white lighting is required.

For a detailed description write for Klieg-News Bulletin No. 1

KLIEGL BROS

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321 WEST 50th STREET

NEW YORK, N.Y.

Laws of The Theatre

(Continued from page 17)

patron is unnecessarily beaten or injured, the proprietor is liable for damages and possibly criminally prosecuted. (93 Pa. St. 234.)

On the other hand, if the patron resists ejection, after refusing to leave by request, he may be seriously injured while the theatre owner or his employes honestly endeavor to eject him, or in self defense, without liability on the part of the theatre owner. (45 N. Y. S. 947.)

Also, in a recent case (60 So. 385) a theatre proprietor was held not liable for ejecting a patron who was mistakenly believed by the former to be intoxicated, while in fact he was sober.

Therefore, it is quite apparent that any disorderly patron may be forcibly ejected from a theatre, without liability on the part of the theatre owner, if such disorderly person refuses to leave after being requested to do so. The same rule is applicable to patrons who disobey the theatre rules and regulations, or who perform any act not generally conceded to be an act ordinarily expected of theatre patrons.

* * *

However, a theatre proprietor is liable in damages for any injury sustained by a patron as a result of any undue force or act, particularly if the injury was effected by the owner, or any employe while acting within the scope of the employment.

For instance, in the case *Hinson v Morris*, 298 S. W. 254, decided during the past few weeks, it was disclosed that an employe, who was authorized to maintain order on the premises, became engaged in an argument with a patron and clubbed him without provocation. The injured person sued the proprietor for \$5,000 damages, as a result of the injuries sustained. The proprietor sought to avoid liability on the grounds that the employe acted without the scope of employment and that he had acted against instructions of his employer in injuring the patron under the circumstances.

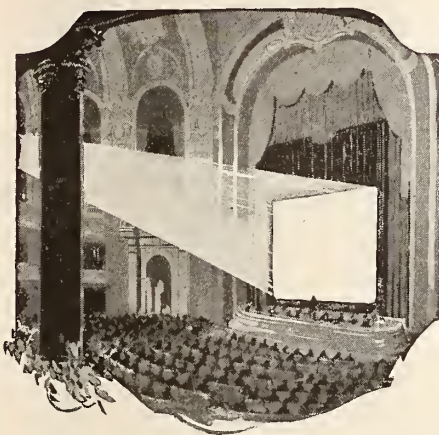
However, the court held the proprietor liable, and explained the law in the following language:

"In the argument much stress is laid upon the suggestion, if the master (proprietor) exercises due care in the selection of competent and careful servants, that for their gross or willful neglect, even in the discharge of their duties in his business, he is not liable. . . . The doctrine seems to us to be unsound, if not pernicious. It would imply that, with respect to all of the grossly neglectful acts or intentional acts of the servant in the supposed furtherance of his master's business, the law clothed the master with immunity, if the act was right, because it was right, and, if it was wrong, it clothed him with like immunity because it was wrong. He would thus get the benefit of all his servant's acts done for him, whether right or wrong, and escape the burden of all intentional or grossly neglectful acts done for him which were wrong. . . . Mental anguish and physical pain arising from bodily injuries are proper elements of damages, and where such bodily injuries are proved, and defendant's (proprietor's) liability therefor is established, physical pain and mental anguish can be considered as elements of damages."

* * *

In the majority of states, where no law exists regarding the legal duties of a theatre owner toward the holder of a ticket of admission, the proprietor is under no obligations to permit a patron to enter or remain in the show, irrespective whether he is disorderly. In other words, at any time the owner is privileged to return to the patron the price of admission and use force

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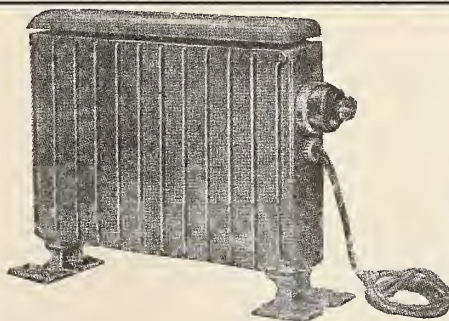


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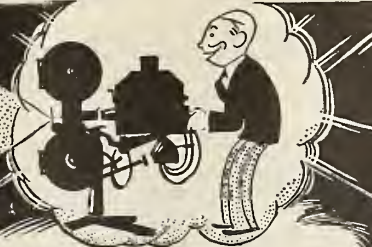
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Spherical aberration causes fuzzy boundary lines and reduces contrast between black and white. It should be looked for only in the center of the picture since a similar effect in the margin may be due to other causes.

A difference in the focus setting of the lens for sharpness at the center and in the margin of the picture indicates that the lens has curvature of field.

A difference between the focus setting of the lens required for best definition of vertical and horizontal lines in the margin is the result of astigmatism in the lens.

One sided fuzziness of vertical lines at the side of the picture indicates coma.

Curvature in the margin of the picture of lines which should be straight, (such as the cornice of a building) is due to distortion.

The next installment will say something about testing the lens for its quality.

BAUSCH & LOMB OPTICAL COMPANY
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in ejecting him if he refuses to leave in an orderly manner. (12 N. Y. S. 680) (117 N. Y. S. 979.)

Not only is a theatre proprietor legally entitled to eject a disorderly patron, under all circumstances, where he refuses to leave upon request, but he may be ejected completely from the theatre premises including the lot. However, the owner *always* is liable if the ejection acts are continued after the patron is completely off the theatre premises.

* * *

Conflicting Tax Laws

In many instances theatre proprietors are paying excessive taxes under one law, while unbeknown to them another law exists under which the rate of taxes may be considerably decreased.

For example, in King V State, 140 S. E. 513, the proprietor of a vaudeville show was taxed under paragraph 45 of a high rate tax law which provided, as follows:

"Upon all concerts, shows, and exhibitions charging an admission, not otherwise herein taxed, in or near cities of less than 5,000 inhabitants, \$25; in or near cities of more than 5,000 inhabitants and not more than 20,000 inhabitants, \$50; for each day."

However, he discovered that another law existed which read, as follows:

"Upon each and every electric show or exhibition of moving pictures, or illustrated songs, except where given for educational purposes, and upon each place where vaudeville performances are given, whether with or without electric show or moving pictures, for each place of business in or near cities from 5,000 to 10,000 inhabitants, \$7 per month," etc.

The owner of the theatre contended that the latter law was applicable to his vaudeville show, irrespective whether he displayed motion pictures. The lower court held that he must pay taxes under the high rate tax law but the higher court reversed the decision, saying:

"The section of the act (paragraph 45) under which the state insists the license should be paid makes no reference whatever to vaudeville shows, but on the contrary it excludes vaudeville shows, since it taxes only shows and exhibitions 'not otherwise herein taxed.' . . . Furthermore, if vaudeville shows were taxed under paragraph 45, as insisted by the state, the tax for a town the size that Cordele is shown to be, would be, in addition to the license imposed by the city, \$1,300 per month, or \$15,600 per year, which might be construed as being prohibitive for a show such as the evidence shows this one to be; and statutes must be given a reasonable intent and the constitutionality thereof upheld whenever possible."


Thus, it is quite apparent that this theatre proprietor saves approximately \$1,293 each month by conducting the show under the low rate tax law.

* * *

Illuminate Dark Steps

The law is well established that a theatre patron is entitled to recover damages for injuries sustained as a result of negligence on the part of a theatre owner or his employes. Therefore, the details of the recent case of Gibbons V Balaban & Katz Corporation, 242 Ill. App. 524, is important, because through knowledge of this litigation, its cause and final outcome, other theatre owners may avoid similar litigations and liability for damages.

The facts of the case are that a woman patron purchased tickets and entered the Tivoli theatre during the first exhibition that evening of the feature picture. They were guided to seats in the balcony, alongside one of the middle aisles, by an usher who carried a flashlight. During the second exhibition, they decided to leave, and ris-



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ing from their seats while the theatre was in its usual darkened condition when pictures were being shown upon the screen, stepped into the aisle and walked a few steps to a stairway. While slowly descending the stairs and "feeling" her way along, she slipped or stumbled and fell to the foot of the stairs, breaking her left leg. She was taken to a hospital and treated, and did not resume her accustomed work for about four months.

She incurred a physician's bill of \$350, which the evidence showed was a reasonable charge for the services, and expended \$870.50 for nurses, hospital bills, etc.

The injured patron sued the theatre owner for damages, and during the trial testified as follows:

"I started down the stairs, and there wasn't any light. I couldn't see, so I felt my way the best I could. . . . When I got a few steps down something caught my heel, and I fell. . . . I had gone down three or four steps of the stairs. . . . I slipped with my right foot and in slipping I went clear down one step, and then my heel caught and threw me down, and I fell forward."

* * *

Other evidence was introduced which tended to prove that she could not see, because the theatre steps were not properly illuminated.

This higher court held the theatre owner liable for \$1,500 damages, and explained the law, as follows:

"We think, that under the facts disclosed, it was defendant's (owner's) duty to its patrons to sufficiently light the aisle and stairway during the exhibition of a picture. It appears that during exhibitions they entered or left the theatre at will by way of said aisle and stairway and by other aisles, etc. The owner of a place of entertainment is charged with an affirmative positive obligation to know that the premises are safe for the public use, and to furnish adequate appliances for the prevention of injuries which might be anticipated from the nature of the performance. . . . He is required to use care and diligence to put and keep the premises and appliances in a reasonably safe condition for persons attending; and if he fails to perform his duty in this respect so that the premises or appliances are in fact unsafe, he may be held liable for personal injuries thereby."

Sentry About Grants English Sales Rights

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 14.—English rights to the merchandising of the Sentry Safety Control, fire preventive device manufactured by the Sentry Safety Control Corporation, Philadelphia, and distributed in this country by the National Theatre Supply Company, were practically granted last week, when Joseph E. Cohen, head of Sentry, talked to London from Philadelphia by long distance telephone.

It is probable that Cohen, accompanied by Senator Max Aaron, attorney for Sentry, will go to England shortly to complete the deal.

Theatres Changed Hands

MARKED TREE, ARK.—Star theatre has been taken over by the Tri-State Theatre Corporation.

PARIS, ARK.—The New theatre has been purchased by Ray Gaston and Robert Pearson.

SEARCY, ARK.—The Tri-State Theatres Corporation has taken over the Fitz and Blum moving picture houses.

ARVADA, COLO.—R. A. Pruess has disposed of his interest in the Arvada theatre to B. F. Bowden.

HARTFORD, CONN.—Alfred Gottesman, who conducts the Roger Sherman theatre at New Haven, and the Cameo at Bridgeport, has leased the Majestic theatre.

CONNEAUT, O.—J. C. Flack has sold the La Grande theatre to Ward Johnson.

NEW REGAL THEATRE CHICAGO ILLINOIS

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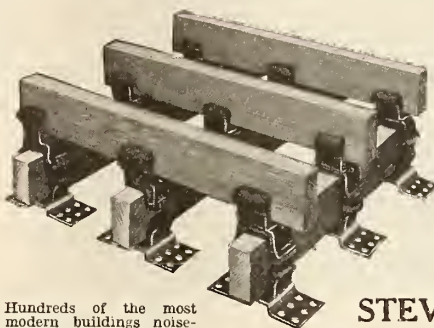
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Adaptable to any kind of theatre seat. Fits directly under arm of aisle chair.

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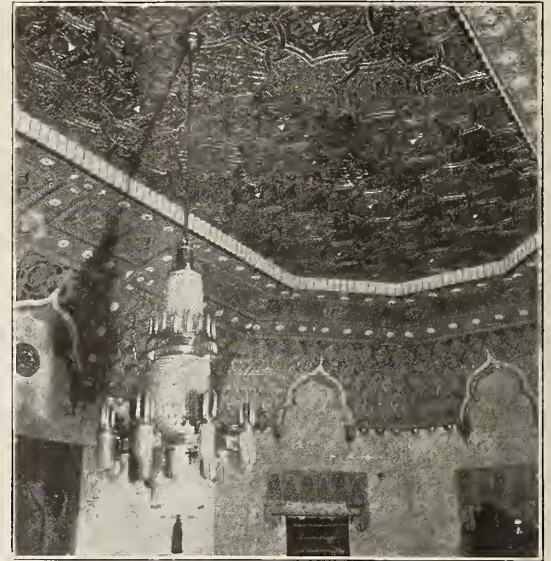
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Light Without a Glare!



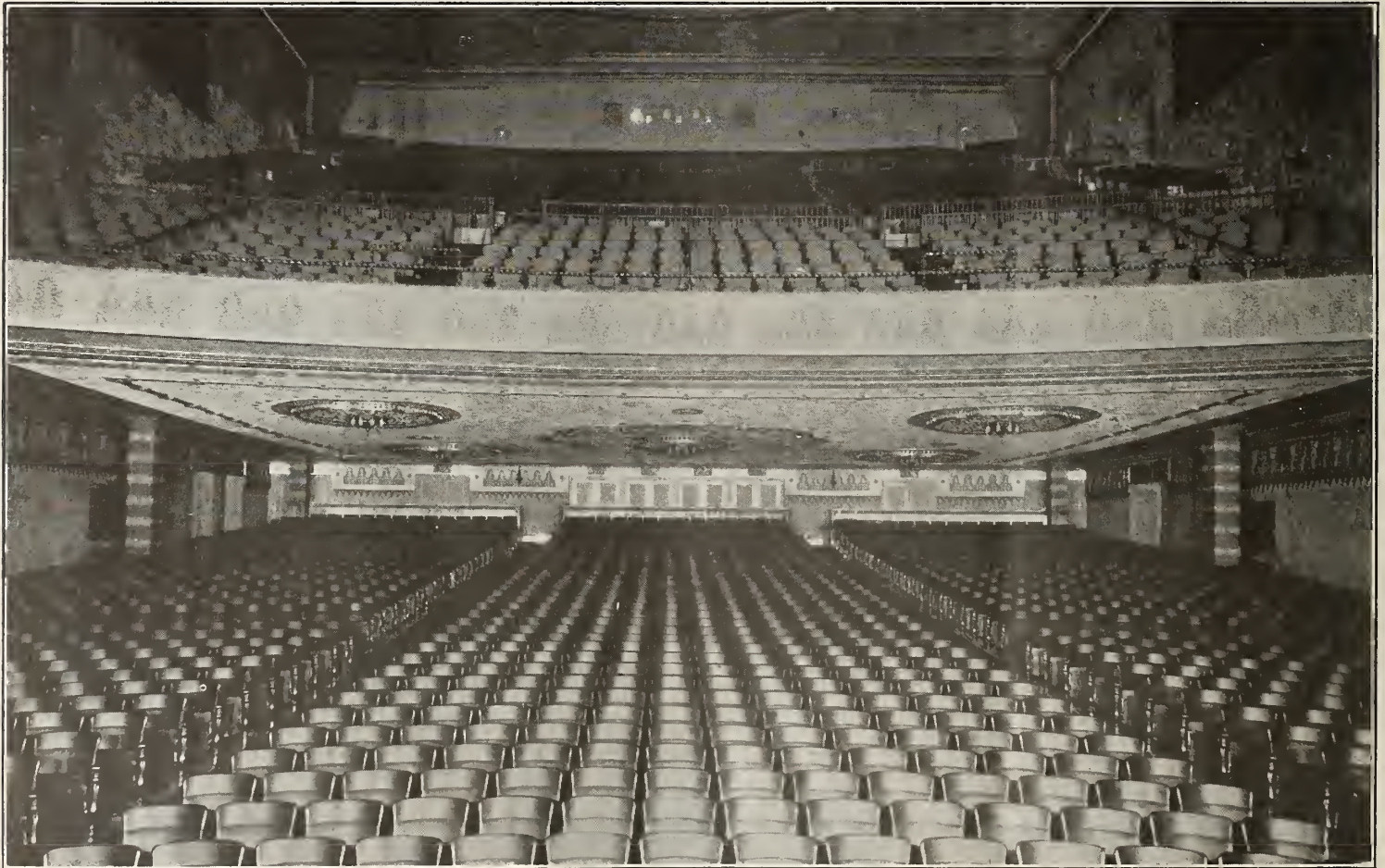


LEFT—The unique front of the Oriental. Impressive in its novelty, it observes the principles of economy and of art as well.



ABOVE—Detail of the rich ceiling design in the foyer.

BELOW—The auditorium from the stage, with everyone of the 2,800 seats in undistorted view of the screen.



Again the Luxury of the East in the Theatre

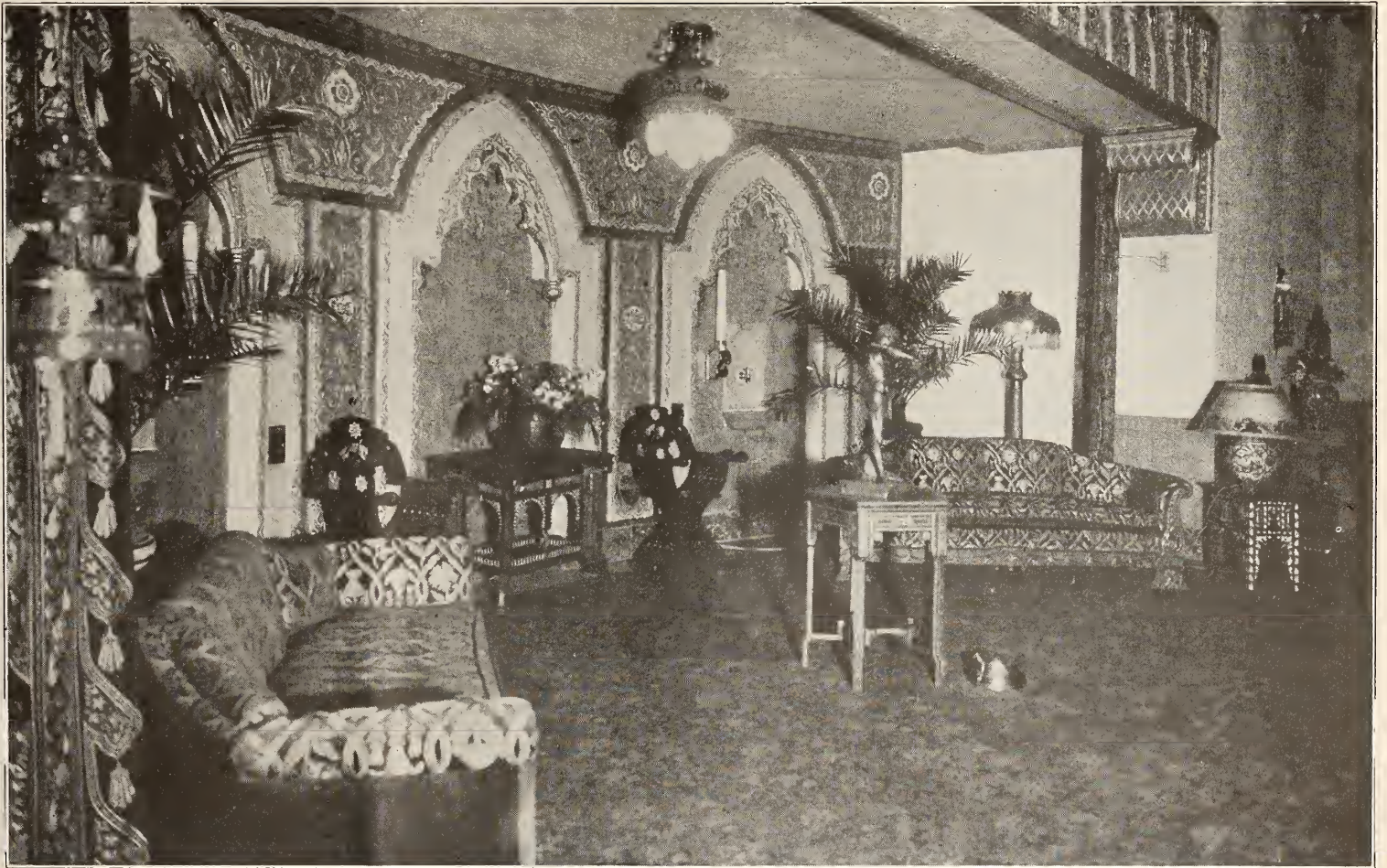
In design as well as in Name, Loew's New Brooklyn House is emphatically Oriental.

RIGHT—View of auditorium, showing the stage. One notices a variety of ideas Oriental, even unto Ancient Egyptian and medieval Moslem.



ABOVE—The foyer, more like a room in some pasha's palace.

BELOW—An elegant, even gorgeous nook where patrons may loiter as voluptuously as they might in Bagdad.



Loew's New Oriental Seats 2,800 Amid Splendor

Convenience plus Beauty is the achievement of H. G. Wiseman, the Oriental's designer.

3 Branches Result of Expansion of Fulton Theatre Supply Firm

Expansion plans of the E. E. Fulton Company, Chicago, distributors of theatrical supplies, which have been under way for many months, have been put into execution with the establishment in Milwaukee and New York of branch offices and the announcement that by the first of March, another branch in San Francisco will be opened.

Another announcement by the company declares that a new projector will be placed in production from specifications of a German firm which some time ago ceased manufacturing the machine because of financial difficulties. The projector will be available to the general market in about two months, it is said, with the first one to be installed in the Orpheum theatre now under construction in Milwaukee.

The Fulton Company is one of the oldest in the field, and now, in addition to the products it manufactures, those of other firms will be distributed.

F & R to Build Five Minneapolis Houses, Starting in Spring

(Special to Exhibitors Herald and Moving Picture World)

MINNEAPOLIS, Feb. 14.—Five new show houses in Minneapolis are listed on Finkelstein and Ruben's building program for the summer months in Minneapolis. According to I. H. Ruben, senior member of the firm who has been spending most of his time of late on the construction plans of the corporation, work on all the theatres is expected to start early in the spring.

Minneapolis' first atmospheric house, built along the lines of the Dodge-Chateau at Rochester, Minn., pictures of which were printed in BETTER THEATRES a few weeks ago, will be erected on Lake street at Stevens Avenue. This is on Minneapolis' "farthest out" business street, which is bordered on both sides by a large residence section. The theatre will be of the French chateau design and very similar in construction to the Rochester theatre. It will seat approximately 2,000 and will cost \$750,000.

The Calhoun Terrace, also on Lake Street, and near Hennepin Avenue, a popular corner on which Finkelstein and Ruben now operate the Lagoon theatre, will be transformed into an atmospheric picture house. The building was erected for theatrical purposes but was later transformed into a dance hall. Approximately \$300,000 will be spent in remodeling it.

Negotiations are pending for work on three other theatres, Ruben said, but he declined to give their locations, due to the fact that all ground leases had not been signed up. It is known that the company plans to remodel one of its smaller houses on Lake Street, which will mean practically a rebuilding. This house is located in the east section of the street in a rapidly growing territory and for some time has been unable to present the type of shows demanded.

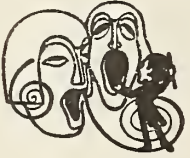
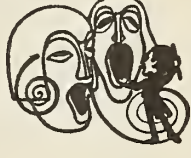
Ruben has indicated that practically all the houses will be in the south section of Minneapolis, which is seeing the greatest residential growth. Residents have opposed the idea of a theatre in their small business section, but it is understood that these objections have waned considerably of late, so that when the company gets ready to put up its house it will find little opposition.

Richard R. Bruckner

**Stage
Equipment**

A Specialist on
Console - Orchestra - Stage Elevators

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**Lew White
Opens Organ School**

Lew White, chief organist of the Roxy theatre, New York, and exclusive Brunswick artist, announces the opening of the White Institute of Organ at 1680 Broadway. Mr. White, in association with Dezso D'Antalfy and a large staff of assistants, will train students of the organ "to meet the requirements of the motion picture theatre, to create true orchestral color and to interpret Debussy, Herbert and popular music in a distinctive, modern style."

The Kimball Company of Chicago has installed three of its organs, one three-manual and two two-manual, in the White conservatory.

**Model Alhambra
After the Famous
Spanish Theatre**

[Pictures on page 25]

A STRIKING example of art in architecture as applied to motion picture theatres, is the new Alhambra, which recently opened to the public in Sacramento, Cal. Probably nowhere else in the world is there anything quite like this playhouse, built by George W. Peltier, prominent banker and civic worker of California's capital city, and his associates, organized as the Granada Company.

Erected in one of the city's most exclusive residential sections, and embodying all the latest features and conveniences of modern theatrical design, it is modeled after the famous Alhambra in Granada, Spain, immortalized in prose by Washington Irving. Outside, the beautiful Moorish architecture has been utilized, while inside are blended both Spanish and Italian motifs. It is a class A building, constructed of reinforced steel and concrete, and is completely fireproof.

The approach 50 feet deep to the main entrance, is through high walled gardens, where water falls over bright colored tile and where pools in the shape of Maltese crosses, marble benches, and shrubs, foliage and flowers, combine in a brilliant symphony of color, typically Moorish, and reminiscent of the gardens in the original Alhambra. Hand-made tile in Moorish design, in yellows, blues and reds, line and back the fountains and outline walls eight feet in thickness. Here also are located a half-dozen plaques, on which have been inscribed selections from the world's immortal literature.

Inside the motif changes sharply to Spanish and Italian. The treatment is in rich blues, greens, and gold, in the hangings and on the stuccoed walls and the square-coffered ceiling. Mural paintings also adorn the interior. Staircases in delicately wrought iron lead from each end of the foyer. A view of the gardens is afforded from the first landing, while a great Moorish art glass window veils the eyes at the second. There are statuary and paintings and rich soft rugs to add luxury to the luxury that the architects provided.

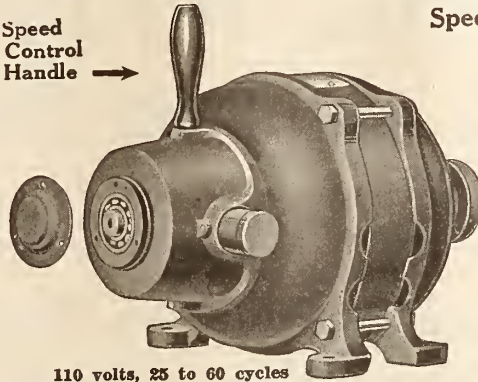
From the balcony huge timbers, beautifully carved, incline to the prescenum arch. Elegant tapestries adorn the walls, their textures giving the impression that lights of varied hues are constantly playing upon them. A huge gold curtain hides the stage, and on this is a painting of Granada, with the Alhambra the dominant structure.

The stage is 100 feet in width and 30 feet deep. The gridiron for handling the scenery is 60 feet above the stage level and is equipped with ballbearing roller apparatus and a counter-weight system.

The "Warner" Variable Speed Projector Motor

Speeds 150 R. P. M. to 4000 R. P. M.

Speed Control Handle →



110 volts, 25 to 60 cycles

Speed control entirely self contained within motor. No external control necessary. Speed variations accomplished by simply moving the handle as shown in cut.

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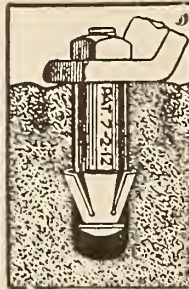
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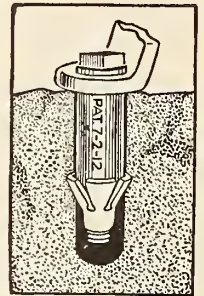
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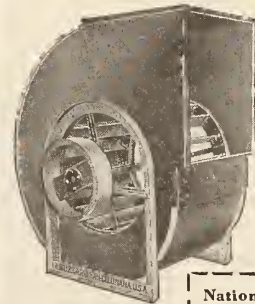
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Better Theatres Information and Catalog Bureau

Many of the products listed below are advertised by reliable companies in this issue of "Better Theatres"

A

- 1 Accounting systems.
- 2 Accoustical installations.
- 3 Adapters, carbon.
- 4 Adding, calculating machines.
- 5 Admission signs.
- 6 Addressing machines.
- 7 Advertising novelties, materials.
- 8 Advertising projectors.
- 9 Air conditioning equipment.
- 10 Air dome tents.
- 11 Aisle lights.
- 12 Aisle rope.
- 13 Alarm signals.
- 14 Arc lamps, reflecting.
- 15 Architectural service.
- 16 Arc regulators.
- 17 Artificial plants, flowers.
- 18 Art titles.
- 19 Automatic curtain control.
- 20 Automatic projection cutouts.
- 21 Automatic sprinklers.

B

- 22 Balloons, advertising.
- 23 Banners.
- 24 Baskets, decorative.
- 25 Bell-buzzer signal systems.
- 26 Blocks, pulleys, stage-rigging.
- 27 Blowers, hand.
- 28 Booking agencies for musicians.
- 29 Booking agencies (state kind).
- 30 Boilers.
- 31 Bolts, Chair anchor.
- 32 Booths, projection.
- 33 Booths, ticket.
- 34 Box, loge chairs.
- 35 Brass grills.
- 36 Brass rails.
- 37 Brokers-Theatre promotion.
- 38 Bulletin boards, changeable.

C

- 39 Cable.
- 40 Cabinets.
- 41 Calcium lights.
- 42 Cameras.
- 43 Canopies for fronts.
- 44 Carbons.
- 45 Carbon sharpeners.
- 46 Carbon wrenches.
- 47 Carpets.
- 48 Carpet cushion.

Free Service to Readers of "Better Theatres"

"Better Theatres" offers on these pages an individual service to its readers through this Exhibitors Information and Catalog Bureau. Detailed information and catalogs concerning any product listed on these pages will be sent to any theatre owner, manager, architect or projectionist.

Fill in the coupon on the next page and mail it to the "Better Theatres" division, Exhibitors Herald and Moving Picture World, 407 S. Dearborn street, Chicago.

Many of the products listed by this Bureau are advertised in this issue of "Better Theatres." See Advertisers Index.

We are glad to serve you. Do not hesitate to ask us for any information on equipment or problems pertaining to the efficient operation of your theatre.

- 49 Carpet cleaning compound.
- 50 Carpet covering.
- 51 Cases, film shipping.
- 52 Cement, film.
- 53 Chair covers.
- 54 Chairs, wicker.
- 55 Chairs, theatre.
- 56 Change makers.
- 57 Changer overs.
- 58 Color hoods.
- 59 Color wheels.
- 60 Condensers.

D

- 61 Date strips.
- 62 Decorations (state kind).
- 63 Decorators, theatre.
- 64 Dimmers.
- 65 Disinfectants—perfumed.
- 66 Doors, fireproof.
- 67 Draperies.
- 68 Drinking fountains.
- 69 Duplicating machines.

E

- 70 Electric circuit testing instruments.
- 71 Electric fans.
- 72 Electrical flowers.
- 73 Electric power generating plants.
- 74 Electric signs.
- 75 Electric signal and control systems.
- 76 Emergency lighting plants.
- 77 Exit light signs.

F

- 78 Film cleaners.
- 79 Film splicing machine.
- 80 Film tools (state kind).
- 81 Film waxing machine.

- 82 Fire alarms.
- 83 Fire escapes.
- 84 Fire extinguishers.
- 85 Fire hose.
- 86 Fire hose reels, carts.
- 87 Fire proof curtains.
- 88 Fire proof doors.
- 89 Fire proofing materials.
- 90 Fixtures, lighting.
- 91 Flashlights.
- 92 Flashers, Electric sign.
- 93 Flood lighting.
- 94 Floorlights.
- 95 Floor covering.
- 96 Floor runners.
- 97 Flowers, artificial.
- 98 Footlights.
- 99 Fountains, decorative.
- 100 Fountains, drinking.
- 101 Frames-poster, lobby display.
- 102 Fronts, metal theatre.
- 103 Furnaces, coal burning.
- 104 Furnaces, oil burning.
- 105 Furniture, theatre.
- 106 Fuses.

G

- 107 Generators.
- 108 Grilles, brass.
- 109 Gummed labels.
- 110 Gypsum products.

H

- 111 Hardware, stage.
- 112 Heating system, coal.
- 113 Heating system, oil.

I

- 114 Ink, pencils for slides.
- 115 Insurance, Fire.
- 116 Insurance, Rain.
- 117 Interior decorating service.
- 118 Interior illuminated signs.

J

- 119 Janitors' supplies.

L

- 120 Labels, film caution.
- 121 Lamps, decorative.
- 122 Lamp dip coloring.
- 123 Lamps, general lighting.
- 124 Lamps, incandescent projection.
- 125 Lamps, high intensity.
- 126 Lamps, reflecting arc.
- 127 Lavatory equipment, furnishings.
- 128 Lavatory fixtures.
- 129 Ledgers, theatre.
- 130 Lenses.
- 131 Lights, exit.
- 132 Lights, spot.
- 133 Lighting fixtures.
- 134 Lighting installations.
- 135 Lighting systems, complete.
- 136 Linoleum.
- 137 Liquid soap.
- 138 Liquid soap containers.
- 139 Lithographers.
- 140 Lobby display frames.
- 141 Lobby gazing balls.
- 142 Lobby furniture.
- 143 Lobby decorations.
- 144 Lubricants (state kind).
- 145 Luminous numbers.
- 146 Luminous signs, interior, exterior.

M

- 147 Machines, ticket.
- 148 Machines, pop corn.
- 149 Machines, sanitary vending.
- 150 Make up, boxes, theatrical.
- 151 Marble.
- 152 Marquise.
- 153 Mats, leather.
- 154 Mats and runners.
- 155 Mazda projection adapters.
- 156 Metal lath.
- 157 Metal polish.
- 158 Mirror, shades.
- 159 Motor generators.
- 160 Motion picture cable.
- 161 Musical instruments (state kind).
- 162 Music publishers.
- 163 Music rolls.
- 164 Music stands.

N

- 165 Napkins.
- 166 Novelties, advertising.
- 167 Nursery furnishings and equipment.

Exhibitors Information and Catalog Bureau

O

- 168 Oil burners.
- 169 Orchestral pieces.
- 170 Orchestra pit fittings, furnishings.
- 171 Organs.
- 172 Organ novelty slides.
- 173 Organ lifts.
- 174 Organ chamber heaters.
- 175 Ornamental fountains.
- 176 Ornamental metal work.
- 177 Ornamental metal theatre fronts.

P

- 178 Paint, screen.
- 179 Paper drinking cups.
- 180 Paper towels.
- 181 Perfumers.
- 182 Photo frames.
- 183 Pianos.
- 184 Picture sets.
- 185 Player pianos.
- 186 Plastic fixtures and decorations.
- 187 Plumbing fixtures.
- 188 Positive film.
- 189 Posters.
- 190 Poster frames.
- 191 Poster lights.
- 192 Poster paste.
- 193 Portable projectors.
- 194 Pottery, decorative.
- 195 Power generating plants.
- 196 Printing, theatre.
- 197 Programs.
- 198 Program covers.
- 199 Program signs, illuminated.
- 200 Projection lamps.

- 201 Projection machines.
- 202 Projection machine parts.
- 203 Projection room equipment.

R

- 204 Radiators.
- 205 Radiator covers.
- 206 Rails, brass.
- 207 Rails, rope.
- 208 Rain insurance.
- 209 Rectifiers.
- 210 Reconstruction service.
- 211 Redecorating service.
- 212 Reflectors (state kind).
- 213 Refurnishing service.
- 214 Regulators, Mazda.
- 215 Reels.
- 216 Reel end signals.
- 217 Reel packing, carrying cases.
- 218 Resonant orchestra platform.
- 219 Reseating service.
- 220 Rewinding film.
- 221 Rheostats.
- 222 Rigging, stage.
- 223 Roofing materials.

S

- 224 Safes, film.
- 225 Scenery, stage.
- 226 Scenic artists' service.
- 227 Screens.
- 228 Screen paint.
- 229 Seat covers.
- 230 Seat indicators, vacant.
- 231 Seats, theatres.
- 232 Signs (state kind).

- 233 Signs, parking.
- 234 Signals, reel end.
- 235 Sign flashers.
- 236 Sign-cloth.
- 237 Sign lettering service.
- 238 Sidewalk machines, corn poppers.
- 239 Slides.
- 240 Slide ink, pencils.
- 241 Slide lanterns.
- 242 Slide making outfits.
- 243 Slide mats.
- 244 Shutters, metal fire.
- 245 Soap containers, liquid.
- 246 Speed indicators.
- 247 Spotlights.
- 248 Stage doors-valances, etc.
- 249 Stage lighting equipment.
- 250 Stage lighting systems.
- 251 Stage rigging-blocks, pulleys.
- 252 Stage scenery.
- 253 Stair treads.
- 254 Statuary.
- 255 Steel lockers.
- 256 Stereopticons.
- 257 Sweeping compounds.
- 258 Switchboards.
- 259 Switches, automatic.

T

- 260 Talley counters.
- 261 Tapestries.
- 262 Tax free music.
- 263 Telephones, inter-communicating.
- 264 Temperature regulation system.
- 265 Terra Cotta.
- 266 Terminals.
- 267 Theatre accounting systems.
- 268 Theatre dimmers.

- 269 Theatre seats.
- 270 Tickets.
- 271 Ticket booths.
- 272 Ticket choppers.
- 273 Ticket holders.
- 274 Ticket racks.
- 275 Ticket selling machines.
- 276 Tile.
- 277 Tile stands.
- 278 Tool cases, operator's.
- 279 Towels, paper.
- 280 Towels, cloth.
- 281 Trailers.
- 282 Transformers.
- 283 Tripods.
- 284 Turnstiles, registering.
- 285 Typewriters.

U

- 286 Uniforms.

V

- 287 Valances, for boxes.
- 288 Vases, stone.
- 289 Vacuum cleaners.
- 290 Ventilating fans.
- 291 Ventilating, cooling system.
- 292 Ventilating systems, complete.
- 293 Vending machines, soap, towels, napkins, etc.
- 294 Vitrolite.

W

- 295 Wall burlap.
- 296 Wall leather.
- 297 Watchman's clocks.
- 298 Water coolers.
- 299 Wheels, color.

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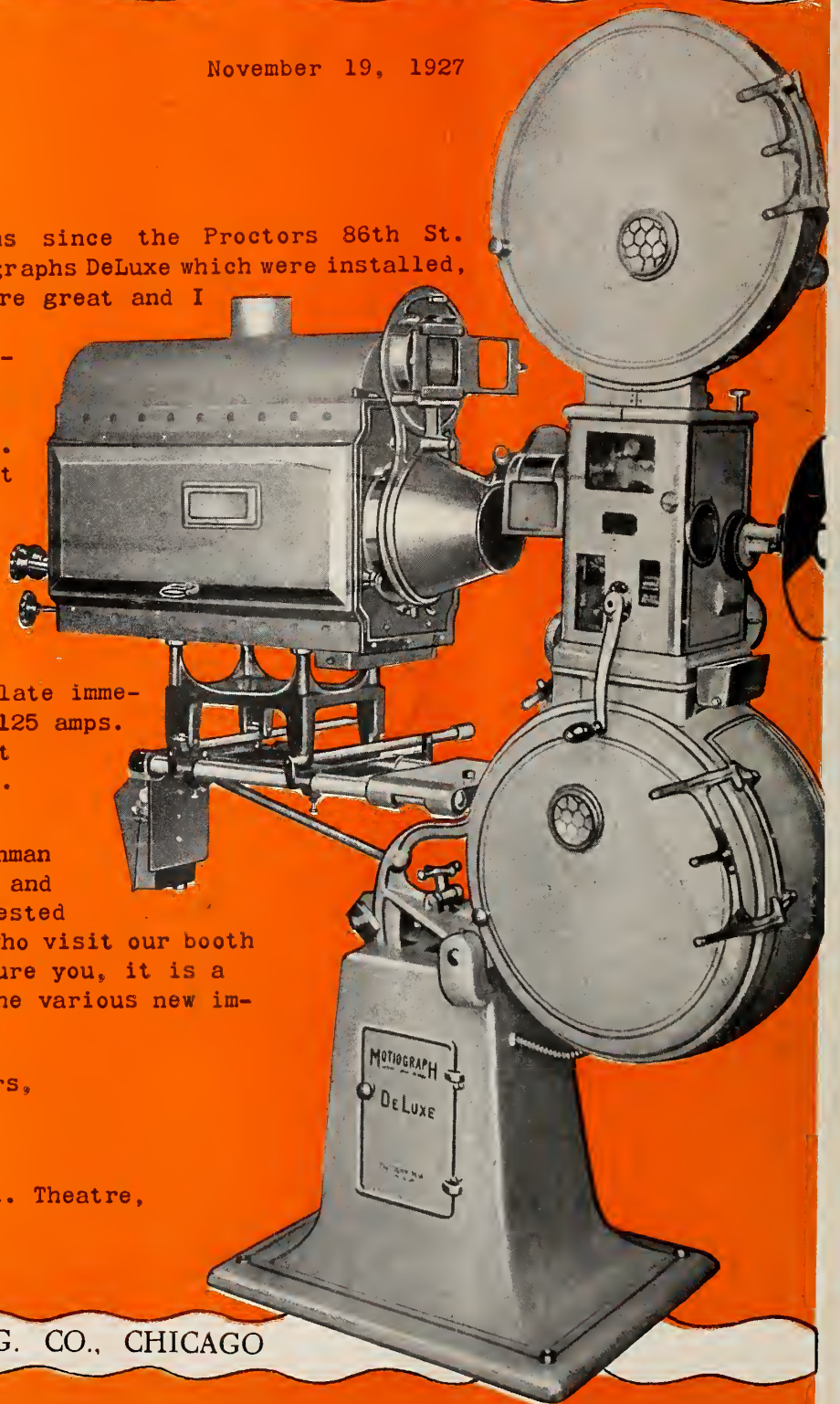
It is a wonderful machine, particularly, might I mention, the new type double bearing intermittent movement, the coolness of the aperture plate immediately after running film at 125 amps. and the simplicity in getting at different parts for quick repair.

My Partner, Joe Kleinman and I are enthusiastic about it, and we have quite a number of interested exhibitors and projectionists who visit our booth to see the machines, and I assure you, it is a pleasure for us to point out the various new improvements of your machine.

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By Ed. Greene

Projectionist, Proctors 86th St. Theatre,
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EXHIBITORS realize that the
NEW source of Short Subject Supply
NOW—and always—is



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What Every Iceman Knows—Call of the
Cuckoo—Love 'Em and Feed 'Em—Fight-
ing Fathers—Pass The Gravy—Dumb
Daddies—Came the Dawn, etc.

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AL CHRISTIE'S 3-RING
CIRCUS OF JOY

**"TILLIE'S
PUNCTURED
ROMANCE"**
A
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Millions roared at the old "TILLIE'S PUNCTURED ROMANCE" and called it the comedy classic of all times. The same millions—and millions more—hail with delight Al Christie's new 1928 "TILLIE'S PUNCTURED ROMANCE" (everything bigger and better but the title, and that couldn't be improved!) A three-star laugh riot from the producer of "Charley's Aunt" and the director of "Behind the Front" with a cast made up of the best comics in the business. . . .

"TILLIE'S PUNCTURED ROMANCE"

Presented by Al Christie. An
Edward Sutherland Production.

A Paramount Picture

10 GREAT PARAMOUNT SPECIALS FOR 1928

HAROLD LLOYD in "SPEEDY"*
 "LEGION OF THE CONDEMNED"
 "GENTLEMEN PREFER BLONDES"
 "BEAU SABREUR" "OLD IRONSIDES"
 "THE LAST COMMAND" (*Jannings*)
 "TILLIE'S PUNCTURED ROMANCE"
 "BEHIND THE GERMAN LINES"
 "STREET OF SIN" (*Jannings*)
 "KIT CARSON" (*Fred Thomson*)

*Prod. by Harold Lloyd Corp. Par. Release.



CLARA BOW proves why she's the most popular girl on the screen in "Red Hair." By Elinor Glyn. Clarence Badger production. Star, author and director of "IT." \ \ \ \ \



RICHARD DIX in "Sporting Goods" flashes his best since "The Quarterback." Smart, breezy 1928 comedy. Malcolm St. Clair production. Your public will thank you. \ \ \ \ \



GEORGE BANCROFT leaps from his smashing hit in "Underworld" to stardom in "The Showdown." Red meat drama. Evelyn Brent and Fred Kohler. Directed by Victor Schertzinger. \ \ \



BEBE DANIELS shows how petting beats fretting in "Feel My Pulse." Two handsome lads, Richard Arlen and William Powell, are the pulse feelers. Director Gregory La Cava delivers a pip! \ \

4 big star hits in the same month when

"LEGION OF THE CONDEMNED" is hailed as "one of the great pictures of all times." "THE LAST COMMAND" (*Jannings*) splits records wide open. "OLD IRONSIDES" tops St. Louis and Providence high marks. HAROLD LLOYD in "Speedy" (*Lloyd pro., Par. release*) on the way.

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A Drama of Romantic Adventure
on the Exotic Shores of the Caribbean.

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And Superb Cast!

The Unusual Story of a Love that was
Strong Enough to turn back the Hands of
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DIRECTED BY
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Released Regionally on March First

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Wednesday, February 15, 1928

LEGITIMATE *News from* VARIETY 47

FOX'S 4 B'WAY \$2 HOUSES

Wednesday, February 15, 1928

FOUR SONS

William Fox production and release. Directed by John Ford. Starring Margaret Mann, 10 years modest studio struggle and now star overnight. Story from original by Miss L. A. R. Wylie. Adapted by Philip Klein. Production editors, Katharine Hitchcock and H. H. Caldwell. Musical settings and incidental sound effects by Movietone. Opened Feb. 13 at the Gaity, New York, in on \$2 scale, indefinitely. Running time, 100 minutes. Special musical score by S. L. Rothafel, assisted by Erno Rapée. Mother Bernie.....Margaret Mann
Her Four Sons.....

Joseph.....James Hall
Franz.....Francis X. Bushman, Jr.
Johann.....Charles Morton
Andreas.....George Meeker
Annabelle.....June Collyer
James Henry.....Wendell Franklin
Major Von Stomm.....Karlo Foxe
The Postman.....Albert Gran
The Burgomeister.....Alfred Tedesco
The Schoolmaster.....Frank Becker
The Iceman.....Jack Fenwick
The Innkeeper.....Hughie Mack
Johanna's Girl.....Ruth Mix
Captain.....Archibute Leopold of Austria
Staff Surgeon.....Ferdinand Sebastian-Haenk

A profoundly moving picture of family life in Germany during the war, giving a sympathetic insight into the effect upon the humble people of rural Bavaria of the great struggle. As an artistic creation the production is magnificent in the amazing effectiveness of its fine realism and in its utter simplicity. In its favor are some of the finest and most touching passages of high sentiment ever shown on the screen, and the dramatic elevation of Mrs. Mann to picture eminence, which bids to exceed in public interest the sudden stardom of Mary Carr. The abundant excellence of the creation itself and the fascinating circumstances of Mrs. Mann's triumph are enormously valuable assets, and will probably suffice to give the Fox people another "Hit" of the year.

Any obstacle that might have been anticipated from the risk of selling a sympathetic treatment of the German side of the war has been minimized by developing the picture on the story and by its happy ending, with the mother happily joined with her surviving son, by now a prosperous merchant in New York. The same thing works out in the tone of the story. While some of the sombre war-time episodes—the news of the death of three sons coming upon the grieving mother at home—are compensated by the lighter, sentimental sequences at the end, the picture leaving a cheerful effect.

The film is an achievement in artless realism. There isn't a moment when it does not live, and the whole production is utterly guiltless of theatrical device. Simple people, kindly and happy, are suddenly engaged in the conflict, and tragedy comes upon the gentle villagers, among whom stalk the hated military martinet. It is the arrogant military class that plays the villain. The people are the pitiful puppets.

The story itself does not bear telling, so simple and unadorned is the commonplace history of a widow and her four sons. Joseph goes to America before the war, marries, and has his own little delicatessen shop, and a baby is born. Then the war comes. The other three brothers go to the front and one by one are killed. There is no "war stuff," the war tragedy is enacted in the homely cottage of the lone mother. Joseph goes overseas in the A. E. F., leaving his wife to handle the shop. The story leaves him while the mother back in Bavaria is slowly broken as the war machine takes her three remaining boys—Franz, the handsome, Johannes, the strong, and, finally, Andreas, the beautiful.

Armistice Day finds her destitute of life and joy, while Joseph returns from France to America to find that his business had grown to a rich chain of stores.

His first move is to send for mother. From sombre tragedy the picture here takes on a tender and livelier quality. Mother has to go to school to learn her letters for American immigration purposes. Upon the Ellis Island examination she goes to pieces and is detained. But quite innocently she wanders out of the detention pen, reaches the city and meanders around under the care of kindly cops, who at length bring her safe to haven in Joseph's very modern apartment, where the frantic Joseph, returning from his search, finds her cuddling the baby before the fire.

Mrs. Mann's playing of the big role is a miracle of unaffected naturalness. Her Frau Bernie lives from the moment the film starts to the finish. She looks the part and she plays it with utter absence of effort or consciousness as a stately and white crowned old mother might go about her household tasks. And if this isn't art so much the worse for the trained and inspired acting profession.

Something of the same effortless simplicity has been communicated to the whole cast. The picture is rich in fascinating characters, such as the pompous but kindly old German letter carrier (Albert Gran) whose agonizing task it is to deliver the casualty notices to Frau Bernie; the Burgomeister of the village (August Toileire), and the Innkeeper (Hughie Mack), besides a host of others.

The picture will be the making of James Hall, hitherto just a young leading man. As Joseph he creates a splendid portrait with a wide range of clean cut playing. Earle Foxe makes a graphic study of the cold-blooded military officer type. One of the high lights is his suicide at the explicit invitation of his rebellious regiment upon Armistice day, dressing himself in all his decorations for it.

In a pictorial sense the production is a revel in beauty and significant detail, with camera shots that are arresting. Such are the views of departing soldiers seen marching through the gay village streets from the vantage point of the church belfry; the panorama of the farming countryside swathed in morning mists; the church steeple with the tolling bells reflected in the still mill pond and a myriad of such color shots. Happy character bits likewise go to the building up of eloquent atmosphere and bit by bit the illusion of reality in place and people is created and never lost through nearly two hours.

Movietone is again employed with excellent discretion. It supplies an appropriate score and interpolates a few sound effects. When the young villagers are bringing in the hay, snatches of their song are brought out; again in the only battlefield sequence a faint voice is heard through the mists crying "mutterchen," and for other passages (where the stricken mother dreams her brood are again gathered about the supper board) a male chorus sings faintly as though at a great distance, or as though a choir were singing in a far off organ loft in church. The treatment follows closely upon that employed in "Sunrise," avoiding emphasis that might clash with the illusion.

There can be no question of the work's merit. There is only one bare chance for it to fall short of enormous popularity, the possibility that the screen public will shy off from a serious war picture at this time, when the subject has been pretty well exploited. That's quite remote, very remote, for a picture of this class and strength. Rush.

PICTURES IN ALL; ONLY 2 BEFORE

Opening "Street Angel" at Globe March 5—"Mother Machree" Following Into Another Un-named Theatre—"Four Sons" at the Gaity and "Sunrise" at Times Square

OTHER BIG FILMS

William Fox shortly will be operating four of the legit group of Broadway theatres at a \$2.20 top scale for Fox's special pictures. His third will be the Globe, with Fox's special picture production, "The Street Angel," supplanting the Dillingham "She's My Baby" (Beatrice Lillie) show there March 5.

The fourth Broadway house has not as yet been named, although secured by Fox. It will play the Fox special "Mother Machree" and shortly follow the Globe's film period.

Fox's other two Broadway legit houses now playing its \$2 pictures are the Gaity, where "Four Sons" opened Monday, and the Times Square, with "Sunrise" still running there.

It's the first time a single picture concern has operated four Broadway legit theatres simultaneously. Previously, the record was two.

While there is no definite information on the selection of the fourth Fox house, it is believed to be the Central. At present Universal's "Uncle Tom" is there. It is due to leave in about a month. The Central is a Shubert house.

Among the other special Fox pictures that will duly appear on Broadway is "Mother Knows Best," the Edna Ferber story that is the tale of a well-known femme star and her guilding relative who has always thought she has known best for her daughter's on and off welfare.

Other Fox specials lined up as big pictures are "Red Dancer of Moscow," "Four Devils" and "Dollar Princess."

"HEAVEN'S" LOOP REPEAT
Chicago, Feb. 14.
The Monroe, Fox's Loop house, is playing "Seventh Heaven" this week, the first repeat booking the house has ever had.
"Heaven" played the house late last year for five weeks, the picture since doing so well in the neighborhoods it was figured worthwhile to bring it into the Loop again.

"Sunrise" Breaks House Record at Newark, 75c
Newark, N. J., Feb. 14.
Fox's "Sunrise" at Fox's Terminal broke the house record for a week without a holiday.
Terminal's top is 75c, with mats at 50c, and legs 99c. It was the first time "Sunrise" had played under \$1.05 top, and is now at the legit scale.
"Sunrise" started off to smashing reception here in the 1,700-seater. Its reception here was most agreeable to the Fox people, who do not intend the regular picture houses until September next.

F. W. MURNAU'S SUNRISE

continues to pack 'em in at the

TIMES SQUARE THEATRE New York

NOW IN ITS 24th WEEK

AND FOX-LOCUST THEATRE Philadelphia

7th WEEK

and Now GETS PHENOMENAL SEND-OFF

— IN —
Detroit—(4th WEEK)
"SUNRISE" running way ahead of anything ever shown in the Washington Theatre. First week beat "7th Heaven" by \$3,338.85. Now playing to daily capacity of house!

Newark—(3rd WEEK)
RECORDS crashed under the weight of the crowds that in three weeks have stormed the Terminal Theatre. In first twelve days 56,244 admissions were sold!

Springfield—(2nd WEEK)
THIRD TEST ENGAGEMENT at regular picture house prices proves conclusively that "SUNRISE" is the outstanding box office draw of 1928!

The One Great Independent

SETS New RECORD Breaks ANOTHER

"SADIE THOMPSON" sets *New Record* for weeks run at RIVOLI-UNITED ARTISTS N.Y.

BREAKS ANOTHER with second Saturday Sunday and Monday gross BIGGER than first

Hallelujah!



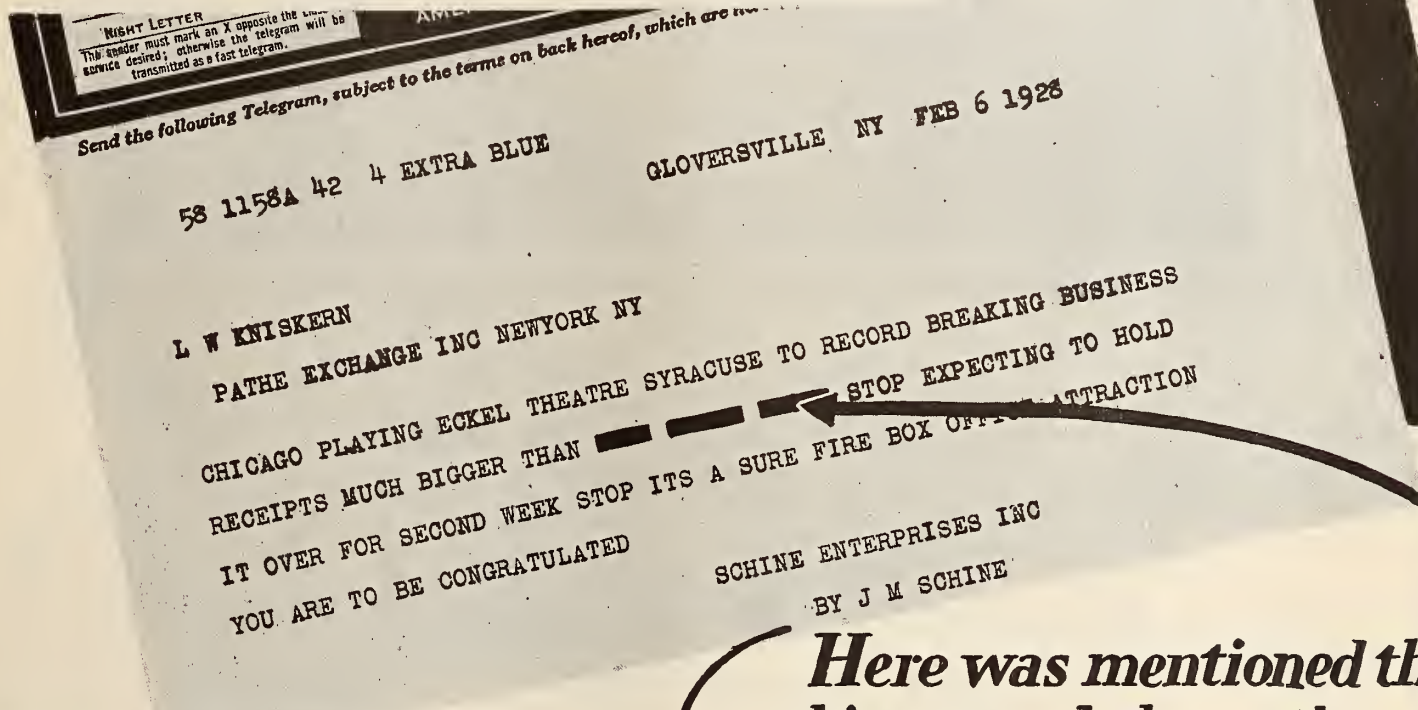
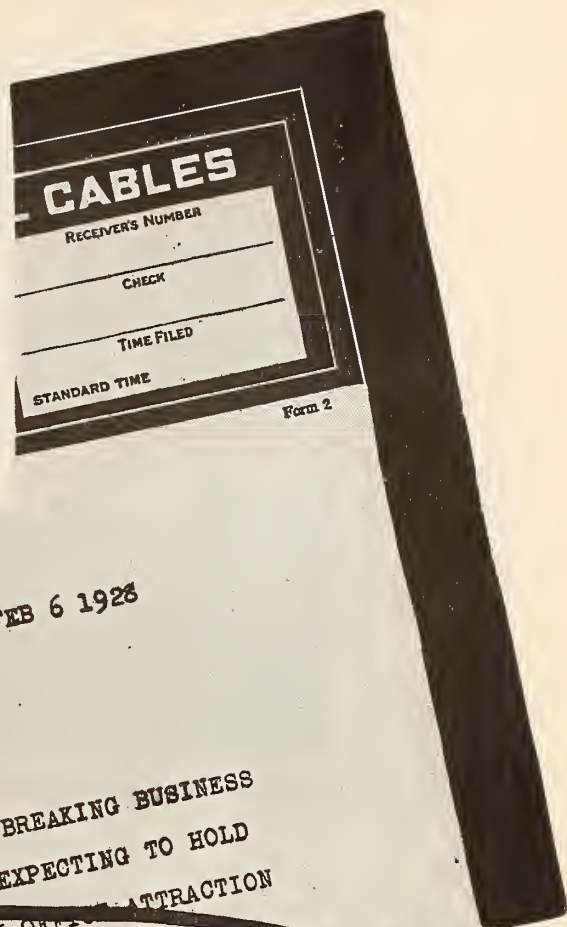
GLORIA
SWANSON
"SADIE
THOMPSON"

Based on the story by
W. SOMERSET MAUGHAM
Directed by RAOUL WALSH

UNITED ARTISTS
PICTURE

"Chicago" playing Eckel Theatre Syracuse to record breaking business"

J. M. SHINE



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May Robson and T. Roy Barnes
Adapted by Lenore J. Coffee, from the play by Maurine Watkins
Produced upon the stage by Sam H. Harris
Directed by FRANK URSON
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A CARL DREYER PRODUCTION

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IN OLD HEIDELBERG

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HERE IS THE GREATEST PROGRAM OF PICTURES EVER OFFERED IN A SINGLE MONTH AND

BILL IS BREZIER THAN EVER

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Marion at Her Best as the Flapper of Yesteryear

THEY WILL BE SHOWN AT THE REGULAR LELAND PRICE

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AFTER week—
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ARE the live
ONES in this
BUSINESS!

OTHER M-G-M PICTURES COMING THAT YOUR PUBLIC WANTS TO KNOW ABOUT: Norma Shearer in "The Latest from Paris" (just viewed in projection room—her greatest picture—bar none!); "Rose-Marie" with Joan Crawford—James Murray; Lon Chaney in "The Big City"; (just arrived from the Coast! Another "Unholy Three") "The Enemy," with Lillian Gish, Ralph Forbes, Karl Dane; William Haines in "The Smart Set"; King Vidor's "The Crowd"; Ramon Novarro in "Forbidden Hours"; Marion Davies in "The Patsy"; "Bringing Up Father"; Tim McCoy in "Wyoming"; "Mlle. from Armentieres"; Lon Chaney in "Laugh, Clown, Laugh"; John Gilbert in "The Cossacks"; "Under the Black Eagle," etc., etc.

METRO-GOLDWYN-MAYER
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11,000 THEATRES have played

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-because every Maynard booker becomes a Maynard Booster!



THE DEVIL'S SADDLE: Ken Maynard—This star is in this picture. For me he is in Edward Smith, Cozy Theatre, Conway, N. H.

THE OVERLAND STAGE: Ken Maynard—A really Western for any audience. He is a real rider as a real horse. Six reels.—Leon C. Bolduc, Theatre, Conway, N. H.

THE DEVIL'S SADDLE: Ken Maynard—As good as any Western he has made and that is saying a lot. Maynard is a rider, he gets the wonderful helpmate in Tarzan, and he Ray W. Musselman, Princess Theatre, Lincoln, Kan.

THE DEVIL'S SADDLE: Ken Maynard—This is my best drawing card and pleases in this picture. Consider him the best there is and for me he is in Cozy Theatre, Minneapolis, Kan.

THE OVERLAND STAGE: Ken Maynard—Here is one of the best Western stars we have seen in a long time in one of his best pictures. We have shown three of his best and our patrons are getting worked up about this handsome star. He sure can ride and his pictures are a little different than the average shoot 'em up Western. We find them to be real good. Even the ladies like to look at Ken. Seven reels.—Crosby & Schwierske, Rex Theatre, Colby, Wis.

THE RED RAIDERS: Ken Maynard—The first of Ken's of this season's product and it will tack up with those he turned out last year. Plenty of action, injuns, 'everything'. Ken and Tarzan pleased their fans.—Seven reels.—Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wis.

THE UNKNOWN CAVALIER: Ken Maynard—We have yet to see a bum Ken Maynard picture. They please us because they please the box office.—Halliburton & Burns, Texline Theatre, Texline, Tex.

THE RED RAIDERS: Ken Maynard—This is an extra good Western which more than pleased all of my Sunday patrons. Ken Maynard is some rider.—Lyceum Theatre, Manchester, Mo.—General Manager.

THE RED RAIDERS: Ken Maynard. Play more business than any previous Maynard. Do afraid to step on any of the Maynards as they and bring results. Seven reels.—Edward Smith Theatre, Minneapolis, Kan.

SOMEWHERE IN SONORA: Ken Maynard—This is a good picture. The Western fans like Maynard. W. H. Hardman, Royal Theatre, Frankfort, Kan.

THE LAND BEYOND THE LAW: Ken Maynard—Like all the others, 'logic' entertainment on the screen. J. S. Landry, Columbia Theatre, Columbia City, Ind.

GUN GOSPEL: Ken Maynard—A very good picture, it is the first time that he has played this house, doing a very good business. My advice is to play him up big. Six reels.—Newell E. Ware, Comique Theatre, Camden, Me.

LAND BEYOND THE LAW: Ken Maynard—A very good picture, in fact, all Ken Maynard pictures are good and so are the people that see them. Seven reels.—A. H. Yeomans, Rose Theatre, Dublin, Ga.

THE DEVIL'S SADDLE: Ken Maynard—This boy knows the West and his pictures show it. I never saw a poor one. Seven reels.—Leo J. Burkhart, Hippodrome Theatre, Crestline, O.

SENOR DAREDEVIL: Ken Maynard—A wool and a yard wide. Special cast—All Westerns. This is in Zane Grey's class. Scenery fine, fine cast, good story though hero has everything pretty much his own way. One peach of a horse in Tarzan. Ken Maynard a dandy rider and actor. Ken Maynard stand, Rex Theatre, Salmon, Idaho. Book it.—Philip

THE LAND BEYOND THE LAW: Ken Maynard—this is a very fine picture. This star commences where the rest leave off as a rider.—Bert Silver, Silver Family Theatre, Greenville, Mich.

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HAVE YOU PLAYED-
The Wagon Show
The Canyon of Adventure
Gun Gospel
The Red Raiders
The Devil's Saddle
Land Beyond the Law

BY DIRECT WIRE FROM

WESTERN UNION

Winston Salem, N. C.

Just wanted to inform your office that Ken Maynard and Tarzan in Gun Gospel is about the best Western seen here on any screen since Western pictures came in existence. Received numerous high compliments on this picture which proves my statement that when better Westerns are made Ken Maynard will make them for First National.

M. MERIWETHER,
 Manager Amuzu Theatre

You'll never know how **MUCH** profit it's possible to make on Adventure Dramas until you play Ken Maynard!

Presented by **CHARLES R. ROGERS**



First National Pictures

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President



The Independent Film Trade Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

New Uniform Contract is written and will go into effect in May; Committee gratified at overcoming difficulties at first considered insurmountable, says official statement; Calls instrument vast improvement over old contract; Is patterned after Six Points agreed upon at Federal Trade Practice Conference; Committee adjourns after three weeks of work in Chicago; Members will meet again in June to iron out minor details on arbitration.

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PRESENTATION ACTS—Leo Feist, Inc., Villa Moret, Inc., Lasiter Brothers, Jean and Fritz Hubert, Henri A. Keates, Milton Charles, Sam Herman, Leo Terry, Edgar Stone, Bernard Cowham, Johnnie Devine, Tyler Mason, Ilomay Bailey, Harry Zimmerman, Don Miguel Galvan, Lou Kosloff, Cornelius Maffie, Carme Romano, Ginger Rogers, Charles Gregory, Markell and Faun, Hawks and Mack, J. Virgil Huffinan, Brooks Costumes, Dave Gould, Ransley Studios, New York Costume Company.

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WHOLE VOL. 90, No. 8 (VOL. 32, No. 11) FEBRUARY 25, 1928

Buying and Quality

RECENTLY on this page we referred to what appears to us to be a lapse in the standard of a considerable volume of the motion picture entertainment now being offered to the public. Since the publication of our comment several communications have been received from theatre men who not only agree with the point we sought to make but insist that we have materially understated the case.

Our correspondents and numerous other exhibitors with whom we have discussed the problem seem to consider the question of quality in motion pictures to be entirely a matter of responsibility with the producer. We do not agree with this viewpoint and have innumerable times in the past pointed out that the exhibitor, in his buying habits and practices, exerts a vast influence, not only upon the trend in production but upon the quality of the product.

It seems trite indeed to point out that the principal branches of this industry are inevitably linked together and unless they work together on the broad and paramount questions affecting the industry progress cannot be made—and even failure cannot be avoided.

Information issuing from all competent sources now makes plain that a considerable portion of the film published during the past year has not only failed to show advancement but has actually been below the standards which have been observed for several years previously. This situation becomes all the more alarming when it is realized that technical progress in the making of pictures has continued and the many advantages that necessarily come as the result of experience have been available.

As we recently pointed out, we feel that various conditions have crept into the production situation which have had an adverse effect, but the unfavorable product situation that exists in many quarters may be said to be due as largely to conditions which have come about outside the studios as to those which have existed within.

The policies of many of the leading theatres are a direct discouragement to the making of better and finer pictures. The unreasonable emphasis that is being placed upon presentation is one of the worst influences. Everyone connected with production cannot help but have his enthu-

siasm dampened when he sees the programs and announcements of theatres placing motion pictures in a position that appears to make them fillers for a group of variety acts of dubious merit in themselves, and certainly of questionable value when used in a motion picture theatre.

In the advertisements of many of the leading theatres the feature picture is subordinated to these other types of entertainment. This certainly causes the public to regard the films as being of subordinate importance; and meanwhile it exerts a direct influence of discouragement upon producers, directors, writers, players and others identified with production.

The economic situation behind all of this may not be quite so apparent but it is, of course, one of the chief factors, if not the chief factor.

Rental receipts to distributors were materially less in the past year than in the previous year. Almost every distributing company in the industry has suffered a loss in revenue and in some instances the loss has reached a figure that is causing genuine alarm. Apparently exhibitors who were enabled to do so have driven pretty sharp bargains. The large circuits have obtained bargains by being in a position virtually to dictate what would be paid in rentals.

But whether these bargains will prove "bargains" in the long run remains to be seen. Film that is weak in attraction value is not a bargain at any price. The surest way to kill the theatre business is to buy pictures so cheaply as to compel producers to cheapen their product.

Theatre men are again invited to reflect upon the effect of their buying habits and theatre policies upon the quality of the product.

* * *

Labor in Films

ACCORDING to a published rumor the American Federation of Labor is contemplating a wholesale excursion into the motion picture business. The report says that some 1,500 labor halls throughout the country are to offer regular programs of motion picture entertainment and that later the labor authorities may even go so far as to produce pictures for exhibition in their halls and elsewhere.

It appears that some nimble-witted person has been imposing upon the labor authorities. The plan as reported is visionary and impracticable. It would lead the labor bodies away from their more immediate and more important concerns and would plunge them into a highly competitive business where their presence would be hazardous if not disastrous and, meanwhile, many of their chief interests would suffer.

In the first place, the distributing companies could not tolerate the plan of converting 1,500 labor halls into quasi theatres. The investments of exhibitors would have to be taken into consideration and product could not be diverted from its regular channels to supply attractions to these halls. Secondly, the business of affording theatrical entertainment to the public is a technical profession which requires experience and peculiar fitness. Such could not be expected to be found in the labor organizations.

The absurdity of the whole plan, as a feasible proposition, is reflected in that part of it which has to do with the production of motion pictures. The idea will never carry that far, of course, but the fact of it being mentioned is sufficient to indicate that the labor authorities have been giving an attentive ear to a proposition that immediately should have been given the open door.

* * *

EXHIBITORS generally will be interested in knowing that at Pinehurst, N. C., at which point these lines are being written, The Carolina theatre obtains an admission price of from 30 cents to \$1.50 for a feature, comedy and news reel. This would seem to be an easy solution of most of the exhibitors' problems—where it will work!

New Uniform Contract Written; Will Become Effective in May

Six Rules Used As Pattern for New Contract

Following are the six rules agreed upon by the Federal Trade Practice Conference last fall and followed as a basis in the writing of the new uniform contract in Chicago:

1. The sales method known as block booking shall not be used for the accomplishment of any illegal purposes.
2. No distributor will require as a condition of permitting an exhibitor to lease its pictures that such exhibitor shall also lease pictures of another distributor.
3. If any exhibitor shall claim within a reasonable time prior to the date fixed for the exhibition of any picture included in any block leased by him that such picture will be offensive to the clientele of his theatre because of racial or religious subject matter, such claim shall be arbitrated by the board of arbitration of the proper zone, and, if sustained, such exhibitor shall be relieved of obligation to take any pay for such picture.
4. If any exhibitor who has purchased an entire block of pictures offered by any distributor so elects within a reasonable time prior to the date fixed for exhibition of any picture included in such block, such exhibitor may refuse to take such picture by paying one-half the allocated price therefor, provided that the pictures so rejected out of any block shall not exceed ten per cent of the number in such block, and, if a rejected picture is resold by the distributor, one-half the net price received on such resale shall be credited against the exhibitor's obligation in respect of such picture up to the amount of such obligation.
5. Reissues will not be included in any block with new pictures.
6. News reels and short subjects will not be included in any block with features and the lease of news reels or short subject blocks shall not be required as a condition of being permitted to lease feature blocks or vice versa.

It was agreed also at that time that "the matters dealt with by paragraphs 3 and 4 shall be covered by appropriate provisions to be included in the new uniform contract."

Gratified at Settling of Issues, Says Committee

Complete Agreement Reached on All Points, Including Arbitration, Declares Official Statement

By JAY M. SHRECK

A new Uniform Contract has been written.

This new instrument will become effective in May when marketing of next season's product begins.

The task of revising the present contract was completed late Monday, February 20, by the joint committee of exhibitors and distributors which has been in session at the Congress Hotel, Chicago. Actual deliberations extended over a period of three weeks, with the committee working both day and night.

No seventh arbiter, it appears now, will have to be appointed by Chief Justice William Howard Taft of the Supreme Court, an official announcement by the committee stating that "a complete agreement was reached on all points, including the rules of arbitration."

Early in the conference it had been the opinion of all factors that several clauses in the new contract would have to go to an intermediary for final draft.

The new contract does not touch upon block booking, this being a feature of distribution considered apart from the contract itself, and purely a sales plan.

Called Advanced Step

While opinions were not expressed very freely by the conferees following the concluding session, the general sentiment seemed to be that an advanced step had been taken toward clearing up the contractual difficulties of exhibitors and distributors.

One member of the unaffiliated exhibitors' group, asked if the new contract contained all the changes sought by them, replied.

"Of course not. No contract ever does. But I do consider the contract a pretty thoroughly satisfactory one."

Others refused to be quoted, declaring that they preferred to stand on the official statement of the committee.

Meet Again in June

Another meeting of the joint committee will be held in June, when definite plans relative to the functioning of arbitration will be drafted.

The new contract, with explanations interpolated, will be published in pamphlet form "at an early date" and broadcast to the entire industry. Until that time, the contents of the revised instrument will not be known.

The official statement of the joint committee, concurred in by R. H. Cochrane, Felix Feist, Ned Depinet and Gabriel Hess for the distributors, and Ben Berenstein, H. M. Richey, Col. H. A. Cole, R. R. Biechele and Nathan Yamins for the unaffiliated exhibitors, reads:

"The national contract committee of the motion picture industry, which has been working out the details of a new contract under which practically all of the motion pictures shown in the United States will be leased by theatre owners, concluded its

three week session last night (Monday, February 20) at midnight.

"Gratified" by Results

"The committee, which is composed of motion picture exhibitors and distributors, was gratified because certain difficulties which seemed at times insurmountable were finally overcome. A complete agreement was reached on all points, including the rules of arbitration. The only matter which had to be put over to the next meeting of the committee, which is scheduled for June, was a new problem relating to a plan of devising ways and means of enabling state exhibitor organizations from which are drawn the exhibitor arbiters, to function properly in their various endeavors in the general interests of the industry. Last year by the cooperation of exhibitor and distributor arbiters almost 12,000 cases were disposed of by arbitration.

"The new contract is believed to be a vast improvement over its predecessor, giving promise of doing away with many sources of discontent in the moving picture business. It is patterned along the lines agreed upon at the Motion Picture Trade Practice Conference held last fall in New York City, and will be put into use next May.

"So many complicated matters are to be handled under the terms of the new contract that the negotiators have arranged at an early date to publish the document with complete explanations of its various clauses and broadcast it in booklet form to the entire industry that there may be a clear understanding of its provisions."

Silent on Specific Changes

No hint as to the specific changes in the revised contract was given by any member of the committee. Nor was it stated whether the new instrument retained its present length or was shortened.

R. F. Woodhull, president of the Motion Picture Theatre Owners of America, who was chairman of the unaffiliated exhibitor group, did not return to Chicago for the resumption of deliberations following the week's adjournment. On his departure from Chicago two weeks ago he said that the pending hearings on the Brookhart bill might make it imperative for him to remain in the East.

BROADWAY

NEW YORK.—Clifford B. Hawley, who runs First National, brings forth the news that only 85 per cent of the world's films are made in America. The old mark of 99 and 44/100's still stands as a mark to shoot at. . . . UFA'S new Eastern exchange, under the management of *Dave Brill*, will descend into new offices at 729 Seventh avenue, as soon as the paint butchers are through mutilating the woodwork. . . . *Charles Simone*, who once did his best to raise a Fox in Italy but is now a vegetable farmer in Jersey, was looking over Broadway one day last week. . . . *Hope Hampton* is still doing her stuff in color. See "Love's Springtime," which brings up fond memories of "Marionettes," which was nothing more than a phantasmagoria de luxe. Hope speaks Frog, so she will get this right off the bat. . . . Many and fast are the happenings at the Pathe offices here in the Big Tent. Many of the boys are wondering, "Where do we go from here?" and some are getting a chance to find out. . . . *Nat Rothstein*, premier advertising man for Universal, is leaving about March 1 with Mrs. Rothstein for an extended Southern trip. The full itinerary is not at hand but Nat will take a look at everything the cigar state has to offer from Fort Lauderdale to Palm Beach, Jacksonville to Key West. . . . A. M. P. A. held their weekly luncheon at the Cafe Boulevard on Thursday. The subject under discussion was that rarin' business which takes place every year at one of the leading hostelryes. The "Naked Truth Dinner" this year will be as undress as of yore, V in front and C in back. . . . *Warner Brothers* are getting ready to shake the dust of 1600 Broadway off their shoes and move into their new building—the Warner Brothers Building, if you don't mind—on 46th street. The "Exodus" will begin about the 21st. Five floors for the Bros. Warner. . . . Which reminds us, for no particular reason, that that very exclusive luncheon that was to have been given by the Vitaphone rooters at Park Chambers for the trade press is still a bit of a myth. Boys, it'll be all right to take a couple of breaths till the soup comes around. . . . The Paramount Short Feature Department held an eight or nine-course snack at the Astor recently for the advancement of "Krazy Kat" sales. *Jim Milligan*, of the E. H. and M. P. W., was among those present and from out of the fog reported that the Kat seemed pretty healthy to him. . . . One moemnt, it's the phone. "Where is *Mary Miles Minter*?" Darned if I know, but I've heard she's somewhere out West, close by that dear Aimee. . . . *Corliss Palmer* is in again. Her next is "Into the Night," with Raleigh. Hmmm, sounds interesting. . . . We are sorry to have to report that *M. Frederic de la Roziere*, of the Societe General de Films of France, is laid up with an infected jaw. Now that's a tough break, for he's here all full of talk about cooperation and friendship. Here's best wishes for a speedy recovery. . . . Apparently the Brookhart Bill is the fromage de brie of the industry. We notice that *C. C. Pettijohn* is turning up his nose at the mention of it. . . . *Hy Daab*, generalissimo of the F B O advertising department, has been reading "Polo" and the urge to do something about it has become so great he's off to Pinehurst. Daab says he can grab the Hy spots of this simple game in about six days. . . . Macfadden's "true stories" are reaching the picture stage. Things are going to be photographed just exactly as, when, and if they happen.

PETER STUYVESANT.

Seen Amid the New at F B O



ABOVE — *Jacqueline Logan* and *Albert Conti* engaged conversationally in a scene from a *Gold Bond* comedy-drama, "Stocks and Blondes."



RIGHT — Director (and player) *Ralph Ince* (left), with *Joe Brown*, stage comedian and the star of "Crooks Can't Win," a comedy serving as his first picture.

BELOW — *Dudley Murphy* (kneeling on camera carriage) directing *Gertrude Astor* in "Stocks and Blondes." To show, sans subtitle, her arrival home at dawn, Murphy shot the building full screen, then moved the camera from the bottle, causing the building to "fade" inside it, as her hand reached for it.



Hearst and Pettijohn Warn of Dangers in Brookhart Measure

Seize Manager in \$3,500 Theft; Two Bandits Get \$280

(Special to Exhibitors Herald and Moving Picture World)

SAN FRANCISCO, Feb. 21.—Martin Olsen, former house manager at the Pantages theatre accused of having made away with \$3,500 of the theatre's funds, has been apprehended at Nogales, Ariz., after having been escorted across the Mexican line by immigration officials. The missing money was not found on him. He had deposited \$2,900 in a Mexican bank, the police declare.

Hold Up Theatre Men; Get \$280

Earl Western, manager, and J. T. White, assistant manager of the Jefferson theatre, Philadelphia, were held up by bandits shortly before 11 o'clock last Friday night and robbed of \$280, the day's receipts.

The two victims told police that they had locked up the theatre and dismissed the policeman on duty and were within a few feet of Western's car. As they were about to step on the running board, two men appeared, one of whom drew two guns and covered the victims, while the second flourished a black jack and told the manager to "fork over." As Western did not comply immediately, one bandit thrust his hand into his inside pocket and removed his wallet.

Support for Brookhart Bill Seen in Parley of Pa. and W. Va. Owners

(Special to Exhibitors Herald and Moving Picture World)

PITTSBURGH, Feb. 21.—Organization of support for the Brookhart bill is certain to take place at the eighth annual convention of the M. P. T. O. of Western Pennsylvania and West Virginia, which will meet here April 15, 16 and 17. This body of exhibitors is for the measure.

Sunday afternoon and evening will be given over to previews. Committees have been appointed, the chairmen of which are John M. Alderdice, N. Friedberg, H. Goldberg, Morris Roth, Alex Moore, S. Haimovitz, D. A. Harris, Bart Dattola, George Schweitzer, and W. J. Bittner.

Bookers Bar Hickman Film in San Francisco

(Special to Exhibitors Herald and Moving Picture World)

SAN FRANCISCO, Feb. 21.—The moving picture film, "Hickman, the Fox," a combination of the newsreel scenes showing the capture of William Edward Hickman, Los Angeles child murderer, will not be shown in San Francisco.

Paramount Declares \$2 Dividends on Common

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—At a meeting of the board of directors of Paramount Famous Lasky corporation held last week, the regular quarterly dividend of \$2 per share on the common stock was declared. The books will not close.

Expense and Confusion Faced, Says Editorial Industry Declared Fast Developing with No Need of "Shackles of Government Supervision"

[Text of the Pettijohn opinion appears on Pages 24 and 25]

Two broadsides were fired at the Brookhart bill last week. One was in the form of a detailed opinion on the entire measure, given by C. C. Pettijohn, chief counsel of the Film Boards of Trade. In this opinion Pettijohn expands upon the objections voiced by him at the convention of Iowa theatre owners and detailed in last week's issue of EXHIBITORS HERALD and MOVING PICTURE WORLD. It will be recalled that the Iowa organization voted against the bill of Senator Smith W. Brookhart, himself an Iowan.

Hearst Attacks Measure

The other protest against the measure was sounded in a Hearst editorial, which warned that the bill would "introduce expense and confusion into film distribution" and "would give foreign governments a fine new excuse to handicap American films by discriminatory legislation."

"The motion picture industry is not ripe for government regulations, as provided in the Brookhart bill before the Senate," said the Hearst editorial.

"There is no monopoly and no danger of monopoly in the production, distribution or exhibition of pictures. It is throughout a highly competitive business which threatens the public with no extortions. Moreover, it is a fast developing business which needs to be free of the shackles of government supervision.

"The Brookhart bill, to meet alleged abuses in the trade, prohibits block booking and blind booking.

"It forbids producers showing pictures first in their own theatres. Each picture in each town must be auctioned off to the highest bidder.

"The bill directs the Federal Trade Commission to decide disputes as to prices, etc., and (section eight) it forbids anybody in the industry to violate any regulation made by the Federal Trade Commission.

U. S. Theory Is "Hands Off"

"No competitive industry in the United States is subject to any such drastic regulation by the federal power. The American theory of government is for the government to keep its hands off except in cases where competition fails to protect the public.

"In this case complaint is not made on behalf of the public, but on behalf of certain independent exhibitors.

"It is claimed that block booking, wholesale purchase of a run of pictures, binds the exhibitor to buy inferior stuff in order to get the big hit. Any abuse in this direction is being eliminated by the industry itself. Block booking enables the theatre to plan and advertise ahead with certainty, and it

greatly decreases the cost of selling films.

"Blind booking, buying pictures unseen and unmade, is nothing but selling ahead for future delivery, a practice universal with every leading business in the country. To abolish forward contracts would hurt independent producers more than the so-called affiliated interests.

"Such contracts are the basis of the bank loans with which the independents meet their payrolls. There are plenty of these independent producers, just as there are thousands of independent exhibitors.

"The most unfair part of the bill is its attempt to deny producers the right to choose their exhibitors—for example, to prefer the theatres they own. It is an effort to set back the clock of economic progress by refusing to this one group of manufacturers the right to sell direct to the public.

"The Brookhart bill would introduce expense and confusion into film distribution by forbidding the long-term contracts on which business is done. It would make production more uncertain and costly. Fewer films would be produced if none could be sold until completed—that is, if there could be no blind booking.

Sees Foreign Danger

"Finally, government disapproval of our film industry would give foreign governments a fine new excuse to handicap American films by discriminatory legislation.

"The Brookhart bill should not pass. It is an ill-considered proposal, based on ignorance of the motion picture business. It will harm instead of help the interests it pretends to protect. It is an un-American interference with a great American industry which has done nothing to deserve this stigma and this handicap at the hands of the government."

"The Dove" Roosts With Censors; Gets Plucked Too Bare for Toronto Flight

(Special to Exhibitors Herald and Moving Picture World)

TORONTO, Feb. 21.—What the Ontario Board of Moving Picture Censors did to "The Dove" was plenty. It had been intended to present this production at the Regent theatre, Toronto, as a road show starting yesterday, but after the film came back from the censors' office, "The Dove" was so thoroughly plucked, it is stated, that it could not be offered to the public.

K-C Exhibitors Try Every Device to Outbid New Dance Palaces

Candy for Children, Reduced Prices and Free Midnight Previews Offered in Appeal to Younger Generation

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

KANSAS CITY, Feb. 21.—Virtually all the devices known to the show business are being employed by Kansas City exhibitors in an effort to combat a lull in attendance. Thus far, business has shown only a slight increase in night attendance, matinees having been fairly good.

AT the Isis theatre, large suburban house, a prominent part of that theatre's newspaper advertising is given over to the announcement that candy will be distributed free to children at each matinee. The Alamo, Broadmoure and Roanoke theatres, suburban houses, have cut their prices to 15 cents and lines prominent in their advertising read: "No jazz; no cheap vaudeville." At the Liberty theatre, a downtown first run house, Samuel Carver, manager, resorted to staging public marriages on the stage. That theatre already has a tieup with the street car company, through which suburban patrons are refunded carfare after 6 o'clock. The Apollo and Linwood theatres are offering free midnight previews on Saturday to patrons who buy tickets for the 9 o'clock shows.

In short, it is a battle to attract the attention of the younger generation, which is being lured away from theatres by several large and elaborate public dance palaces in the last four months. The Capitol theatre, which had been featuring first run pictures and a large stage show, was forced to close its door last week. It will not be reopened, Dan McCoy, manager, said. The theatre was operated by the West Coast Amusement Company.

The Orpheum theatre, which for the first time in history adopted first run pictures this year in conjunction with its regular vaudeville program, last week lowered its prices to 75 cents top and announced that no seats would be reserved. Fred Spear is manager.

M-G-M International Sales Congress Has Good Representation

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—The International Film Sales Congress, sponsored by Metro-Goldwyn-Mayer, opened last Wednesday at the Hotel Astor with large representation from many foreign countries. The first foreign representatives to arrive were David Lake, general sales manager for M-G-M in Australia and New Zealand, and Benjamin Fineberg, district manager in Brazil.

Others in attendance are George Forman, Chile; P. M. Gonzales, Porto Rico; George Fatt, Guatemala; T. Nielson, Denmark; Allen Byre, and H. Gunderlock, France; P. N.

Temporary Injunction Stops Picketing Of Seattle House; Legal Battle Looms

(Special to Exhibitors Herald and Moving Picture World)

SEATTLE, Feb. 21.—Organized labor must show cause in Superior court why it should not be enjoined permanently from picketing the Palace Hippodrome theatre here. A temporary restraining order has been handed down by Judge William J. Steinert to the Oak Theatre Company, against the Seattle Central Labor Council 76 of the American Federation of Musicians, the International Alliance of Stage Employes, and Moving Picture Machine Operators No. 15.

The entire subject of picketing in this state is revived in the case. The State Supreme court decided several years ago that picketing was illegal, but the unionists are anxious to obtain another legal expression from the same source.

Brinch, Germany; J. C. Squier, England; J. J. Letsch, Belgium; F. L. D. Strengholt, Holland; F. Curioni, Italy; Dave Lewis, Portugal; Raoul Lemat, Sweden; Louis Goldstein, Cuba; A. L. Kalb, Mexico.

Every Theatre Safe in Montreal, Report Says; Changes Cost \$250,000

(Special to Exhibitors Herald and Moving Picture World)

MONTREAL, Feb. 21.—After one year of inspection, the city building commission of Montreal, has officially reported that all theatres there are now reasonably safe, insofar as the structural arrangements are concerned. During the past 12 months, the commission has ordered nine theatres closed because of alleged unsafe conditions. Two were since practically rebuilt and are again in operation, with the approval of the commission.

The report of the chairman, E. A. Cunningham, states that Montreal exhibitors have spent a total of \$250,000 in making changes in their theatres ordered by the commission since February, 1927. It is pointed out that a number of theatre owners went further with improvements than was required by the board.

Two important considerations remain, the installation of independent lighting systems entirely apart from main house circuits. The second the improvement in theatre ventilation systems to prevent the suction of outside smoke into the theatres.

"Talkies" May Prove a Way to Sunday Shows

(Special to Exhibitors Herald and Moving Picture World)

FINDLAY, O., Feb. 21.—Motion picture theatre owners of Findlay are watching with a great deal of interest the results of the opening of the Harris, operated by the Harris interests of Pittsburgh, which has presented "talking pictures" for the past three Sundays. Findlay has been a closed city on Sundays and there has been a good deal of agitation for open houses.

The Harris interests have taken advantage of the Ohio statute which permits the giving of musical performances on Sundays. If no great protest is raised, three motion picture houses plan to open on Sundays.

Battiston Reappears as "Youngest Exhibitor," Now Correctly

Perhaps the name, Andy F. Battiston, is familiar. It appeared in these pages 'way back last Summer. Battiston was one of the first to send in his name and credentials as a "youngest exhibitor," along with his picture. In fact, there were two pictures, both from the same negative, however. And therein lies the reason for this reappearance of Battiston as a "youngest exhibitor."

The picture was of him and a friend. Since he neglected to point himself out in the snap-shot, an editorial conference decided which of the two was he. And the choice proved wrong.

Battiston, who is 31 years old, became manager of the Lyric theatre at Yukon, Pa., when he was 16. At the time he sent in his name, he was manager of both the Lyric and the Ritz at Yukon.

The error was unintentional, of course, and space is precious. But an old Herald precedent declares that all errors affecting others must be corrected. Herewith it is observed.



Andy F. Battiston

National Screen Service Booklet Offers Tips for Best Usages of Trailers

"What Every Owner, Manager and Publicity Man of a Theatre Should Know" is the title of an attractive booklet gotten up by National Screen Service, Inc., on the subject of trailers.

Twelve pages of suggestions for trailer usage are given, in an informative and interesting form. Emphasis is placed upon the value of the trailer in institutional advertising.

The first page also contains a number of hints for using equipment and service for the upbuilding of goodwill in the community.

Rowland Arrives on Coast for Conference

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 21.—Richard A. Rowland, vice president and general manager of First National, arrived here Sunday, for a conference with Watterson R. Rothacker, managing director of studios. He expects to remain four weeks. Rowland announces the appointment of Ralph I. Poucher for special work in the production department. Poucher was formerly with Consolidated Film Industries, Inc.

Consolidated Film Shows \$850,000 Cash Balance

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—Consolidated Film Industries Inc., reports a strong balance sheet as of February 1, there being no funded debt, no bank loans outstanding, and \$850,000 cash on hand.

Thalberg Sails for Europe

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 21.—Irving G. Thalberg and his wife, Norma Shearer, left here last week, to sail from New York on the Mauretania for Europe.

Union Halts Theatre Broadcasts

Campaign for Sunday Shows

The complete campaign of Young-claus & Latta, which brought Sunday shows to Perry, Iowa, will be given in full in next week's issue of "Exhibitors Herald and Moving Picture World." File it and use it when the question comes up in your community. It ticks!

Chicago Musicians' Move Forces 8 Houses Off Air

Petrillo Demands First Class Stations Using Remote Control Programs Employ Ten Studio Players

By WILL WHITMORE

Thousands of radio fans have been deprived of hearing music and stage presentation programs broadcast from eight Chicago theatres, and all remote control programs broadcast by 30 Chicago stations have been swept from the air because of a ban placed Saturday night on remote control programs by James C. Petrillo, president of the Chicago Federation of Musicians.

Seek More Jobs for Musicians

The Chicago motion picture theatres whose programs have been disconnected from their air audiences are the six Balaban & Katz houses, the Chicago, Oriental, Uptown, Tivoli, McVickers and Norshore; the Sheridan and the Marbro.

The Petrillo ruling was calculated to affect all stations broadcasting through remote control, in an effort to find more jobs for Chicago musicians. Petrillo's orders demanded that all first class stations using remote control programs should employ regularly ten studio musicians; that all second class stations employ five musicians and third class stations employ three.

It has been estimated that if the union's demands were met first class stations would be compelled to add \$50,000 a year to their pay rolls; second class stations, \$25,000, and third class stations, \$15,000. Petrillo explained remote control as the placing of a microphone in an orchestra pit and conveying the program to the station, whence it is broadcast.

According to Petrillo, his union will not at present interfere with the broadcasting of chain broadcast programs by Chicago theatres; that is, Chicago stations may still rebroadcast programs received from other cities, but if the union's present demands are met, it is believed the ban will be extended to include chain broadcasts.

Theatres See Danger

This move by the Chicago Federation of Musicians is being watched by broadcasting stations and theatres in many cities over the country for, exhibitors said, if Petrillo is successful in making the Chicago station come to his terms, musicians' unions in other cities may take up the move, with the likelihood of all theatres in the country now broadcasting their programs being affected.

According to the Chicago theatres affected, no move is being made by the theatres at present to get back on the air. If the stations broadcasting the theatre programs come

to terms with the musicians' union then the theatres will be back on the air, but at present none of the theatres is making any attempt to obtain connections with stations which comply with the union's demands.

Shaw Endorses War Film as Tribute to Edith Cavell

(Special to Exhibitors Herald and Moving Picture World)

LONDON, Feb. 21.—George Bernard Shaw has thrown his hat into the ring of controversy raging about the motion picture, "The Dawn," based upon the execution of Edith Cavell, the English nurse, by the Germans in the World war. "The only question to be considered is whether the film as a work of art is worthy of her, and you may take my word that it is," declared Shaw.

Manager's Fists Rout Lone Bandit with Knife

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 21.—F. D. McMahon, assistant manager of the Westlake theatre, on South Alvarado Street, last week refused to open the theatre safe and drove off a lone bandit with his fists when threatened with a knife.

Epstein Moves Office

NEW YORK, Feb. 21.—Phil Epstein has taken larger quarters and moved his office from 729 Seventh avenue to 165 West 48 street. Epstein handles theatrical signs and show cards for exhibitors.

Chalmers Publishes 3 Volumes on Practical Film Theatre Problems

Chalmers Publishing Company, former publisher of Moving Picture World, has just announced the offering to the trade of "Every Showman's Working Library," a group of three volumes devoted to exploitation, advertising, and projection.

One volume is entitled, "Building Theatre Patronage," and is under the authorship of Jack Barry, practical theatre man and head of the Publix Theatre Managers Training School, and Epes Winthrop Sargent, formerly with Moving Picture World.

The unit also includes two volumes of F. H. Richardson's "Handbook of Projection." Mr. Richardson is now technical and projection editor of EXHIBITORS HERALD AND MOVING PICTURE WORLD.

Fire Destroys 3 Theatres in New England in Week

(Special to Exhibitors Herald and Moving Picture World)

BOSTON, Feb. 21.—Three motion picture theatres were destroyed by fire last week in the New England territory. All of them were small theatres, seating from 500 to 600.

The Morse Opera House at Franklin, Mass., was burned flat. Temporary use of another hall has been obtained and contracts are being carried out. The Opera House at Farmington, N. H., serving a considerable outlying district, was destroyed. It will be rebuilt. The Jackman theatre at Guilford, Me., was destroyed. This house may not be rebuilt.

New Leominster, Mass., Film House Plans Vaude

(Special to Exhibitors Herald and Moving Picture World)

LEOMINSTER, MASS., Feb. 21.—Work is progressing rapidly on the new Plymouth theatre. When completed it will have a seating capacity of 1,250 and will maintain a vaudeville and picture policy. The present Rialto theatre will remain the deluxe picture house. J. Edmund Kelley of Boston, is the architect of the new Plymouth. A 3-manual, 14 stop Robert Morton organ has been installed in the Rialto by Arthur B. McEvoy, manager.

To Film for Helvetia

(From Washington Bureau of Exhibitors Herald and Moving Picture World)

WASHINGTON, Feb. 21.—Helvetia Film A. G. of Berne, has closed an agreement with the German film producer, Klaus Fery, by which the productions contemplated by Helvetia will be supervised and filmed by Fery Film of Berlin.

Circle Theatre Company Sells Leases on 4 Theatres to Publix and Skouras

(Special to Exhibitors Herald and Moving Picture World)

INDIANAPOLIS, Feb. 21.—Confirmation of the sale of the operating leases of the Indiana, Circle, Ohio and Uptown theatres by the Circle Theatre company here to a new company formed by Publix Theatres corporation and Skouras Brothers of St. Louis, was given by Robert Lieber, vice president of the local company. The deal was completed in New York, but the official name of the new company was not made public. No change in the personnel of the theatre staffs is contemplated at the present time, it is said here. Ace Berry, now managing director for all the houses, will retain that position.

It is probable, former owners say, that the Circle theatre will undergo some alterations and that a presentation policy similar to that followed at the Indiana theatre will be adopted. The ownership of real estate of the theatres remains in the hands of the Circle Theatre company.

Reisman Announces Changes in Pathe's Sales Personnel

Force Capable of Handling Company's Diversified Product to Best Advantage, Declares General Salesmanager

A NUMBER of changes in the sales force of Pathe were announced Saturday in New York by Phil Reisman, general salesmanager, just before his return to Chicago to sit in on the Uniform Contract Committee sessions. Reisman is a member of the distributors' group.

THE changes, which went into effect Monday of this week, leave the leading personnel as follows:

Harry Scott, short subject salesmanager; Les Weir, Western divisional manager; Stanley Jacques, Mid-Western divisional manager; Dan Michalove, Southern divisional manager; Haydn O. Duke, manager, physical handling department; L. W. Kniskern, assistant to Reisman.

Branch Managers Named

The branch offices and branch managers are:

Albany—C. J. Stombaugh; Boston—R. C. Cropper; New Haven—L. J. Hacking; New York—W. E. Raynor, with Robert Wolff as salesmanager; Philadelphia—W. C. Humphries; Washington—R. C. Robin.

Atlanta—W. W. Anderson; Charlotte—E. L. McShane; Dallas—E. C. Leeves; New Orleans—Guy C. Brown.

Buffalo—Oscar Hanson; Cincinnati—J. A. Harris; Cleveland—O. J. Ruby; Indianapolis—Oscar Bloom; Pittsburgh—Robert Mochrie.

Chicago—H. S. Lorch, with Harry Graham as salesmanager; Detroit—Henry Zapp; Milwaukee—J. H. MacIntyre; Des Moines—A. Levy; Kansas City—E. S. Olsmith; Memphis—L. J. Duncan; Oklahoma City—Albert Danke; St. Louis—C. D. Hill.

Denver—A. G. Edwards; Los Angeles—J. S. Stout; Portland—H. L. Percy; Salt Lake City; A. J. O'Keefe; San Francisco—M. E. Cory; Seattle—L. A. Samuelson.

Special Representatives Designated

H. W. Peters, formerly Pathe Circuit manager in the Western division—Los Angeles—is now special representative in the same division for Topics of the Day & Aesop's Film Fables.

W. A. Aschmann, formerly Pathe manager at Milwaukee, has been engaged as assistant general representative for Topics of the Day & Aesop's Film Fables—mid-west division—under Tom North, general representative.

With this personnel, Reisman said, the Pathe executives feel that the company has a sales organization equal to any in the industry and one capable of handling to the best advantage the diversified Pathe product. The current group of features produced at the Cecil B. DeMille studio for Pathe contains many of the best pictures made this year, not only by DeMille, but by any company, Reisman declared, citing "Chicago," "Skyscraper," "Stand and Deliver," "The Leopard Lady," "The Blue Danube," and "His Country."

Nearing completion at the studio are "Hold

'Em Yale," "Walking Back," and "Midnight Madness."

Maurice Henle, Wesco Worker, Writes Film Tale

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Feb. 21.—Charles R. Rogers will make three specials this year, in addition to the six Ken Maynards to be released by First National. One of the specials is titled "The Army of Silent Women," and is the original effort of Maurice Henle, a young man working in the offices of West Coast Theatres.



Maurice Henle

One of the remaining two specials is the work of Kenneth Perkins and Will Chapel, called "Gold." It concerns Pioneer days. The third as yet has no title. Each special will have a male star, Rogers says, but while he has four players under inspection, their names were not divulged.

Exchange Head's Violin Publicizes Educational Over Radio From Omaha

(Special to Exhibitors Herald and Moving Picture World)

OMAHA, Feb. 21.—Unusual publicity for film product to come from an exchange manager, as the result of his own volition and talents, is that contrived by Leo Blank, manager of the local Educational branch. Playing the violin over the radio, with his wife accompanying him, he gives a program called "Educational Hour" over station WOW every Saturday night, also making a short talk on Educational product and stars.

Blank is arranging to send nearly 200 special trailers to his accounts to tie up the broadcasting with the box office. The trailers will give the program, its purpose, and the time of broadcasting. He also sends postcards to his exhibitor friends announcing the programs, while further Educational publicity results from the bi-monthly announcements sent out by the station.

Drama League Seeks \$1,000,000 to Save Legitimate Stage from Death by Films

According to newspaper dispatches, a trust fund of \$1,000,000 to save the spoken drama in America from extinction by motion pictures will be sought by the Drama League of America. It is reported that there are now only 400 theatres in the entire United States devoted exclusively to legitimate and musical comedy, whereas in 1910 there were 1,500 outside the metropolitan centers.

Through its trust fund, the league hopes to better the situation of the professional theatre and to encourage amateur efforts and to carry on the work of educating the public to a better appreciation of the spoken drama. William Lyon Phelps of Yale University is chairman of the executive committee for raising the fund and Rufus C. Dawes will act as the fund treasurer.

Re-Takes

WELL, I see the title writers are going to form a union and charge union prices for "And then came dawn," "Next Day" and "That Night." Anyone caught selling bootleg titles will be expelled from the association.

* * *

If they become too hardboiled and try to hike the prices the producers will likely import a lot of titles from Russia, Germany, France and China.

* * *

"Here's How"

Friends of Rob Wagner, artist and writer, are trying to persuade him to get out his brushes and paint a picture of "The Pre-war Cocktail Hour at the old Alexandria Bar." Wagner says he'll do it if he can get the original cast.

* * *

Something to Worry About

I see the United States has only one gorilla. And this one lives in a Philadelphia zoo. What this country needs is more gorillas and fewer mystery plays.

* * *

Sounds Fishy

Fable: Once upon a time there was a cameraman who never invented a color process for films.

* * *

Some Crowd

Ruth Taylor, the 1928 Wampas star, who has just returned from a personal appearance tour of the country, has invited 7,000,000 to this year's Wampas Frolic. Now the Wampas boys are worried as to where to put them if they all show up.

* * *

Sounds Good

Bert Dorris, who writes pieces for the trade papers, says they're making a picture at Metropolitan studios "which will be filmed exactly as called for by the screen play, which was written in New York." All right, Bert, I hope they do. It'll be the first time.

* * *

Famous Last Words

"And they didn't alter a line of my script."

* * *

Get the old Tux. pressed this week, Meadows, the Wampas Frolic is Sat. nite, you know. R. M.

Warner Brothers Take Larger Home Offices

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—In order to have greater facilities, Warner Brothers will move office headquarters Thursday to the Film Building, 321 West 44th Street, according to an announcement from Albert Warner, vice-president. Following a general policy of expansion this season, the firm will occupy three floors in this newly completed building devoted to the motion picture trade.

Many of the biggest stories on Warner Brothers schedule for this year will be released during the spring months, according to Warner.

"As we announced in December," he said, "our 1927-28 program was all finished at that time. And we have reserved many of our finest attractions for release during March, April, and May."

Fire Threatens Theatre

WATERVILLE.—Theatre owned by F. M. Betts had a close call, when the firemen had a hard time keeping sparks, that destroyed three business blocks, from igniting the theatre.

Sapiro Heads New Exhibitor Unit

N. Y. Independents Seek Support Throughout U. S.

5 Houses Acquired In North Carolina

By Publix-Saenger

(Special to Exhibitors Herald and Moving Picture World)

GREENSBORO, N. C., Feb. 21.—According to a statement from H. F. Kinsey, general manager of the Publix-Saenger chain of theatres in North Carolina, an important deal was closed last week by which the Publix-Saenger Theatres of North Carolina acquired full control of five theatres in High Point, N. C., the Broadhurst, American, Rialto, Broadway, and Orpheum.

The acquisition of these houses marks the first development in the expansion program announced by Publix-Saenger Theatres two weeks ago.

Publix to Build Toledo Theatre

Toledo is soon to have a modern theatre. The new theatre, to be built by Publix, will be located at the corner of Huron and Adams Streets, opposite the largest department store in the city. The work of razing present structures on the site will commence within the next few days. Rapp & Rapp of Chicago are the architects.

Detailed plans for the construction of a municipal theatre in Philadelphia have been presented to Mayor Mackey and the city council. The project has been given the assurance of the friendly interest of the Stanley Company and the Theatre Managers Association of Philadelphia. The proposed plan calls for the construction of an \$800,000 theatre on a city-owned plot. It is proposed that the theatre's top price shall be \$1. It is proposed to finance the venture partly by gifts of money.

France Moves to Begin Restriction of American Films

(Special to Exhibitors Herald and Moving Picture World)

PARIS, Feb. 21.—Restriction of American films in France will begin on March 1, rather than September 1, as had been expected by American producers. The rapid move came as a great surprise when the Council of Ministers approved the Herriot commission's decree.

The restriction will cut down the showing of American films in France by at least 25 per cent, it is said. However, it is said that American producers are taking the new move rather quietly because of the great demand in France for American films.

Atlanta Met Reopened by National Amusement

(Special to Exhibitors Herald and Moving Picture World)

ATLANTA, Feb. 21.—After remaining dark for a week following its closing February 11, the Metropolitan theatre was reopened last night, under the management of the National Amusement Company, of which Robert B. Wilby is president.

Carter Barron, former Georgia Tech football star, who has been assistant manager of the Capitol since that house opened, becomes manager of the Metropolitan.

Tieup with T. O. C. C. First Proposed Move—Would Compete with Chains Through Booking Office

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—Aaron Sapiro became president of a new organization of independent motion picture theatre owners known as the Motion Picture Exhibitors Association of New York at a long and exciting meeting in the Hotel Plaza here last Saturday. Sapiro's salary is reported to be \$100,000 a year.

Tieup with T. O. C. C. Planned

Two of the first steps proposed for the organization will be a merging of the T. O. C. C. with it and a linking up with similar organizations all over the country to make a "functionally coordinate" organization of all independent exhibitors.

The move carries Sapiro's recent efforts in promoting cooperative buying and marketing into a new field. His association intends, by creating a new central office for the booking of films, to put the owners of more than 250 of the smaller theatres in New York in a position where their combined buying power of \$2,500,000 a year can compete with the chain theatres controlled by powerful corporations.

Ford Suit Recalled

Sapiro achieved some measure of national prominence recently by bringing a \$1,000,000 libel suit against Henry Ford, claiming that he and the Jewish race had been maligned, also that Ford in his *Dearborn Independent* had been wrong about cooperative marketing, which was Sapiro's favorite child. After one mistrial the suit was settled out of court, Ford publicly apologized, retracted his charges, and even endorsed cooperative marketing.

Sapiro started in California. Then he became a Chicago attorney. Now he is a New Yorker, living in Scarsdale. He doesn't intend to spend all his time on the motion picture industry, and the \$100,000 a year represents only a part-time job. He expects to apply to other industries the same method of cooperative buying and selling which he brought the farmers of the West.

Sixty Exhibitors Convene

About 60 independent exhibitors went to the Hotel Plaza for the meeting at which he was to outline his plan for the last time. This was to be a meeting of take it or leave it, and the exhibitors decided to take it. They hailed the new cooperative movement as the first real step toward helping the small theatre owner to retain his commercial individuality while at the same time enabling him to put his buying power on an equality with the vast resources of the producer-controlled chains. The aim is to have newer and sometimes first run pictures come to the smaller neighborhood theatres at the same time, or soon after their presentation at the larger Broadway houses.

"To coordinate but not to consolidate" is the

aim of the Motion Picture Exhibitors' Association, as of Sapiro's other cooperative projects, he said

Influence Centralized

Under the plan, each theatre or small group of theatres will exercise its own discretion in the buying and selection of its films and presentations. But those activities which will be benefited by a centralization of power will be combined into a central office so that greater influence may be wielded in facing the competition of producer-owned theatres.

Independents at the Saturday meeting condemned the activities of the chain theatres in 'coming into new neighborhoods and destroying property values with their ruthless buying of land and buildings at any price to stifle competition.'

Sapiro pointed out that his connection with the new organization was not as an attorney but as a business adviser. He said he had not yet been admitted to the bar in New York.

Represented at the meeting were the Consolidated Amusement Enterprises, Inc.; the Small-Strausberg Circuit, Inc.; William Brandt Enterprises, Inc.; Joelson Suchman Enterprises, Inc.; Grob & Knobel Theatres, Meyer & Schneider Circuit; Federated Theatres, Inc.; Steiner-Blinderman Circuit, Inc.; Leo Brecher, J. Arthur Hirsch, Sol Brill, John Manheimer, Samuel Lesselbaum, Playhouse Operating Company, Rudolph Sanders, Salkin Enterprises, Arthur M. Rapp, Edward Rugoff, H. Gainsboro, Samuel I. Berman and Charles L. O'Reilly.

Film Exports for December Increase

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, Feb. 21.—December exports of motion picture film totaled 26,556,649 feet with a value of \$719,710, compared with 21,004,590 feet valued at \$662,844 in November, according to figures just made public by the Department of Commerce.

Mayor Walker Turns Down Presidency of Stanley Company at \$150,000 Is Report

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—Mayor Jimmie Walker of New York has turned down a \$150,000 a year job as president of the Stanley Company of America, according to newspaper dispatches.

It is said that the original offer was for \$125,000 a year by Mrs. Mastbaum, wife of the late Jules Mastbaum. When the Mayor refused the offer was boosted to \$150,000. Walker is said to have been considerably tempted to accept after repeated requests were made by Morris Wolf, the firm's counsel, and Irving Rossheim, who was later named president, after the Mayor's refusal.



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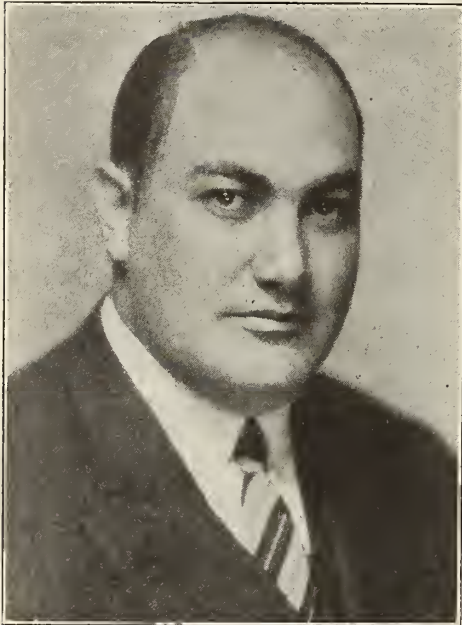
LOU B. METZGER, general salesmanager for the Universal Pictures Corporation, is a veteran in the film industry, having broken in 18 years ago as an inspector in the Portland exchange of the Film Supply Company, operated by his uncle, Gus Metzger. This exchange was the distributor in the Oregon and Northwest territory for the Laemmle Film Service, which later grew into Universal Pictures Corporation. Thus, Metzger can be said to have started in the Laemmle organization. With the exception of a few years, his entire film career has been under the Universal banner.

FROM film inspector he soon was graduated into the brief-case class, becoming a salesman for his uncle's exchange. He remained in that position until the entry of the United States into the World war, when he resigned and joined the army. He was assigned to the 81st Field Artillery of the 8th Regular Division, then forming in the Northwest. He specialized in field telephone work and finally rose to be the chief brigade telephone officer for the artillery of that division.

After the war, Metzger re-entered the film business, being signed by Carl Laemmle as special representative for Universal's great war picture, "The Heart of Humanity," in the Kansas City territory, Metzger's home. Later he joined the K-C exchange as assistant manager. Next he was picked as salesmanager for the Stage Women's War Relief series put out by Universal. His work with those pictures attracted the attention of other companies and he accepted a handsome offer from Selznick late in 1920, becoming manager of short subjects for that company.

From that post he went to the Northwest as district salesmanager for FBO. After a few months, however, he felt the call of home and of Universal and accepted the manager-ship of Universal's Kansas City exchange. It was from this position that he jumped to national prominence early in 1925 as the originator of Universal's Complete Service Contract. After a preliminary tryout of this plan, Metzger was installed in the Universal home office to put the new and startling sales policy into effect. The results were astounding and endeared Metzger not only to Laemmle and the entire Universal organization but to the thousands of exhibitors who found the Complete Service Contract exceptionally practical.

Metzger soon was advanced to be Western division sales director for Universal. This was near the end of 1925. Six months later, on the eve of Laemmle's departure for Europe, the Universal chief appointed Metzger as general salesmanager for Universal. That was a year and a half ago. The genial sales chief is still going strong. His tenure of the important sales post is almost a record for Universal. Laemmle's confidence in his keen sales ability and in his organizational and driving powers indicates that he will be there for a long time to come.—J. S. S.



LOU B. METZGER

Beatty Goes to Coast for First National Conference

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—Jerry Beatty, director of publicity and advertising for First National, left New York on Saturday for a trip to the coast that undoubtedly will have interest to the trade. Beatty expects to take up matters of advertising and publicity with the Western studios. He expects to be back in New York about March 15.

Pathe Wins Basketball Title for Second Time

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—Pathe again is champion of the industry's basketball teams. The final tilt in the league was won from

Paramount, 58 to 29 and gave Pathe 26 of the 28 games played in two years. Fox took second place by defeating Metro 50 to 28. The final standing was:

	W	L
Pathe	6	2
Fox	5	3
Paramount	4	4
Consolidated	4	4
Metro	1	7

Scheuer Quits Paramount

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—Lewis M. Scheuer, who has been a member of the legal department of Paramount the last three years, will sever his connection with that organization March 1.

Hopkins Writes Titles for M-G-M

LOS ANGELES.—Robert Hopkins has signed a contract as title writer for Metro-Goldwyn-Mayer.

What the Fans Are Saying

"TELL me something," said a plump theatre patron in front of a Kansas City theatre the other day. "Who is responsible for the type of stage presentations we are getting now, anyway? When the public will pay top prices to see a good looking chorus and hear a couple catchy songs in a musical comedy, why don't the 'movie' theatres give us a little of the same thing. Who asked for a lot of this slow-moving scenery with tinsel and stiff-necked baritones?" * * *

"Give me something light, something light!" exclaimed a veteran patron to a manager the other day. "I've seen this domestic tragedy stuff until I can't stand it any more. Must a man quarrel all day with his wife, then see it dramatized on the screen at night?"

Sentry Officials Sail to Close European Deal for Distribution Rights

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—Two officials of the Sentry Safety Control Corporation, Jose E. Cohen, president, and Senator Max Aron, secretary, will sail Friday for England to consummate a deal for English and Continental rights to the distribution of Sentry safety control.

Negotiations have been in progress for some time, and the deal was brought to a head recently by long distance telephone. The deal is said to involve several million dollars. Sentry safety control systems are said to be in use in more than 1,000 theatres.

F B O to Film 2 Tales Chosen in Tie-up with True Story Magazine

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—Announcement is made by Joseph P. Kennedy, president of F B O, that F B O will produce two motion pictures based upon stories that have appeared or will appear in *True Story Magazine*. The first will be selected by William Le Baron, vice-president in charge of production, from stories that have appeared or from unpublished stories. The second will be selected by a committee of three judges in a contest to be conducted by the magazine.

Goldstein Transferred

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, Feb. 21.—Harry Goldstein, manager of the Paramount exchange, has been transferred to the Pittsburgh office. He has been succeeded by Kenneth Robinson.

"Call of the Sea" An Educational Film

"The Call of the Sea," a short feature starring Hope Hampton and one of a series of subjects in technicolor starring this player, is an Educational release, not a Rayart film, as stated beneath a picture in a recent issue of *Exhibitors Herald and Moving Picture World*. This series was produced by the Colorart Corporation.



Film News
in Pictures

PICTORIAL SECTION

Stories Told
by the Camera



From Canton, China, where they are famous actresses at the Mandarin theatre, came the Misses Wong and LeLong to visit America. They are pictured calling on Esther Ralston, Paramount star, at the studio, where, 'tis said, dog and not "Art" was the amazing topic of conversation.



What may happen at the HERALD-WORLD office! On this occasion, Chief Eaglefeather, probably the only Indian tap dancer in the world, arrived in full feather to visit A. Raymond Gallo, absolutely the only Presentations editor on the HERALD-WORLD, during his engagement at the Chicago theatre.



Emil Jannings, Ernst Lubitsch, and the latter's cigar warming up for a sequence of Paramount's "The Patriot." Fur-thermore, Lubitsch was Jannings' director in Germany.



China bound—horizontally! Absurd, of course! However, in spite of bum geography, they're a salty crew in M-G-M's "China Bound," calling "aye, aye, sir" to the names of (left to right) Frank Currier, Ramon Novarro (the star), Joan Crawford, and Edward Connelly.



W. C. Boothby, financial comptroller of First National, returning from Europe, where he surveyed the less romantic but oh, so necessary phases of films abroad.



It's all about another sunny spirit, you see. So when Daddy Dick went on location for First National's "The Little Shepherd of Kingdom Come," little Mary Hay Barthelmess just insisted on going, too.



Ralph Gallo, Latin, film player, dancer, who has just ended a tour in Fanchon and Marco presentations to resume celluloid portrayals in Hollywood.



Off for the South Sea Islands (the lucky guy!). Monte Blue leaving to play the starring role in M-G-M's "Southern Skies," under the direction of R. J. Flaherty, who directed "Nanook of the North."



The native costume of some obviously nice country adorning, and adorned by Muriel Evans, new leading woman in Educational comedies—the Mermaids.



"... Feelings that men never forget who've caught a glimpse of God ..." have descended to many a beholder of these peaks of the Grand Canyon which soar from the bottom of Monument Creek Canyon, near Hermit Trail. This picture was taken by Pathe-Bray's company making "Bride of the Colorado."



An eye-fetching costume blending Hawaiian, Aphroditian and Baby Bunting motifs, as worn (so far as possible) by Vera Reynolds, Pathe-De Mille star.



Signs of Spring, tra la! Director Charles Lamont limbering up and looking worried either that the ball won't come or that it will. But by June he'll be "right in there" with the Educational team.



What a caption writer is up against! Invited in by Sally O'Neil for a sip of oolong, Joseph C. Boyle evinced no longing for the stuff, incidentally spoiling the most obvious caption in the world—T for 2. Oh, well, as long as it's said that this tete-a-tete occurred while Boyle was directing Miss O'Neil in First National's, "The Mad Hour," maybe this is good enough, what?



Myrna Loy, the invariably "exotic," who is featured in Gotham's drama of the Caribbean, "Turn Back the Hours."



"Woman's duty is to be beautiful; man's, to fight"—thus the sociologists. Mere art created in M-G-M's "Bringing Up Father," the above scientific disobedience, with Polly Moran (left) and Marie Dressler as the offenders.



In Berlin, the Defu-First National company making "Dame Care," which stars Mary Carr, pictured in celebration of the visit of Herman Sudermann, the German novelist, to the studio. From left to right, K J. Frietsche of Defu; Friedrich Zelnick, the director; Fritz Kortner, Mary Carr, Curt J. Braun, Lya Mara (a Defu star), Sudermann, Wilhelm Dieterle, and Robert Land, director of production.



This study in precocity presents Charlotte Greenwood abjuring henceforward all lactic beverages (with no substitute stipulated). Incidentally, one recalls "Baby Mine," an M-G-M Dane-Arthur farce, in which she has the feminine lead.

Text of C. C. Pettijohn Opinion

Says Bill Prohibits Distributor Choice of Own Customer

Following is the text of the opinion rendered by C. C. Pettijohn on the Brookhart bill to abolish block booking:

The chief legal objection to this proposed legislation is that its effect would be to deprive producers and distributors of their absolute right to choose their own customers. It has been repeatedly decided by the Circuit Court of Appeals and the Supreme Court of the United States that a manufacturer and/or wholesaler may select his customers at will; and in the absence of a conspiracy or concerted action to coerce, intimidate or boycott, may refuse for any reason he considers fit, to sell his product to a retailer. . . .

Every producer, necessarily from the very nature of the industry, desires to have his pictures exhibited in the best theatres. This is especially true with respect to the first-run exhibition which, in effect, is the show-window of the territory and often determines whether the picture is to be a success or a failure. The character of the theatre, its location, policy, prices of admission, seating capacity, manner of presentation, class of patrons, general reputation, etc., are all matters of vital importance to the producer and distributor, and often they are equally as important, if not more so, than the rental paid by the theatre.

The effect of the Brookhart bill would be to ignore all these important considerations and make the price of the picture the one controlling feature in the industry and deny to the producers and distributors in this industry the same right of contract granted to manufacturers and wholesalers in other industries, to wit: the freedom to choose their own customers.

The author of the bill probably had in mind the rulings of the court on this question of freedom of choice of a customer, so in drawing the proposed bill sought to avoid this rule by emphasizing the fact that the films are copyrighted. Almost without exception they are described as "copyrighted motion picture films." This was done probably for the purpose of making the motion picture industry an exception to the law governing all other industries and to bring the proposed law under the decision of the United States District Court for the Eastern District of Pennsylvania as in the case of the United States vs. M. P. Patents Co., et al, which was a proceeding brought by the government under the Sherman law. In that case the defendants owned a patented device used in projecting a picture on the screen. It was necessary for exhibitors to have licenses to use this device and the defendants would only grant such licenses on the condition that it be used to project pictures distributed by them, thus compelling the exhibitors to buy their pictures. This was, of course, held illegal and the court entered an order of dissolution.

This state of facts, however, presents an entirely different question from that of a producer offering his product as a whole at a lower price than that fixed for one or two pictures, or from that of a producer who chooses as his customers such exhibitors as he thinks are desirable. The mere fact that these films are copyrighted does not make them an exception. There is no analogy between a copyrighted film and a patented mechanical device. Every picture is different and no two can possibly be exactly alike. Their value and worth is to be found, not in the fact that they are protected by a copyright, but in their drawing power at the box-office. In every show year several hundred desirable pictures are on the market. Some are better suited for certain audiences and theatres than others and some are more popular generally over the country than others. All of which goes to make an open market and keep intensive competition. Entirely different from the situation presented by one and only one necessary mechanical device, which is patented and for which there can be no substitute or alternative.

An analysis of this proposed law brings out other objectionable effects. . . .

Section 3—Page 5—Line 12

This section describes certain alleged conditions and practices in the industry and declares that the practices of blind hooking, block booking and unfair discrimination in selling affiliated and chain theatres, in preference to independent theatres, threatens to create a monopoly in the industry. These allegations form the base on which the bill is constructed as the following sections are intended to correct these alleged evils. They are nothing more than self-serving declarations and assumptions made by the author of the bill, without any foundation or justification in fact. If these assertions, allegations and assumptions, be true in fact, they are matters which should be brought to the attention of the Department of Justice and the Federal Trade Commission for prosecution under the anti-trust laws, the provisions of which are ample to correct any such evil. . . .

The Department of Justice, as is well known, is

making a comprehensive investigation of the industry, so there seems to be little or no need of this legislation. The real reason why these declarations and assumptions have been injected here into this bill is that its author seeks thereby to justify the radical and drastic provisions of the sections which follow. These provisions, as will be seen later, discriminate illegally against members of this industry, by depriving them of the rights enjoyed by all other manufacturing and distributing concerns in the country. In order to do this and thereby circumvent the well settled economic laws and court decisions, it is sought to make an exception of this industry by these allegations and declarations of threatened monopoly.

Section 4—Page 8—Line 7

This section is an identical copy of paragraph 2 of the Order To Cease and Desist entered July 9, 1927, by the Federal Trade Commission in its proceedings against Famous Players-Lasky Corp. et al, Docket 835, except that the word "copyrighted" has been inserted before the words "motion-picture films" (line 8).

The effect of this section, the enforcement of which is vested in the Federal Trade Commission by the provision of Section 7 would be to deprive exhibitors and distributors of the right to freely bargain and trade together and would eliminate all competition as to prices, as it gives the commission the power to fix the prices at which the pictures are to be sold.

If this bill becomes a law, any one who is not satisfied with the prices being asked for pictures by any distributor may complain to the commission and it will then be incumbent upon it to investigate the matter, hold a full hearing and try out the question as to whether the prices complained of are reasonable or not, and as to whether or not such prices may substantially lessen competition or tend to create a monopoly.

Also these provisions (Sections 4 and 7) give the commission "the power to fix the differentials which may be observed between the price of a block or group of films and the price of a separate or several film or films less than such block or group."

Section 7—Page 10—Lines 5-8

This is price fixing pure and simple, and that it is impracticable and unworkable is self-evident to any one with knowledge of the industry. No two pictures are exactly alike. They are not comparable to other products, like, for example shoes, hardware, lumber, iron, steel or coal. The value of pictures is not constant or static; but on the contrary, is extremely variable and no commission can fix a fair and reasonable price for a picture which will apply to all exhibitors generally. . . . Pictures by different stars, directors and authors vary according to their individual popularity. Also the theatres vary as to type, location, seating capacity, clientele, policy, presentation and desirability. . . . Inasmuch as no such fixed "differentials" could be fixed by the commission, it would necessarily follow that each case would have to be considered separately and decided according to the facts peculiar to each transaction. The effect of this would be ruinous to the industry. There are hundreds of thousands of picture contracts made each year, any of which, under the provision of this bill, could be brought before the commission for review and determination. Such procedure would require months of time and litigation, as will be developed later herein. Such delays would be fatal to the business. Pictures must move quickly as their advertising and exploitation begin long before their release and their publicity value does not last long. They must be sold and exhibited quickly or there is a resulting loss. They cannot be carried on the shelf. Newness, novelty and publicity are the very essence of their value and such a procedure as is contemplated by this legislation would operate unfairly not only to the producers and distributors but to the exhibitors as well.

A further effect of these price fixing provisions would be to put the producer and/or distributor in the same category as public service corporations, while the Federal Trade Commission would occupy a position comparable to that of the Interstate Commerce Commission and the various state public utility commissions. . . .

Producers and/or distributors of films, even though they be copyrighted cannot be classed as public service corporations. There can be no distinction made between them and other manufacturers and wholesalers. The producer is a manufacturer; the distributor a wholesaler; the exhibitor a retailer, and the public, of course, is the consumer. Congress should not undertake to discriminate against this industry and seek to exercise control over it in this manner. There is no difference in the essentials and/or functions of this industry and other manufacturing industries. The only distinction that can be made is in the nature of the product and the necessary effect of this section would be to deprive the producers and distributors of their rights to choose their own customers as has been fully discussed heretofore.

If this industry be singled out for governmental regulation and reconstruction as is proposed in this bill, the next session of the Congress will find factionalists from many other industries asking for similar regulation. In effect, this bill would be the first step or entering wedge of regulation and reconstruction by the government of all manufacturing industries.

The exhibitors who are opposed to block booking in buying pictures seem to desire to pick and choose where they please at their own price.

There is absolutely no mechanical differential price

Sees Price Fixing As Destroyer of Great Pictures

system under which this industry can live. The minute you fix the maximum that a picture can take in—and that is exactly what this system would result in, you retard for all time the ambition and the reward that come with trying the unusual.

It must not be forgotten that in the past, when there were two or more theatres in competition, it often resulted in the exhibitors getting together and doing the price fixing themselves. The producer-distributor-exhibitor corporations can cite many concrete examples where this has been done; that not only the maximum price was fixed, but the service was absolutely allocated, and an understanding existed as to which pictures a certain exhibitor would bid on and which he would leave alone. Such an unstable market as is proposed could not and would not last, and it would not be long before these unaffiliated exhibitors would want to tie-in competition with the circuit. Individual houses would turn right around and make agreements with a circuit house, with which they were in competition, in order to control the price of their film. . . .

Not every exhibitor can have United Artists, First National, Fox, etcetera, and just the same as there are varying degrees of quality in merchandise in other lines, so does the same thing exist in the selling of motion pictures. But on top of that, even if this condition was established and the better pictures were to be distributed among everybody who desires them, they still will want to pick and choose from these better pictures with a fixed differential in their own favor.

When a producer offers a block of pictures to an exhibitor and states that he wants a complete sale or none at all, the exhibitor can refuse to buy that way, if he does not desire to do so. Nobody argues sensibly any more that any one brand of pictures in this industry is necessary to an exhibitor. If he does not like the selling plan of, for example, Paramount-Famous-Lasky Corp., at the price quoted, he can buy some other brand of merchandise, and there are too many successful brands on the market today to any longer dispute the old idea that an exhibitor had to have certain pictures in order to live.

The industry has at the present time a serious over-production situation. There are many more pictures being made than the country can consume. This is the situation that the exhibitor knows exists and is at the present time taking advantage of. When the prices get too high, he changes his source of supply; when the quality is not right, he does the same thing.

All of these considerations are very pertinent to the man who is making and selling motion pictures. There are many exhibitors that producers purposely lose as customers because of the type of exploitation management they represent. It is not true that the producers always sell to the highest bidder. It would not be healthy if they did.

This industry has prospered and grown as rapidly as that of any other industry that has come to our attention. Up to only five years ago, practically no money from the public was taken in by producers from the theatre end of this business. The industry had expanded and it had been built out of profits. The entire basis of this prosperity and this growth was the same block-booking or wholesaling plan by which exhibitors purchased their pictures, the same as they would buy one thousand suits of clothes from Hart, Schafner & Marx, with confidence in the manufacturer as a great asset.

There are many exhibitors who have "picked pictures and gone broke." The man who asserts he can always tell what his audience wants is nothing short of foolish. . . .

Big exhibitor ventures have been made on the basis of tying up with the output of reputable manufacturers, who make quality productions on the one hand, as against those exhibitors who have made just as much money by running an entirely different kind of business, who use a cheaper grade of pictures, under a different policy, and who have progressed just as satisfactorily.

Section 5—Page 9—Line 9-18

The provisions of this section would make it unlawful for a producer and/or distributor to make and/or contract for the sale of copyrighted films unless the same have been completed and are available for immediate release and to refuse exhibitors a preview. Here again is an extraordinary discrimination against this industry. In no other line of commerce is the manufacturer prohibited from making sales for the future delivery of his product. The United States Steel Co. conducts its business almost entirely on orders for future delivery. Henry Ford is now and has been for years doing business on contracts for future deliveries. Such a prohibition would work an unreasonable hardship on the producer, distributor and exhibitor. Practically all producers, to some extent, finance their operations on the credit derived from future contracts and to many of the smaller ones this is the only means of obtaining credit available to them and it would be an unfair discrimination against them, unjustified by any precedent of

Calls Brookhart Measure Unfair

either law or fact. As has been heretofore pointed out, pictures must move rapidly as the advertising campaigns have to start long before the completion of the pictures and reach their climax on the release dates.

The effect of this section would be to slow down the whole course of the business and compel the producers and distributors to carry films, representing investments of millions of dollars (frozen capital), idle on their shelves for months. This would be ruinous to the smaller concerns, as they have neither the capital nor credit to carry such a load. The effect upon the exhibitor would be equally as unfair, because he would have no means of contracting for his supply of pictures in advance. Exhibitors want to be assured long in advance of their supply, so they can arrange their programs and publicity matter accordingly. In the fall of 1923, Paramount tried to initiate such a sales system as is required by this section, but found the trade unwilling to accept it. The exhibitors wanted to book wholesale and in blocks. After a few weeks' trial, with a resulting loss of over a million dollars, Paramount was forced to abandon it and returned to the present system.

The provisions of this section would absolutely abolish the news reels. They constitute a prompt news service, similar in function to the daily newspapers. From their very nature they cannot be exhibited in advance of their sale any more than could a newspaper be similarly previewed.

News reels service is sold by the year, 104 issues, for release—two each week. The prices run from \$2 to \$10 per theatre per issue. To attempt to sell each issue separately would be impossible. To prohibit the sale of this news service by the year would make it mechanically and physically impossible for any of the six news reels to exist.

Section 6—Page 9—Line 19

This is the most extraordinary section of this extraordinary bill. It would make it unlawful for any producer and/or distributor to sell copyrighted film to theatres affiliated with any producer or distributor without affording all competing exhibitors an equal opportunity to bid for such film. Such a law would deprive producers and distributors of their right to choose their own customers. Today there are affiliated theatres in all the key cities of the country and also in most of the other large cities and towns, and a producer desiring to sell to affiliated houses would have to put his pictures up at auction in the most important cities and stand by and see them knocked down to the highest bidder without regard to the character of the theatre operated by him. The producer would have no assurance of a first class, first-run showing of his picture in the key cities, which is a matter of the utmost importance. The producer would lose all control of his product and would be deprived of the right to retail his own pictures. There is and can be no law making it illegal for a manufacturer to market his own product.

First National Pictures, Inc., has something in the

neighborhood of 1,000 contracts with exhibitors over the country which are of indefinite duration and by the terms of which the rentals are fixed and determined by the agreements and provisions of such contracts. These contracts constitute a valuable property right, both to the producer and the exhibitor. If enacted this section would abrogate these contracts and deprive these exhibitors of this valuable right. Other producers have also made long-term contracts with exhibitors which would be similarly effected.

It is a common practice to rent motion pictures for exhibition on a percentage basis with the receipts of the theatre divided between distributor and exhibitor on an agreed percentage basis. This is recognized as a fair and equitable sales system. The enactment of this bill would abolish the renting of pictures on such basis.

The strongest argument against the blind booking—auction block feature of the Brookhart bill is that although it is seriously embarrassing to the producer, distributor, exhibitor corporation, it works worse hardships on the very exhibitors supporting this bill. If the provision for sale to the highest bidder is efficacious, then the producer-distributor who has invested enormous sums in the highest class motion pictures has no assurance for the supply of his theatre. If it is not efficacious (and it is difficult to see how it can be since the affiliated theatre could bid exaggerated sums for pictures as long as it was paying them to its subsidiary or to the company which owns it), then the unaffiliated theatre would be the one hit since it would have no assurance whatever of product.

This feature would also destroy the present system under which a theatre builds up its patronage in establishing good will in the minds of its customers between a certain line of pictures or certain stars. If Colleen Moore's, for instance, should be offered separately at auction, no theatre would care to build up a Colleen Moore following. A box-office in a particular theatre sometimes thrives in proportion to the fan following which has been built up for the stars exhibited in that theatre. It would be difficult for a star to capitalize on his or her popularity, if the pictures featuring that star are to be shunted from one theatre to another.

The selling by a producer to chain theatres in preference to an unaffiliated theatre, in many cases, is merely the reflection of the economical factor both as to safety and outlet, and the lesser cost of selling that goes with a chain sale. It is much cheaper to sell 100 houses of a circuit, or 50, than to negotiate for that number of separate contracts. Furthermore, each circuit, having a tremendous investment, has a greater appreciation of a tie-up with a quality producer than an individual that uses one brand of pictures this year and may go elsewhere next year.

There is an imperative need for distribution costs in this industry to come down and as chain operation becomes more and more in vogue (as it has in

every other line of business), reduction of sales costs must go hand in hand with it. . . .

Section 7—Page 10—Line 1

This section gives to the Federal Trade Commission the power to enforce the bill and to make rules and regulations for giving effect to its provisions including the power, after full hearing, to fix the price differentials. The most remarkable feature of this section is that it makes no provision for an appeal from any decision, rule, regulation or order entered by the Commission. The broad and unlimited powers granted by this proposed act would put the motion picture industry absolutely under the control of this Commission with no right of appeal to a court for a review. . . .

As has been pointed out heretofore, the effect of this bill would be to bring thousands of price disputes before this commission for determination. This would involve an enormous amount of litigation at a cost of much time and money. Each case would have been investigated, a complaint prepared and a copy served upon the respondent who, under the present rules of the commission, would have thirty days to answer. The issues being thus joined, the matter would be referred to a trial examiner before whom the testimony would be taken. This would necessitate much traveling over the country and the subpoenaing of many witnesses from distant localities. At the conclusion of the evidence the examiner would have thirty days in which to prepare and file his report, after which counsel for the commission and the respondent, would file their exceptions to the same and their briefs and then the matter would come on for argument before the commission and final determination. The length of time taken by the commission in determining the cases before it, is notorious. The important cases take years and even the smallest cases take months. An examination of the records would show that in the last five years seldom, if ever, has a contested case been finally disposed of in less than a year from the time it was first brought to the attention of the commission. Such a procedure would be fatal to both exhibitors and producers. In order to speed up the procedure, it would be necessary for the Congress to make a very substantial increase in the commission's annual appropriation as the personnel of the commission and staff would have to be greatly increased. . . .

On questions of price all authorities disagree and each case would be different and would require a full hearing on the merits. The delays and red tape incident to this procedure would afford no relief to the industry, but on the contrary would impose untold extra burden and expense. By the time the question of price was litigated, the picture would be so old as to have no exhibition value.

Section 8—Page 10—Line 9

This is the penal clause providing fine and/or imprisonment for any violation of the act or any order, rule or regulation of the Federal Trade Commission, making it a crime and branding producers, distributors and exhibitors who violate it as criminals.

Ten "Uncle Tom's Cabin" Roadshows to Go Out

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—Ten road companies of Universal's special, "Uncle Tom's Cabin," will be under way by mid-Spring, it is announced by Universal. Three companies are already on the road. The picture will be released for general showing on September 1.

U-A's "Drums of Love" Has 50th N. Y. Showing

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—D. W. Griffith's "Drums of Love," which began its second month at the Liberty theatre this week, has had its 50th consecutive showing. Featured in the cast are Mary Philbin and Lionel Barrymore.

Rahn to Denver for T-S

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—S. B. Rahn has been appointed manager of the Denver exchange for Tiffany-Stahl, replacing George Calderes, who has returned to the Los Angeles exchange. The change was made necessary because Calderes was unable to stand the Denver climate.

Des Moines Theatres Win Full Cooperation of Newspapers

Register Devotes Two Pages Sundays and Follows with Page on Mondays —Tribune-Capital Runs Personalities Column

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

DES MOINES, Feb. 21.—Theatres in Des Moines have thorough cooperation of the newspapers and the press policy now in vogue in dealing with weekend theatre copy and advertisements has been followed for a long time with apparently satisfactory results.

THE TRIBUNE-CAPITAL, for example, plays up short stories on coming plays for the week with pictures on Saturday. This is a daily afternoon paper with no Sunday issue.

The Register gives a full page of stories and pictures in the Sunday morning issue with the theatre ads and other material on music and drama on the opposite page. When the sheets are opened for reading, the patron sees, at a glance, two pages of theatre material made up attractively and concentrated for his benefit. The Register is a morning daily.

Each Monday morning the Register publishes reviews of all the new shows and the Tribune-Capital does the same thing in the afternoon. Half-column cuts are used, as a rule, by both papers in playing up these reviews. The Monday stories appear under a three or four-column caption calling attention to the theatres. The practice has become a

habit. Theatregoers rely upon the newspapers for information about the pictures and other shows available for the week.

The Tribune-Capital runs a short collection of stories about theatres and theatre personalities under the caption, "Spot Light," at frequent intervals. The feature editor has brought numerous interesting bits of material before the public through this means. Attempts are made to make the copy timely so that it will have to do with current plays or with what is soon to come.

Rumors that a third daily will soon appear in Des Moines to replace the Des Moines Capital, merged a year ago with the Tribune, are persistent. Theatre owners and managers predict that some changes in advertising rates may come as a result, since the two papers now dominating the field are owned and operated by the same company.

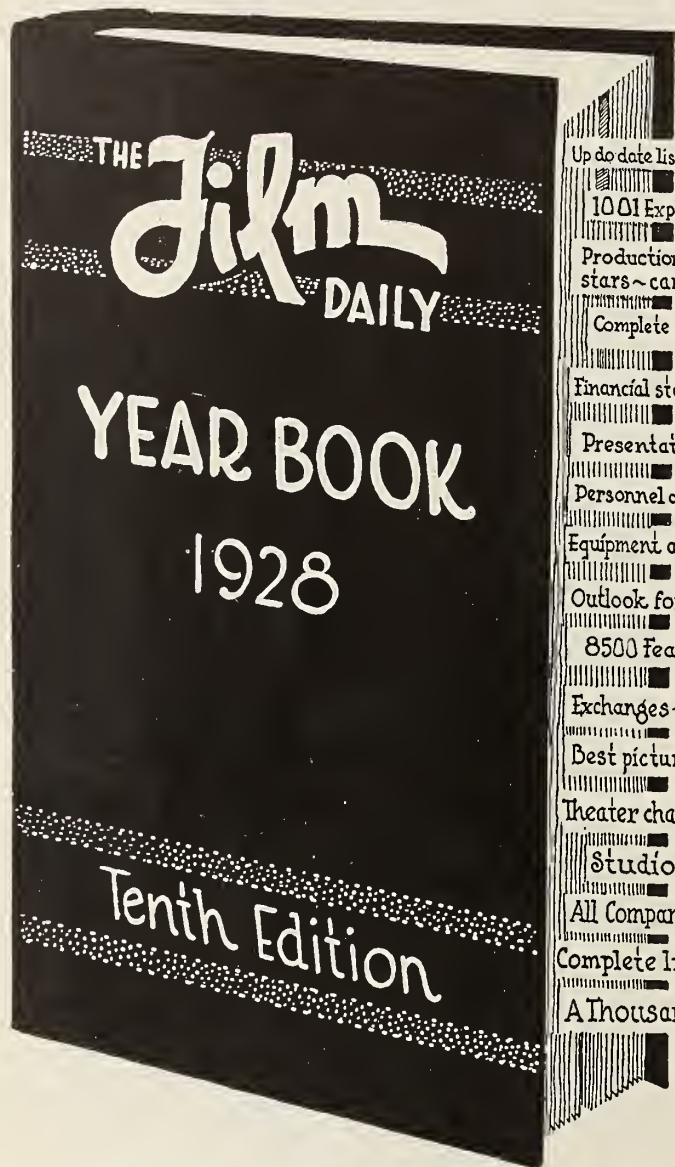
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THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Cruze to Produce 20 as Independent In Liberty Company

*(Special to Exhibitors Herald and
Moving Picture World)*

HOLLYWOOD, Feb. 21.—James Cruze is to form an independent producing company and will make 20 pictures a year to be sold under a franchise plan. He recently resigned from his connection in Pathe.

The new company will be known as Liberty Pictures Corporation with Harry Sherman president and James Cruze, vice-president. Cruze has signed a five-year contract with the Liberty concern and remains as president of Cruze Productions, Inc. He will personally direct four pictures a year and supervise 16 others. Vernon Keyes will act as his assistant; Harold Schwartz as production manager, Walter Woods, head of the story department, Ira Morgan, chief photographer. All are of Cruze's old staff.

The pictures will be made at nominal cost and be distributed by Liberty Pictures through independent exchanges.

Title Writers Organize as the "Titular Bishops"

*(Special to Exhibitors Herald and
Moving Picture World)*

HOLLYWOOD, Feb. 21.—A group of the leading title writers of Hollywood have formed an association, the first of its kind in the world, to be known as the Titular Bishops. It includes title writers and title editors. The original members of the new organization are Julian Johnston, production editor, Paramount; Malcolm Stuart Boylan, production editor Fox; Joseph Farnham, production editor, M-G-M; Randolph Bartlett, production editor F-B-O; Herman Mankiewicz, Paramount; George Marion, Jr., Paramount; Ralph Spence and Garrett Graham; and Walter Anthony, Universal production editor.

Wampas Books Thirty Vaude Acts for Frolic

*(Special to Exhibitors Herald and
Moving Picture World)*

HOLLYWOOD, Feb. 21.—Wampas has prepared an elaborate program for its 1928 Frolic and Ball. About 30 headline vaudeville acts have been engaged for the occasion. Milton Sills, Charlie Murray, and Jackie Coogan have been chosen to act as masters of ceremonies, and six orchestras will furnish incidental music for the acts and dancing.

Strayer Passes Cigars

HOLLYWOOD, Feb. 21.—Frank Strayer passed the cigars last week to celebrate the birth of a six-pound boy.

Hard Times Scare Proves 90% Mental; 38 Directors Working Banks Getting Players Money; Tales of Woe Responsible for Financial Tightening on Coast; Korda Begins Billie Dove Production

By DOUGLAS HODGES

HOLLYWOOD, Feb. 21.—With all the soft-voiced pessimism here regarding the panic "that is seizing the film colony" the fact remains that all but one or two studios are operating and 38 directors are busy on production.

Normal Number of Working Directors 40

The normal number of directors working being about 40, it appears that 90 per cent of the gossip about slump is pure gossip with no more foundation than the fear in the hearts of a few thousand employees.

A hurried checkup of several Hollywood banks shows that the money is coming into them faster than it is going out. A checkup of personnel heads of the studios shows

that there are more people employed than there were a year ago at this time.

The main fear is that contracts will be brought to an end and that salaries will be forced down by the producers. Against that possibility players and directors are wisely saving their money but unwisely spreading their misinformation of film things. Unless they become mentally stable property values and business in general will be greatly affected temporarily but affected nevertheless.

Korda Starts Film

Alexander Korda began shooting a Bess Meredyth scenario last week with Billie Dove in the leading role. It is "The Yellow Lily" and is the first Korda has made since he completed "Helen or Troy" in which his wife, Maria Corda, so well enacted the leading and title role. "Yellow Lily" is one of four big pictures under way at First National.

Albert Ray started "Thief in the Dark" at the Fox studios featuring George Meeker and Doris Hill.

Charles Reisner, director, who made himself a great record not many months ago at Warner Brothers, has begun a comedy at Paramount studios starring W. C. Fields. It is untitled but the title to be used will be announced in these columns within a few days.

Green on Cutting of Fox Film

Alfred E. Green is in the most difficult stage of his work on "Honor Bound," the big Fox production, with the cutting and editing started. There is no telling how soon or how long it will be before that part of the picture has been done and the picture previewed.

It is known from the story, of course, that Al's picture is heavy drama with comedy intermingled. A story of crime and punishment, it fits excellently into the style of films being made by great numbers at present in Hollywood.

Ralph Ince has patched up his differences at the FBO lot sufficiently to make at least one more picture there. This one is

(Continued on page 31)



GEORGE SIDNEY

Says—

**Cohens & Kellys' Paris trip
Is great box office cake.**

**Beaudine now
Is on a "wow"**

With me in "Give and Take."

A New Prevost



A little hoodlum but a hoodlum who will undoubtedly pull on your heartstrings in her work in "The Godless Girl" that Cecil B. DeMille is directing. It is MARIE PREVOST in a featured role of a new kind.

MARIE PREVOST herself chose to get rough instead of languid in her parts for the sake of art and exhibitors. She prefers dramatic roles and the first one calls for blonde hair and a reformatory gown.



The pictures currently at the top of the Box Office Ticker were written and directed by the following people. The greatest change in the standing of various directors and writers since a month ago is in the case of "The Lost World," directed by Mr. Hoyt and written for the screen

by Miss Fairfax. Mr. Stone is author of four scripts which command box office attention as against two in December. Only the first 10 pictures on the list have been so characterized.

PICTURE

DIRECTOR

SCENARIST

- "Ben Hur"
- "The Lost World"
- "No Man's Gold"
- "The Mysterious Rider"
- "The Iron Horse"
- "Irene"
- "Laddie"
- "The Great K & A Train Robbery"
- "The Cohens and Kellys"
- "Rookies"

- Fred Niblo
- Harry O. Hoyt
- Lou Seiler
- John Waters
- John Ford
- Alfred E. Green
- Leo Meehan
- Lou Seiler
- Harry Pollard
- Sam Wood

- June Mathis
- Bess Meredyth
- Carey Wilson
- Marion Fairfax
- John Stone
- John Stone
- John Stone
- Rex Taylor
- Dorothy Yost
- John Stone
- Alfred Cohn
- Byron Morgan

Mix Breaks Ribs During Film Fight in Western

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 1.—Tom Mix fell through a ceiling during a fight enacted in his last American made production last week. The fall resulted in three broken ribs and an injury to his wrist. He will be confined to his home for some time before completing the film.

Montagne Resigns from U

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 21.—Edward J. Montagne, supervising editor Universal Pictures, has resigned after four years with the Laemmle company.

Actors Contract Returned to Committee by Central Board

Academy Finds Clause on "Continuous Employment" Vague—Green and Cline Sets Suffer from Storm

—Mollie Thompson Dies

By RAY MURRAY

HOLLYWOOD, Feb. 21.—The standard contract for free-lance actors, drafted last December by the Academy of Motion Picture Arts and Sciences, has been referred back to the original committee for clarification of several points. This was decided by the executive board at its last meeting, at which Douglas Fairbanks presided.

The committee consists of Mike Levee, chairman, B. P. Schulberg, representing the producers, Hallam Cooley and Conrad Nagel, representing the actors.

The most important change insisted upon by the actors pertains to continuous employment. The contract is to be made clear on this point so that the actor will be paid up until the time he finishes his part in the picture, with no deductions for the time he is not called on the lot in the interim. Another point in the contract to be clarified is the basis of pay on a six-day week, in case the picture is finished before the week is ended. An actor is also considered ready for work when he appears on the set in makeup, according to the revised contract. It now reads when "he appears before the camera."

the Fox company here and is planning to produce a series of films in South America.

The Educational Studios will close for two months on March 17. This is the regular yearly shut-down and follows the completion of the season's product.

Green and Cline Suffer from Storm

The recent high winds created havoc among the out-of-doors sets on many of the studio lots hereabouts. Part of a set being used by director Al Green for "Honor Bound" at Fox Hills was destroyed, and a First National set constructed at Gay's Lion Farm for "It's All Greek to Me" was completely demolished twice last week, slightly delaying Director Eddie Cline.

Brown Leaving Universal

Mel Brown, well known director, is leaving Universal at the expiration of his present contract. Brown has two successes, "Buck Privates" and "13 Washington Square," playing Broadway, New York. He has just completed "Cream of the Earth" with Marion Nixon and Buddy Rogers.

George O'Brien Visits Dad and Mother

Having completed his role in "Honor Bound," the Fox picture directed by Alfred E. Green, George O'Brien left on Friday for San Francisco to visit his parents.

Death of Mollie Thompson Shocks Film Colony

The entire film colony was shocked to learn of the death of Mrs. Mollie Thompson, last Tuesday. Mrs. Thompson has been head of the casting department of Hal Roach studios for seven years and was well known among the players of Hollywood. Death was caused by cerebral hemorrhage, following an illness of 24 hours. She was 49 years of age. She started as a member of the Hal Roach stock company 13 years ago and appeared in support of Harold Lloyd in his early two-reelers.

Clara Bow, who underwent an operation last week at the St. Vincent's hospital, is gaining rapidly and may be discharged from the institution this week, according to Dr. Clarence Tholin, who performed the operation.

Rod LaRocque, De Mille star, will sail from New York this week on the Mauretania for Europe, to joint his bride, Vilma Banky. The couple expect to return to Hollywood in April.

Tom Mix is completing his final picture for



Stephen Roberts

Director

MERMAID COMEDIES
For Educational

Sidney Reaches Fame; Celebrates 30th Year in Showbusiness

Hollywood "Discovers" Stars Overnight; America Finds One Once in a Lifetime; Merit Versus Good Luck

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 21.—George Sidney's thirtieth year in the show business will soon be celebrated. Sidney's name in 20,000 marquees tonight is exchangeable for a good many old-fashioned United States banknotes.

To be "discovered" in this town is becoming a regular occurrence. You may be 18 or 38 and suddenly find yourself crowned with favor because of a latent smile or a rounded contour suddenly revealed. There is no particular merit to it. There is if there is merit in suddenly finding that you are born with a half interest in the Ford Motor Company.

To be gradually discovered over a period of 30 years is not to be "discovered" at all. Mr. Sidney's love for his work and

his competence as an artist is as much responsible for his success on the screen as is his determination to improve his skill.



Yacht for Sale

THIS luxurious, auxiliary powered, sea-going yacht—complete in every detail. Nine staterooms, exclusive of crew's quarters; baths, refrigerating plant, fireplace, beautifully furnished throughout.

Especially suited for cruises to Alaska, South Seas, or around the world. Vessel now at Rosario, Puget Sound. 80 miles from Seattle. She will not be on the market long at the present remarkable SACRIFICE PRICE.

Write or wire for full particulars from the owner
Robert Moran, Rosario, San Juan County, Washington.

He completed his role in "Give and Take" at Universal last week under the direction of William Beaudine. "Give and Take" was one of the big hits of Broadway in which he appeared shortly before his entry in motion pictures. He had been playing in it 18 months when he met Samuel Goldwyn who was trying to find a man to fill the place of Barney Bernard in the Potash and Perlmutter series of pictures. When he interviewed Mr. Sidney he immediately asked him to play the part of Abe Potash, the role which became his debut during the fall of 1924. The film was "Potash and Perlmutter in Hollywood" and was directed by Alfred E. Green.

It was a success. Sidney grew in popularity and when he was cast in "The Cohens and Kellys" he became a secure Hollywood institution. Since then he has been in great demand. In 1927 he was teamed with Charley Murray in three First National pictures that are box office attractions without doubt. In the past six months he has appeared in featured roles or starring roles of at least five pictures made by big Hollywood companies.

On one occasion he was obliged to work in three featured roles during one month for different companies in order to avoid delaying the production schedules. Although that is first hand information Mr. Sidney himself is not the source of it.

Such demand for the services of a featured player is unique. In other cases the player would enter into an exclusive contract with a company.

His very recent work has been in "We Americans" for Universal, "Flying Romeos" for First National, "The Latest from Paris" for Metro-Goldwyn-Mayer, and "The Cohens and Kellys in Paris" for Universal.

Before entering pictures he was established as a Broadway star in many shows written for himself. His appearance in "The Show Shop," "Welcome Stranger" and those other hits, however, came after a long, persistent climb from the Harlem Museum.

It is impossible to interview him without an impelling desire to write a lead paragraph about his genuineness and his wholesome personality. It is impossible to write about him without saying that he is a thoroughbred in every sense of the word. It is unnecessary to say that in his kindness and in his humor there is a predominating tone of pathos that makes him beloved by everyone.

—D. H.

Belle Bennett to Play Big Role in Next U. A. Griffith Film Piece

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 21.—What is claimed will be Belle Bennett's greatest role since "Stella Dallas," and one which may transcend that, will be in "The Battle of the Sexes" which D. W. Griffith will direct for United Artists.

Miss Bennet has appeared in many roles since "Stella Dallas," but has found nothing of the same degree of importance that she found in that.

Blanche Mehaffey and Husband to Visit Cuba

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—Blanche Mehaffey, screen actress honeymooning in the East with her husband, George J. Hausen, oil magnate, will sail Saturday for Havana. After a week there, they will visit Miami and New Orleans before Miss Mehaffey returns to Hollywood to resume her picture work.

HERALD December 21

The Biggest MONEY MAKERS of 1927

Stone's

ROOKIES (MGM)	148
TELL IT TO THE MARINES (MGM)	148
THE KID BROTHER (Par)	127
SLIDE KELLY SLIDE (MGM)	107
IT (Par)	103
BEAU GESTE (Par)	97
THREE BAD MEN (Fox)	95
WERE IN THE NAVY NOW (Par)	95
THE WINNING OF BARBARA WORTH (UA)	92
THE MAGIC GARDEN (FBO)	79
THE VOLGA BOATMAN (Pathe)	75
THE BIG PARADE (MGM)	72
LAODIE (FBO)	72
BEN HUR (MGM)	64
THE QUARTERBACK (Par)	59
THE GREAT K. AND A. TRAIN ROBBERY (Fox)	56
THE BLACK PIRATE (UA)	55

Stone's

JOHNS STONE, whose record as a scenario writer is briefly shown here, turns from the field of Westerns to comedy dramas. His first is "THE SPORT GIRL" in which Madge Bellamy stars for Fox Film Corporation.

Rambling Round Hollywood

A G. SPALDING, multi-millionaire sporting goods man, has evolved a method of "travelling abroad" without leaving his home or business. It's quite simple. Seems strange no one ever thought of it before.

What Mr. Spalding does is map out an itinerary for a trip to strange lands and then sends an expert motion picture cameraman and staff to those lands with carte blanche orders to bring back a faithful record of the customs of the people as well as scenic shots.

RAY OLESON, well known cameraman, has just returned from one of these trips. Mr. Oleson wouldn't discuss his journey, but from other sources it was learned that he went to the South Sea Islands and got 35,000 feet of film for Mr. Spalding. This he developed and took to the Spalding home, where it was shown privately.

Mr. Spalding has obtained many hundreds of thousands of feet of trips through foreign lands, and these he keeps as a private motion picture library, showing the footage only to his family and friends. None of it has ever been exhibited in a motion picture theatre.

What Is Meant By "Banking Ours in Hollywood"

Two pretty girls, tourists, boarded a bus at Pasadena the other day, bound for Ocean Park. They began querying passengers about the various villages through which they passed and when the bus stopped at Glendale a distinguished-looking old man said to them: "That large building there belongs to one of the finest banks in California. There is another big branch in Hollywood."

"A bank in Hollywood!" exclaimed one of the girls. "Why, I thought those picture people spent all of their money on riotous living.

Is it possible there is a bank in Hollywood? Which goes to show—etc.

If You Haven't Made Good Get a Newsstand

Looking backward in Los Angeles: Not so many years ago Marco of Fanchon & Marco, sold newspapers in Los Angeles and saved enough money to buy a violin. His sister, Fanchon, won a scholarship by getting newspaper subscriptions, and thus formed the foundation of her artistic education. She and Marco afterward went into vaudeville, the latter playing his violin and Fanchon dancing. Now look at 'em!

Sid Grauman in A High Embroidered Hat

The Hi-Hatters, composed of Los Angeles and Hollywood Theatrical publicity men, had a big dinner at the Roosevelt the other evening, at which Sid Grauman was the guest of honor. Mr. Grauman was elected an honorary vice-president of the organization, with proper insignia, which consists of gold fashioned in the form of a Chinese coin. The Hi-Hatters handled the football game between the Fire and Police Departments and grossed

more than \$35,000 for them. This "Live Wire" organization is planning a big shindig within the next two months.

This is the migratory period for publicity men out this way. Bob Doman has gone from United Artists to the Million Dollar theatre, where he is working under the able leadership of Charles Kurtzman. Hal Horne and Lou Marengella are at United Artists. Mel Riddle is at Loew's State and Duke Orbach at the Criterion. Jeff Lazarus is bossing the bunch in good shape, as director of advertising and publicity for West Coast Theatres, Inc.

—J. M. LOUGHBOROUGH.

Hard Times Scare Is Proving 90% Mental

(Continued from page 27)

"Notices" with Gertrude Olmstead and Gertrude Astor in the important roles. That title is regarded as a facetious attempt at irony in the face of the present employment scare in this sector.

Raoul Walsh would have been nearly finished with "Red Dancer of Moscow" had it not been for the Oak poisoning that has again handicapped Dolores Del Rio, the star. She has been unable to work during the past week. In the early part of the Fox picture she complained of a similar siege but not quite so severe.

Howard Hughes is handling the megaphone personally during the air sequences of "Hell's Angels," the Caddo production for United Artists. In the cast are Ben Lyon and Greta Nissen. James Hall has completed his part of the film and has been "loaned back" to Paramount for the Bebe Daniels picture.

GEORGE O'BRIEN and Estelle Taylor in
the star roles . . . a strong box office
story . . . a great author . . . a widely known
novel . . . romance and prison walls . . .
superb characterizations . . . carefully made
for Fox Films.

"HONOR BOUND"

It's an ALFRED E. GREEN Production

BOX OFFICE NAMES
BOX OFFICE TITLE
BOX OFFICE THEME

ONE GREAT PLOT!
ONE TREMENDOUS CLIMAX!
ONE GREAT MONEY MAKER!

REPUTATION
ROMANCE
RELIGION

Exhibitors Herald and Moving Picture World Production Directory

[Number immediately following title denotes production number]

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
California Studio				
NO PRODUCTION THIS WEEK				

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Columbia Studio				
NO PRODUCTION THIS WEEK				

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
DeMille Studio				
"The Godless Girl" (30)	C. B. DeMille	Lina Basquette		Jan 3
"Tenth Avenue"	Wm. De Mille	Phyllis Haver		Feb. 9
"Walking Back"	Rupert Julian	Sue Carrol		Jan. 26

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
F B O Studio				
"Little Yellow House"	Leo Meehan	Martha Sleeper	Gold Bond	Feb. 1
"Notices"	Ralph Ince	Orville Caldwell Joe E. Brown Gertrude Olmstead Gertrude Astor Lee Shumway	FBO Super Special	Feb. 14

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
First National Studio				
"Lilac Time"	Geo. Fitzmaurice	Colleen Moore		Dec. 19
"The Little Shepherd of Kingdom Come"	Al Santell	Gary Cooper Richard Barthelmess		Dec. 14
"Vamping Venus"	Eddie Cline	Molly O'Day Chas. Murray Louise Fazenda		Dec. 27
"Harold Teen"	Mervyn LeRoy	Arthur Lake Mary Brian Alice White		Jan. 20
"Yellow Lily"	Alexander Korda	Billie Dove Clive Brook		Feb. 14

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Fox Studio				
"The Four Devils" (2)	F. W. Murnau	Janet Gaynor Chas. Morton Nancy Drexel Barry Norton Mary Duncan Farrel MacDonald		Jan. 3
"Honor Bound" (6)	Al. E. Green	Geo. O'Brien Lella Hyams Estelle Taylor		Jan. 8
"Red Dancer of Moscow" (21)	Raoul Walsh	Dolores Del Rio Chas. Farrell		Dec. 31
"Hangman's House"	John Ford	June Collyer Larry Kent Earle Foxe Wm. Farnum		Jan. 13
"The Sport Girl"	Arthur Rosson	Madge Bellamy		Jan. 30
"Wild West Romance"	R. L. Hough	Rex King Lillian Gilmore		Feb. 3
"Thief in the Dark"	Albert Ray	George Meeker Doris Hill		Feb. 13

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Metropolitan Studio				
"Speedy"	Ted Wilde	Harold Lloyd	Paramount	July 30
"Hell's Angels"	Luther Reed	Ben Lyon Greta Nissen James Hall	Caddo Prod.	Nov. 7
Untitled	Norton Parker	Helen Foster Grant Withers	Cliff Broughton Production	Feb. 9
"Women Who Dare"	Burton Wing	Helene Chadwick		Feb. 13

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Metro-Goldwyn-Mayer Studio				
"China Bound" (354)	Wm. Nigh	Ramon Novarro		Dec. 27
"Iron Mike"	Sam Wood	Wm. Haines		Feb. 8

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Paramount-Famous-Lasky Corporation				
"Sunset Legion"	Lloyd Ingraham	Fred Thomson	Paramount	Jan. 23
"The Patriot" (690)	Ernst Lubitsch	A. W. Werker Emil Jannings Florence Vidor Lewis Stone	Paramount	Jan. 3
"Three Sinners"	Roland V. Lee	Pola Negri	Paramount	Jan. 27
"Easy Come Easy Go"	Frank Tuttle	Richard Dix	Paramount	Feb. 7
Untitled	Clarence Badger	Bebe Daniels James Hall		Feb. 9
Untitled	Chas. Reisner	W. C. Fields Chester Conklin		Feb. 13
Untitled	Hobart Henley	Adolphe Menjou		Feb. 14

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Tec-Art Studio				
"Chinatown Charley"	Chas. Hines	Johnny Hines Louise Lorraine		Dec. 27

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Tiffany-Stahl Studio				
"Power"	Reginald Barker	Douglas Fairbanks, Jr. Jobyna Ralston	Tiffany-Stahl	Jan. 29
"The House of Scandals"	King Baggott	Dorothy Sebastian Pat O'Malley Harry Murray	Tiffany-Stahl	Feb. 8

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
United Artists Studio				
"Tempest"	Sam Taylor	John Barrymore Camilla Horn Louis Wolheim	United Artists	Oct. 15

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Universal Studio				
"Lonesome"	Paul Fejos	Glen Tryon Barbara Kent	Jewel	Jan. 30
"Phyllis of the Follies"	Ernst Laemmle	Charles Rogers Marion Nixon	Jewel	Jan. 12
"The Michigan Kid"	Irvin Willat	Conrad Nagel Renee Adoree	Jewel	Jan. 18
"Give and Take"	Wm. Beaudine	Geo. Sidney Jean Hersholt Sharon Lynn	Jewel	Jan. 22

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Warner Brothers				
"5 & 10 Cent Annie"	Del Ruth	Louise Fazenda Clyde Cook		Feb. 6



THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Short Feature Releases

WEEK OF FEBRUARY 19

"Africa Before Dark," Snappy, Universal, one; "The Vanishing Rider," No. 6, Adventure, Universal, two; "Out in the Rain," Gumps No. 12, Special, Universal, two; "What a Party," Stern Bros., Universal, two; "An Unexpected Hero," Western, Universal, two; "The Man Without a Face," No. 6, Pathe, two; "The Spider's Lair," Fables, Pathe, two-thirds; "The Best Man," Sennett, Pathe, two; "Crowned Heads," Rice, Pathe, one; "Pathe Review," No. 8; Pathe, one; "Topics of the Day," No. 8, Timely, Pathe, one-third; "News-laff," No. 13, F B O, one; "Rah Rah Rexie," Standard, one; "The Finishing Touch," Metro-Goldwyn-Mayer, two.

WEEK OF FEBRUARY 26

"The Man Without a Face," No. 7, Pathe, two; "A Blaze of Glory," Fables, Pathe, two-thirds; "The Smile Wins," Roach, Pathe, two; "The Swim Princess," Sennett, Pathe, two; "Pathe Review," No. 9, Pathe, one; "Topics of the Day," No. 9, Timely, Pathe, one-third; "Back to Nature," Snappy, Universal, one; "The Vanishing Rider," No. 7, Adventure, Universal, two; "All Balled Up," Special, Universal, two; "George's False Alarm," Stern Bros., Universal, two; "The Looters," Western, Universal, two.

WEEK OF MARCH 4

"Rival Romeos," Snappy, Universal, one; "The Vanishing Rider," No. 8, Adventure, Universal, two; "Newlyweds' Success," Junior Jewel, Universal, two; "Indoor Golf," Stern Bros., Universal, two; "Madden of The Mounted," Western, Universal, two; "Amazing Lovers," Metro-Goldwyn-Mayer, one; "Edison, Marconi & Co.," Metro-Goldwyn-Mayer, two.

WEEK OF MARCH 18

"Monarch of the Glen," Metro-Goldwyn-Mayer, one; "Bright Lights," Snappy, Universal, one; "The Vanishing Rider," No. 10, Adventure, Universal, two; "No Blondes Allowed," Stern Bros., Universal, two; "Batting Justice," Western, Universal, two.

WEEK OF MARCH 25

"Ringside Romeos," Snappy, Universal, one; "The Haunted Island," Adventure, Universal, two; "Some Babies," Special, Universal, two; "Watch George," Stern Bros., Universal, two; "The Payroll Round-up," Western, Universal, two.

Newsreels

INTERNATIONAL NEWSREEL NO. 12—Odd facial mask hailed as fountain of youth at New York.—Sleights in a dashing race at German resort.—Streets of ancient Toledo, Spain, are jammed for the homecoming of Cardinal Segura.

PARAMOUNT NEWS NO. 56—Costes and Le Brix French good-will flyers reach U. S.—France U. S. mark anniversary ceremonies at base of Statue of Liberty.—Atlantic waves break over ancient historic Malecon sea wall.

PATHE NEWS NO. 14—U. S.-France celebrate unbroken friendship of 150 years.—Chamberlin crashes on flight take-off at Richmond, Va.—Tunney keeps in trim at Miami Beach camp.

KINOGRAMS NO. 5369—Harvard track men start spring training.—Biggest of its kind and still growing, fish weighing 3 tons, at Germany.—France and America sign pact of amity.

FOX NEWS NO. 39—\$25,000,000 blaze sweeps center of Fall River, Mass.—Costes and Le Brix, France flyers, land in New Orleans.—France and U. S. renew amity pact signed 150 years ago.

PARAMOUNT NEWS NO. 57—Charles Lindbergh lands in Havana, Cuba.—U. S. makes new high scores at long range battle practice.—Snow drives 10,000 elk down from mountains at Jackson, Wyo.

PATHE NO. 17—Blast in New York subway wrecks three buildings.—Earl Haig, famous British field marshal is mourned throughout Scotland.—R. Dingle-dine, boy scout, is congratulated by Gov. Donahey for heroism at Columbus, Ohio.

Southwest Exhibitors Profit By Keen Newsreel Competition

Problem Facing Distributor Is Sane Selling and Close Booking With Cost to Producer Enormous

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

SAN ANTONIO, Feb. 21.—Distributors are facing an acute problem in the Southwest—that of profitable correct newsreel bookings, and a keen competition in the field. The entry of Paramount and Metro into the already covered newsreel market has brought that problem to the foreground, and what is true of Texas is said to be true of the entire country.

Exhibitors Get Bargains

The Southwest's newsreel market is in a state of dilemma, so far as possible profits are concerned. A continual fight is going on for new contracts, and exhibitors are obtaining real bargains in various cases where the salesman makes a quick sale to offset the action of the representative of a rival company.

The problem that the distributor now is facing is that of sane selling and close booking. The salesman is not entirely at fault on weak contracts, but he can partly offset home office criticism by using his judgment on the selling of his newsreel at too great a loss.

Production Cost Enormous

The money that is being put into only the production of the various newsreels is enormous. With staff photographers all over the country, and in foreign countries, each man vying with the others to get a "scoop" on the events of the day, and shooting high, wide and handsome, the cost of production is almost unbelievable. And then, only about one twentieth of the stuff ever sees the screen.

There is no doubt that people of the Southwest want the newsreel. The point is proved when it is cited that theatres operating newsreels which obtain good scoops on important events usually run separate newspaper ads, build lobby displays, and otherwise sell the idea to the public that they are presenting the first film record of the happening.

The five leading newsreels are probably equally popular in the South, with the larger houses in most instances running the two new products, playing on the idea that the public is always searching for something new and different. But after all, a newsreel is a newsreel, and its success depends on the regularity and stability of quality. Various reports taken over the country from time to time tend to show that all newsreels are about on a par as far as quality goes—so the exhibitor is pretty safe in booking any of them. It is not the exhibitor who is suffering in the newsreel war—he is the beneficiary—but the producer is daily facing a more and more complicated situation.

Buy Several Newsreels

De luxe theatres in Texas, as elsewhere, buy from three to five reels each release,

cut them, and build their own news presentation, to suit the tastes and desires of the audiences.

The cameraman is another problem of newsreel production. He is responsible for the success or failure of his company's product. He must be conscientious, alert, and have that necessary "nose for news." But the cameraman is also the problem in seeking lower production costs. Staff men of most companies work on a salary, a footage charge, and expenses—all of which runs up into a neat sum each week. The salary usually is not alone a pressing factor, but footage and expenses cost the producer a pretty penny.

March Releases of Educational, Paramount

EDUCATIONAL

MARCH 4—"Felix the Cat in Japanicky," one reel; "Mother Bird," Curiousities, one reel; "Visitors Welcome," Johnny Arthur, Tuxedo, two reels.

MARCH 11—"Indiscreet Pete," Jerry Drew, Mermaid, two reels; "Count Me Out," Barney Hellum, Cameo, one reel; "How to Please the Public?" Hodge Podge, one reel.

MARCH 13—"Between Jobs," Lloyd Hamilton, two reels; "Felix the Cat in Polly-ties," one reel.

MARCH 25—"Feline Frolics—The Tonquin Valley," Outdoor Sketches, one reel; "What a Girl," Lupine Lane, two reels; "Spring Has Come," Monty Collins, Cameo, one reel; "Circus Blues," Dorothy Devere, two reels.

PARAMOUNT

MARCH 3—"Behind the Counter," Horton, two reels; "Koko's Smoke," Inkwell Imps, two reels.

MARCH 10—"Sweeties," Vernon, two reels; "Wired and Fired," Crazy Kat, two reels.

MARCH 17—"Long Hose," Christie-Duffy, two reels; "Koko's Tattoo," Inkwell Imps, two reels.

MARCH 24—"Love Shy," Adams, two reels; "Love Sunk," Crazy Kat, two reels.

MARCH 31—Untitled, Paramount Novelty, two reels; "Koko's Earth Control," Inkwell Imps, two reels.



PRESENTATION ACTS

Incorporated in this department of Exhibitors Herald is the Moving Picture World Department, "Stage and Pit."

Plot Idea Clicks In Bandshows

Film Producers Get Grauman's Advice First

All Flock to Him for First Showing of Productions and His Stage Prologues

In spite of recent vigorous attacks on the picture play prologue by critics and others who want their film entertainment devoid of any other embellishment, leading producers seem as anxious as ever to have their featured productions given a Sid Grauman presentation with the elaborate stage spectacles that have made Graumanesque showmanship internationally famous. Despite the fact that Grauman only recently staged the premiere of Charlie Chaplin's "The Circus," with an elaborate prologue spectacle titled "Ballyhoo," and introducing world famed circus stars, producers are already seeking to gain his attention with big film productions soon to be completed in the hope that they may have the distinction of a Graumanesque presentation later.

Since Grauman invaded Hollywood in 1921 with his magnificent Egyptian theatre, which he sold to United Artists shortly after he completed construction of his Oriental palace of amusement, Grauman's Chinese theatre, producers have battled strenuously for the honor of having their films presented by Grauman.

Film Men Seek Grauman's Advice

A leading producer, in one instance, personally brought a film to Grauman's theatre to preview it for the prologue impresario, and when suggestions were made that it was a bit too harrowing in spots, the producing executive took it back to the studio, edited it in line with the criticisms and himself brought it back for submission to the theatre magnate, in the hope that it would meet the requirements for the long run house.

Chaplin's latest comedy is the third big film production to be shown in Grauman's Chinese since the theatre was spectacularly opened in May, 1927, with the world famed

(Continued on next page)



"The Prince O' Pep," that's what the fans of Ascher's Sheridan theatre, Chicago, call VERNE BUECK, whose autographed likeness appears above.

Chicago Again Scoring With Story Shows

"The Mikado of Jazz" Staged by Paul Ash at Oriental Wins Public Approval

By A. RAYMOND GALLO

A visit to the Oriental Theatre, Chicago, this week proved one of the many predictions made through this department regarding presentation and stage bandshows. The prediction we have in mind at this particular time is the future of bandshows in their proper form. That is, can they go on indefinitely as they are or will the new plot idea inaugurated this week by Paul Ash take the place of the old style. We claim that plot and continuity is necessary for the future success of presentation as well as the preservation of the stage policy in picture houses.

Many people are under the impression that when one speaks of presentation, they immediately think that it means a stage bandshow. That is not the case. Time and time again we have informed exhibitors as well as production managers who constantly read this department that in order to offer presentation entertainment in their theatres, it does not necessarily mean that they must offer stage bandshow attractions.

The word presentation covers a large field, it not only means presentation of stage entertainment but also in screen form as well. The word was coined merely to distinguish the type of amusement given in vaudeville theatres from the deluxe picture houses.

Anything Is Presentation

Anything staged in a picture theatre in the form of entertainment outside of actual motion pictures can be classed and called presentation in stage form. The class of presentation that can be offered depends entirely upon the locality of your theatre and the type of people that attend your house.

ORGANISTS "CHLO-E" (Song of the Swamp)

Organists who have been fortunate enough to have used the slides on "CHLO-E" report that this song, with its beautiful melody and underlying "tom-tom" rhythm, holds audiences in a spell, grips and lifts them out of their seats, and finishes to genuine spontaneous applause—

There is a very beautiful version by Edward K. House entitled "THE LEGEND OF THE EVERGLADES"—and it is everything the title implies—

Villa Moret, Inc., also announces still another version in preparation, a very high-class composition, primarily for deluxe picture houses. This was written by Walter Hirsch. The song is by Gus Kahn and Neil Moret.

Write to

VILLA MORET, INC.,
(The Voice of the West)

At their New York, Chicago or San Francisco Offices—order your slides—now.

New York Chicago
1595 Broadway. 504 Woods Bldg.
San Francisco: 935 Market Street

As we said before if a deluxe picture house is situated in a community neighborhood that desires a personality attraction then it would be advisable to select a capable band leader that can also act as a master of ceremonies. Whether or not you should continue the policy with the band on the stage depends entirely upon the community. If at any time, you feel that the band leader's popularity is failing then it may be wise to replace him or try a different type of presentation show without the band on the stage.

Its Up to the Manager

The theatre manager is entirely responsible for the success of his house and the policy that finds favor with his audience. By that we do not mean that you must juggle your policy around so that your audience is at a loss to know what to expect next, but you must give them a variety of stage entertainment intermingled with some novelty that will keep them coming into your house each and every week.

Every conceivable form of stageband presentation has been done but no one as yet outside of Paul Ash and a few others who just take a stab at it occasionally have really given the plot idea any serious thought.

Deluxe motion picture theatres have enormous investments in their projects that by a mere slip of not giving the audience something substantial and satisfactory for their admission each week they are apt to endanger this investment by losing out at the box-office. The probability of this happening will be done away with if the powers-to-be at the heads of huge circuits and men who have their hands on the moneybags will only have these things in mind when they make out their weekly appropriations for staging entertainment at their theatres.

Serves as Added Attraction

It is not at all necessary to spend a fortune on stageshows and deprive your screen of a good film. Presentation in a picture house was never meant to submerge motion pictures. It is exactly what the audiences have always thought it to be, an added attraction that would make them attend the beautiful picture theatres whether they were in their neighborhood or in a business district.

At one time it was possible for people to go to a vaudeville theatre and see a good stage program. There were very little films shown in vaudeville theatres several years ago. Therefore the public was compelled to seek their different styles of entertainment in different classes of theatres. When the vaudeville stage became flooded with all sorts of freak attractions and mediocre talent the public began to look around for diversified entertainment in picture theatres.

The reason for augmenting the entertainment policy in these picture theatres was simply for the fact that there were never enough big photoplays produced that would draw a crowd into a motion picture house without any extra attraction. This fact was more than true with only a very few exceptions which automatically brought the business of the motion picture theatre to the point where today it is a great institution conducted on a greater paying basis than hertofore.

Stageshows Help Box Office

You may wonder and ask if presentation or the stage entertainment has been responsible for this growth. It is safe to say that it has. At least 50 per cent of the audiences attending picture houses today would never go to the same theatre the second time if it were not for the fact that they could expect to see something else besides just a picture. Now that the situation has gone as far as it has, the public insist and demand extra attraction for the admission price and in order to keep this great army of supporters coming in to pay their weekly contribution to your box-office,

you, as the theatre manager or production supervisor, must try to please them and in return give the class of entertainment that is desired and within reach of your appropriation.

At this writing we cannot think of any better way of building up a neighborhood business better than injecting plots into your stageshows such as Paul Ash did last week in "The Mikado of Jazz." By offering a story with the local favorites playing important roles you are really building an institution that will receive the utmost support of your public.

Film Producers After Grauman Prologues

(Continued from preceding page)

premiere of Cecil B. De Mille's "King of Kings," to be followed by Douglas Fairbanks' "The Gaucho." Although United Artists have a heavy financial interest in the Chinese, Grauman has announced that future productions will not be confined to the U. A. product, his policy being to present the films, regardless of the producing agency, of general appeal and the long run caliber which have given him his reputation as master craftsman of picture presentation.

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: I was very much interested in the article on page 47, your issue of Feb. 4th relative to song slides. There are various phases to this matter which I will not go into. I just want to give you my particular method of handling this form of business.

I use a card similar to the sample enclosed. The plain side of the card is used for the address side, like a postal card, except that it of course takes a two-cent stamp.

I do not claim that the card (or the method) is perfect, as on my next hatch of cards I expect to make some changes. Heading and salutations are of course as an ordinary letter. The first takes care of any new complimentary music received from the publishers. Certainly the courtesy of the publishers in sending complimentary copies is worthy of a two-cent stamp of gratitude.

The next item asks whether slides are obtainable on requested numbers. The next sentence is self-explanatory, as some publishers send slides unrequested, and they cannot be used, at least at the time sent. My schedule for running slides varies according to the program of the theatre.

Slides are returned immediately after use, and notice of their return sent by the next item. Under "Remarks" comes—"Remarks." Either in regard to the slides or new music received, etc.

The printed form saved a lot of time in corresponding with the different publishers, and to my notion makes a neater job than a hastily written letter each time.

What has become of the various articles relative to organ music in the theatre especially in the "Better Theatres" section? Let's have some more of them. They surely must be of benefit. They always were to me, I assure you. And your "Organ Solos" column, and the "Five Best Sellers" under the "New Music" column. Very truly yours.—Wm. J. Cowdrey, Organist, Sherman theatre, Chillicothe, Ohio.

PRESENTATION ACTS—To the Editor: Brad Braley's Orthophonic-Organ concerts have come to Concord to stay. They are to become regular features on our bill from popular demand.

The selection used this week is called "When Day Is Done," this also being recorded by Paul Whiteman for the Victor. This concert was greeted with greater applause and more personal comment than the first. I believe that the gifted organists of the country will grasp this idea as an invaluable aid in selling their solos to the public. Yours in better presentations.—J. C. Lund, Capitol theatre, Concord, N. H.

A New Hit By The Writer Of "MY BLUE HEAVEN"
There Must Be
"A SILVER LINING"
 (THAT'S SHINING FOR ME)
 by WALTER DONALDSON and DOLLY MORSE
"YOU CAN'T GO WRONG"
 London's Newest Dance Craze!
"YALE BLUES"
 COLLIE KNOX & VIVIAN ELLIS
 WITH THESE 'FEIST' SONGS!
 Snappy Fox Trot Ballad
 Great Dance Rhythm
"WHEN YOU'RE WITH SOMEBODY ELSE"
 Abel Baer, L. Wolfe Gilbert, & Ruth Etting
 NEW! DIFFERENT! A REAL NOVELTY FOX TROT!
"Coquette"
 by Gus Kahn, Carmen Lombardo, & John W. Green
"YOU CAN'T GO WRONG"
 A New Waltz Hit by the writers of "IN A LITTLE SPANISH TOWN"
"ROMONA"
 Theme Song of "ROMONA" starring Dolores Del Rio
 by L. WOLFE GILBERT and MABEL WAYNE
 WITH ANY 'FEIST' SONG!
"A SHADY TREE"
 by WALTER DONALDSON
LEO. FEIST INC.
 231 W. 40TH ST., New York.

STAGE SHOWS

Chicago Oriental

Week Ending February 19

"The Mikado of Jazz" was this week's stage presentation, a production conceived and condensed to syncopated music by Paul Ash and Louis McDermott. This is the first of the series of bandshows that are to be presented at this theatre with a plot. If applause means anything we feel that this type of show is the thing that shall please every class of theatre-goer and eventually replace the old-form of stereotyped bandshows. Everybody is quite familiar with the Mikado and its original story, therefore we will not attempt to give you a detailed report but will point out briefly the roles and how they were handled by its player.

Opening: In front of a beautiful silk drop with black background and silver futuristic design of an oriental nature in front of which Paul Ash made his entrance to introduce the cast and give some idea of what was to take place. The cast of characters were as follows:

Koko, the high executioner was played by Bob La Salle; Nanki-Poo, the wandering minstrel, played by Arch Cannon; the great Poo-Bah, commissioner of police, played by Willard Andelin; the three little maids from school, played by the Darling Twins and Patricia Manners; the Royal Entertainers, played by the Four Kimawa Japs; The Mikado, played by Paul Ash. Paul Ash's gang furnished the music and comedy elements throughout the version.

The show ran as follows: A full stage setting with entire atmosphere in typical oriental style to represent the original setting of the Gilbert and Sullivan Opera with the band playing an arrangement of one of its tuneful tunes as the Abbott Girls danced a neat Japanese routine.

During this scene, Bob La Salle and Willard Andelin made their entrance coming down the bridge and after exchanging several minutes of talk, part from the original script, and part up to date, Arch Cannon entered the spot and joins the men. After a few more minutes of talk, the band strikes up a

native tune as the Mikado makes his entrance upon the scene in a native two-wheel cart drawn by humans. This, as said before, was played by Paul Ash, himself, with the only oriental atmosphere about him being a beautiful black and gold Japanese kimono, smoking a large cigar and wearing a small headband with one feather sticking up.

Immediately after this he commanded the band to go into a hot arrangement of "Ice Cream," intermingled with several popular numbers.

After this Arch Cannon did a solo in vocal style using one of the original songs from the Opera. This he worked next to Paul Ash with the show still keeping the continuity running through by lines intermingled here and there by the various characters.

The Kimawa Japs next offer their specialty of barrel juggling on their feet and tumbling stunts that displayed their wonderfully developed and athletic bodies. This is one of the standard acts that have appeared in vaudeville for years and was one of the high lights of this show. A great deal of comedy is derived from the by-play between Paul Ash and the boys doing their stunt.

The Abbotts appeared again in a well-trained routine of toe dancing in typical Oriental style. The next specialty was offered by the Darling Twins and Patricia Manners, who sang "Three Little Maids from School" with popular songs intermingled during the routine. After the first version, the Darling Twins donned off their kimonoas and did their dance specialties in a Japanese abbreviated costume. These girls are a standard attraction in picture houses and seem to just fit in their roles.

Patricia Manners and Arch Cannon next sang a duet. One noticeable thing about this duet was that Miss Manners, who portrayed the part of Yum-Yum, neither looked nor sang the part which detracted from her partner very much. It left most of the singing to Cannon and he certainly knew how to handle the role without faltering in any spot.

A good point to bring out at this time is that the diction of Cannon and Andelin was perfect and although their roles were more or less modernized, they kept within the theme.

Bob La Salle next offered his contribution to the show in which he intermingled "Broken Hearted," "Ching-A-Loe" and "Willy-Tid-Willy" as well as a parody on "Blue Heaven," titled "My Henry." There is no doubt that Bob as Koko is easily the laugh hit

of this show and walked away with honors and flying colors, at this house.

Finale: Was more or less flashy displaying beautiful robes worn by the Abbotts, who lined up in the wedding procession in which Yum-Yum and Nanki-Poo became wedded. The entire cast assembled on the stage, each celebrating the great event and making comedy of many situations.

Before the curtain dropped for the last time, Paul Ash and the entire cast of principals were compelled to take several bows and curtain calls.

Detroit State

Week Ending February 17

Ruth Elder, famous for her attempt to fly the Atlantic, was the headliner of the stage bill at this house during Valentine week. Demure and chic in a sport suit, Miss Elder tells of her trans-Atlantic flight of last summer. Preceding her appearance, motion pictures showing the high spots of her famous flight were shown on the screen.

Miss Elder is just as pretty in real life as her pictures have represented her. In a distinct Southern drawl, she told of the terrific storm she and her copilot, Capt. George Haldeman, encountered during the second night of their flight.

If it hadn't been for a series of coincidences that caused that freighter which picked them up to be two days late and several miles off its course, Ruth confessed to her Detroit stage audiences that her stage appearances never would have been possible. Her talk consumed 15 minutes and all of it was interesting.

Irving Edwards Review, with Martinex and Sevilla, Spaniards who sing and dance with skill and abandon, was well received. There are six women and two men in the act, and Edwards does a specialty in the afterpiece.

Bob Nelson, a clown who puts himself on an intimate footing with his audience by getting as close to the ticket holders as the footlights will permit, gathered in a big share of applause at every performance.

Gautier's Animated Toy Shop, a colorful offering, concluded the bill. Esther Ralston's blonde beauty was seen to advantage in the feature picture, "Love and Learn."

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JEAN HUBERT FRITZ



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BROOKS

1437 B'way
N. Y. City

Chicago Chicago

Week Ending February 19

It was a peppy show at the Chicago this week. Superior, we would say, to last week's offering. The show was called "Highlights," but if we called it just one big "Highlight" it would be sufficient.

Rae Samuels was the star of the moment, and did her bit much to the satisfaction of the ones who make such as the Chicago prosperous.

She has a good line, both vocally and in monologue. The crowd who saw the show the night this reporter did braved a real storm to hear her, and they didn't seem to give a tinker's (well, you know what we mean), whether the weather was wintry or not.

In the first place it was a snappy show, colorful in settings and costume, good music—well, it was a good show.

The show opened in front of a bespangled scrim, you might call it. Scattered over this iridescent drop were many small electric lights flashing on and off like so many fireflies. A soprano, Sherry Louise, from whom the lyric notes came with ease, opened with a classical number. From the stage she has a pleasing personality and voice.

As the lights came up the scrim raised revealing the orchestra in front of a colorful drop, fantastic in its conception. On came the 12 Foster Girls as marionettes. May we say that this was one of the most clever dance acts we have seen. Coming from the flies were the usual control cords which are always associated with the marionette, or Punch and Judy. The funny part of it was that these cords in several instances were actually used during part of the dance. It was a clever conception and brought a great hand.

Next we had with us Helen McFarland, a 16 year old (so they say) youngster who did a song if you wanted it, a dance or a tune on the xylophone. The latter seemed her forte, and for her act she received a good hand.

Douglas Burley followed with something decidedly unusual—a slow motion (picture) dance. The boy is great, with an exceptional dance which necessitates a bit of contortion that makes you wonder how he does it. "Diane" was the fine tune to which he did his steps.

Jules Buffano, who was on his last week at the Chicago, then led his orchestra through "My Melancholy Baby," a good tune and well presented. Jules did some vocal work which brought a good hand.

The Foster Girls then came on for their conception of an Arabian dance, and what a hand they drew. Very clever girls, well trained.

The next dance act was a team, Masse and Dietrich, acrobatic dancers. They had a split at the end that was great, and while the whole act was good, this brought an encouraging hand.

Finally, Rae Samuels herself. She remained on the stage for four rollicking, humorous songs, interpolated by some banter which brought the laughs. Miss Samuels showed a lot of pep.

The finale brought all onto the stage amid colors galore. On individual revolving platforms the 12 Foster Girls stood. The orchestra, Miss Louise and Miss McFarland all entered into the spirit of the act, and it was given a fine send-off.

Detroit Michigan

Week Ending February 17

Staged against a gorgeous tropical setting, the Publix presentation "Havana" catches with fidelity the languorous dreamy atmosphere of a Spanish town. Pretty girls wear beautiful gowns, sing sweetly and dance with grace.

George Dewey Washington, singing "On the Road to Mandalay," and "Let a Smile Be Your Umbrella" and other popular numbers, quite walked away with

the show at almost every performance and he was compelled to respond to a number of enthusiastic encores.

The dancing of Dorothy Berke was much appreciated and the Boris Petroff Girls, Del Delbridge and His Syncopators, George Scheiner, Coaster and Hewlett and Fritz and Joan Hubert all did their part to add to the entertainment.

St. Louis Missouri

Week Ending February 17

The stage show this week embraced ideas that impressed Brooke Johns while in New York the previous week. It was styled, "Broadway Follies."

The featured acts included Tilyou and Rogers, step-pers; Alexander and Swanson, ballroom dancers, and Emerson and Baldwin, comedy magicians.

There were other acts, models and dancing girls to make up a company of fifty-five persons.

Johns, personally, sang "Dream Kisses" for the production number, while Al Eldridge, pianist of the stage orchestra, did a specialty.

For his overture, Leonid Leonardi and his pit orchestra presented "Lullabies." There was a Chinese ballet interpolation.

Milton Slosser back at the organ again after a week at the Ambassador theatre played a "Song Convention."

Atlanta Howard

Week Ending February 18

The Howard offered an unusual, but interesting, presentation this week, "Making Movies." Actually, it was a sequence of the all-Atlanta motion picture which is being sponsored by the Howard theatre and Constitution, newspaper, and produced by Berkova Productions, Inc.

The production will represent Atlanta ability, the scenario being written by the Atlanta girl and cast made up of local talent. The completed film will be shown on the theatre screen as an added attraction the week of March 5.

Ray Teal, popular bandmaster of the Howard orchestra, presided in the pit this week, giving as his bit of directional entertainment a rhapsody. The orchestra was accompanied by George Lee Hamerick on the organ.

Mr. and Mrs. Harry Lawson, radio stars, rendered several selections which proved enjoyable.

The Phelps Sisters, dancers and singers, drew fair hands with their two numbers.

Robert Earl, member of the Howard orchestra, gave a solo, which stood out as the highlight of the program.

Philadelphia Fox

Week Ending February 18

Al Jolson in "The Jazz Singer," with Vitaphone accompaniment, was shown for a second and final week at the Fox. Allan Rogers tenor, appeared on the stage in a new program of songs.

San Francisco Granada

Week Ending February 17

This week's show brought Owen Sweeten back as orchestra leader, but he got no further than the pit, the stage being occupied by Eight Victor Artists in a Fanchon and Marco show. For the first time in many moons the Granada offered an exclusively male stage attraction. There wasn't a girl in sight and neither was there a dance. Just music, vocal and instrumental, with a story of two thrown in for good measure.

In honor of Thomas A. Edison, the Granada orchestra offered "Oriental Phantasy," a favorite of the noted inventor, and following this an animated Victor record flashed on the screen for a moment.

The curtain arose on the Eight Victor Artists, with three grand pianos in action. The "Doll Dance" was among the numbers offered.

James Stanley sang "Invictus" in a masterful manner and Monroe Silver told a couple of stories and sang a Yiddish song. Henry Burr, tenor, offered "Are You Lonesome Tonight?" and responded with an encore.

Sam Herman brought down the house with a xylophone solo, but this seemed only a mild sample of his ability compared with the artistry displayed in his encore number.

The Peerless Quartette sang the "Farmer Song" as it might be heard in the United States, Palestine, Ireland, China and Italy, and the act came to a close with a song by all eight artists.

In addition to those mentioned the artists included Billy Murray, Frank Banta, Carl Mathieu and Stan Baughman. The entertainment was of high type and was second of a series of stage acts featuring the stars of stage and studio.

Chicago Central Park

Week Ending February 19

Joie Lichter still continues as master of ceremonies and permanent band leader here, presenting band-shows on Saturdays and Sundays only. One of the programs recently reported took place as follows:

Opening: With a fine band arrangement of "Tiger Rag," played in hot style by Lichter and his gang.

This was followed by Georgia Howard in a specialty consisting of dancing and violin selections done at the same time. She was followed by Talbot and Fisher, known as the "Singing Gobs," in selections of popular songs. The boys were well received on this program.

Billy Snyder, who also acted as master of ceremonies in conjunction with Joie Lichter, ran in and out of each act with some clever chatter and at this spot presented his own specialty of comedy songs and smart talk. This chap was reported in our columns before and again proved himself popular.

He was followed by Dorothy Adsit, a cute little trick, who clowning with Lichter and sang "Did You Mean It?"

Frank and Forman, two men, closed the specialty program with a series of clever buck and wing steps, well routined, both working like they knew their business.

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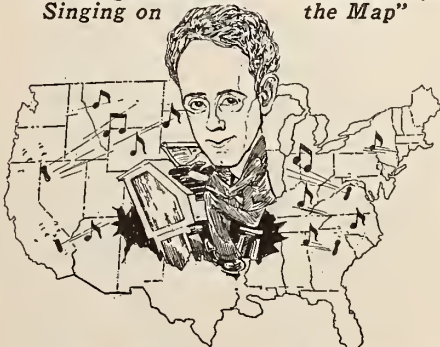
FEATURED ORGANIST

BELMONT THEATRE CHICAGO

(Orpheum Circuit)

HENRI A. KEATES

"The Organist Who Put Community Singing on the Map"



Oriental Theatre, Chicago

Chicago Senate

Week Ending February 19

Mark Fisher and his Merry Music Makers were featured this week in "Leap Year Proposals." In addition to Lewis and Moore, Louise Ploner, and Earl La Vere, the Gould dancers also played a great part in this show. It ran as follows:

Opening: With the Gould Girls on steps proposing to the boys in the hand, each doing a little comedy hit that brought much humor. At this point Mark Fisher entered as the boys went into an arrangement of "So Tired," each doing a hit of comedy, such as yawning and stretching, in addition to this Mark Fisher sang the chorus with the boys.

The Tumbling Clowns were next in a fast routine of athletic stunts in tumbling feats. Right after this Sammy Lewis and Patty Moore came on with their eccentric dancing, after which Patty remained to do some smart talking with Mark Fisher.

In the second part of this act, Sammy did some very loose limbed dancing. It seemed that these two could not get off the stage due to their instant hit with the audience.

Louise Ploner, who in the opening proposed to Mark Fisher, came back to do a specialty of "Together We Two," in which she also was compelled to repeat a chorus. This young lady works cute and makes a fine appearance, and seems to just fit in this type of role. Her encore consisted of another chorus of the song with Mark Fisher folling for her in a comedy hit with a baby carriage which secured a great deal of laughter and merriment.

The Gould Girls were next each dressed in a different colored spring outfit in which they offered a dainty routine.

Earl La Vere, with an accordion and a hunch of smart gags, was next. This chap has some good material but like a great many others fails to stop when he has given enough. Although they seemed to go big for him here and he stopped the show, it appeared that he was milking the audience for more applause at each exit. A little more accordion music and a little less smart remarks would put this fellow over great for he has the goods in him.

Mark Fisher next offered his solo of "Sunshine," Irving Berlin's new song, which although is brand-new to this part of the town, was immediately liked and approved through the manner that Mark sang it in. For an encore he gave "Let A Smile Be Your Umbrella," which set him more solid than ever with his audience.

Lewis and Moore were out again, this time in a novelty dance, all practically executed on the flight of steps. This is about the first time that this type of dancing has been done in picture houses and it is needless to say that they were the hit of the bill, let alone stopping the show.

Finale: Took place with the background changing atmosphere to resemble a huge wreath in halo form as Louise Ploner marched up the flight of stairs in bridal veil while the entire cast assembled and decorated the scene. During this scene Miss Ploner sang "Today Is Today" as the band also played strains of the same song.

Boston Metropolitan

Week Ending February 16

"Tak-A-Chance week," with a mystery show on stage and screen, was the bill, with stage production by Frank Cambria. The program was full of surprises, and judging from the crowded condition of the audience, the whole thing was a great success.

The first "surprise" we saw the minute the curtain rose upon another orchestra director, not our old friend, Gene Rodemich. We found out that the new leader was non other than Al Mitchell, direct from the Paramount theatre in New York, who had changed places for the time being with Gene.

"Twelve Exclamation Points," followed by a "Couple of Dashes" were first, which, translated, were 12 dancing girls in attractive red and gold costumes who did some tricky tap steps, many of them without musical accompaniment, and two fellows in other tap dances.

Next came saxophones, trumpets, violins, drums, clarinets, flutes, and enthusiasm, which of course was a lively jazz selection by the hand hoys under the direction of their new friend.

"20,000 Leagues Under the Sea and Nobody Gets Wet!" was the mystifying title of the next number. We found it to be a unique dance done behind a gauze curtain by girls dressed as mermaids. The under-water effect was most realistic.

Next was a tenor and soprano duet, followed by 32 flying feet and two chance-takers. The "flying feet" were the dancing dozen again, and the other two were a couple of attractive girls who acted as sort of announcers of the program, and in addition gave us here a vocal selection.

The "Magis Mandolin" played by the Mesmerist of Melody was a great hit. The fellow was dressed as a clown, and he sure knew how to tickle the mandolin strings. His rendering of "You Don't Like It—Not Much" brought down the house.

Lastly came three reasons for the week's success in the person of three men in a comedy stunt full of funny songs, snappy jokes, pantomime, and anything else you can think of. Four encores rewarded their efforts.

Finale introduced a futuristic conception of "a certain hazardous event usually accompanied by tall hats, white gloves, rice and old shoes," in other words, a jazz idea of a wedding. A clever ending to an interesting program.

The mystery play on the screen turned out to be Richard Dix in "Sporting Goods."

Philadelphia Stanley

Week Ending February 18

The surrounding acts at the Stanley this week were Spanish in tone, in keeping with the setting of the feature film, "The Dove."

There was an elaborate and colorful stage presentation entitled "My Little Dove," featuring Edward Albano, baritone, and Catherine Littlefield, danseuse, assisted by the Stanley Ballet and the Stanley Chorus Ensemble, 35 persons in all. The act consisted of four parts.

The overture, Chahrier's "Espana," was played by the Stanley Orchestra with Gabriel Hines conducting.

The curtain rose showing the interior of an inn with the whole company in Spanish costume dancing and singing. The Ballet Corps came to the front of the stage and danced a lively Spanish measure, after which the girls grouped themselves in the rear as the members of the Stanley Chorus sang a delightful selection.

Miss Littlefield, completely transformed by a black wig, in a striking costume of black velvet with a brilliant floral spray of rhinestones extending diagonally from the hem of her skirt to her shoulder, gave a remarkably beautiful dance, the effect of which was enhanced by the billowing of her wide skirt lined with rainbow hands of color.

Then the Stanley Ballet in yellow and orange ruffled dresses, all carrying tamhourines, danced a vivacious Spanish dance that received a good hand.

The last number showed Miss Littlefield dressed as a Spanish girl with Albano in the center of the stage. Albano sang a beautiful solo "My Little Dove," as Miss Littlefield accompanied him on a guitar. He has a splendid haritone voice of great richness which was heard to excellent advantage in this selection. The act was beautifully staged and both Miss Littlefield and Albano were enthusiastically applauded.

Salt Lake City Capitol

Week Ending February 18

On the stage this week at the Capitol theatre a very novel idea is presented by Fanchon and Marco, billed as "Hi Hatters" and featuring the "Hi Hat Beauties." This is a collection of dancing girls who are one of the most beautiful lineups which has yet appeared at the Capitol.

Coscla and Verdi, a pair of comedians who build their comedy material around their ability to play a cello, are an outstanding feature of the bill, and are perhaps the biggest hit of the presentation.

Frank DeVoe offered some novelty song hits which proved to be very popular and interesting. The settings were novel and artistic for this presentation.

Alberti and his hand appeared on the stage in connection with this act and were well received after their offering of several popular numbers. Alexander Schreiner presented a solo at the Wurlitzer.

The feature picture shown in connection with this act was "The Noose" and very good attendance was enjoyed throughout the week.

Detroit Capitol

Week Ending February 17

Being Valentine week, the production department of the John H. Kunsky Theatrical Enterprises, Inc., used a lavish hand in producing "Valentines," the stagershow of the week. Both sentimental and comic valentines were incorporated in the show.

Against a setting of valentines of every hue and design, clever specialties were presented in the way of music, dance and comedy. Milton Watson's fine tenor voice rolled out in some good songs and the Valentine girls in pretty costumes did some trick stepping.

Mehan and Newman presented a graceful and charming dance act, and Tommy Wonder, popular young dancer, did several numbers to the high glee of the spectators. Mills and Shea and Fenton and Fields proved to be entertainers of unusual merit.

Don Mill, the organist, presented a novelty "Pipe Dreams," in which he was assisted by Stanley Perry, Detroit tenor, as soloist and the Capital ensemble. The stage orchestra is under the direction of Walter Bastian.

The comic team, Wallace Beery and Raymond Hatton, disported themselves on the screen in "Wife Savers," adapted from the musical show "Looie the Fourteenth."



"The Talk of Broadway" LOU KOSLOFF

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DELUXE PICTURE HOUSES

Vaudeville—Direction EZ KEOUGH

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Direction WM. MORRIS AGENCY

Chicago Granada

Week Ending February 19

Charles Kaley calls his presentation this week, "Lavender and Old Lace." The stage is draped in huge lace drops as two girls, Taylor and Lake, come out to sing, "Beautiful Laces." The band is heard from behind the lace drops. The twelve ballet girls enter in colonial costumes, six of them dressed as men, to do a charming minuet.

Then Kaley, dressed in Colonial costume, enters to announce a song and dance team, Sands and Claire, who enter and sing a short song, and then do the "Varsity Drag," as this reporter has never seen it done before. They get a fine applause.

Frankie Harriton is next and sings, "Ain't That a Grand and Glorious Feeling," which is quite ordinary, but he brings the house down with a comic stuttering song. He takes three calls and then imitates a small girl singing, "Bye Bye Blackbird" for an encore, and then takes another bow.

Taylor and Lake, two young lady harmonizers, sing, "Kiss and Make Up," and "Lo, Hear the Gentle Lark." The second was a bit too ambitious for their voices, but they win a fine applause for their efforts.

This is followed with a band number, "Without You Sweetheart," with Kaley singing. After the end Kaley is forced to sing it all over again.

The Rath Brothers, gymnasts, follow with a good hand balancing act which draws several rounds of good applause. Their act is topnotch but their costumes are a trifle behind the times for presentation policy. Their work is smooth, difficult and pleasing.

Kaley next makes a curtain talk in introducing Bee Palmer and her entrance is paved with as much ballyhoo as if she were the Queen of Sheba. It is really a good bit of showmanship. She is accompanied by her piano player, Al Siegel, and Eddie South and his orchestra of several colored boys. South opens the fireworks by singing "Hallelujah" as it was meant to be sung. Miss Palmer sings several blue songs, one of which is "Sweet Georgia Brown." Her blues failed to make a huge impression. Then she does her dance and had the dance lasted more than a minute or two the house would have caught on fire. The audience didn't get the meaning of her blues interpretations, but they got the meaning of her dance all right. As an encore she sings the Jewish song, "Eli, Eli," and this turns out to be her best bit. She puts everything she has into it, and it held the audience spellbound. It was really a fine rendering of the famous song.

Then follows a band number in which each member of the orchestra is featured in a bit. This affords high entertainment for the Granada fans and each member of the band comes in for good applause.

The finale is like most Kaley finales, being a display of costumes. The twelve Granada girls promenade in beautiful lace gowns as Taylor and Lake sing the opening song, "Beautiful Laces," and again, like most Kaley finales, this one is gorgeously beautiful.

San Francisco Warfield

Week Ending February 17

This week Rube Wolf, monarch of mirth and melody, took the Warfield audiences to New York, the second stop in a musical journey around the world. The act opened with the playing of "Rose of the Lane," one of his own compositions, and then Jack Hurley, taxicab tenor, sang it. Rube offered to autograph copies of the song bought in the music stores, when brought back with 50 cents.

The curtain went up back of the orchestra, revealing a huge book, the first page being marked

"Columbus Circle," New York. The popular Cheer Leaders sang and closed with "Rose of the Lane" in which Rube joined.

A trip to Greenwich Village was made by merely turning a page and dancing girls gave a colorful performance typical of the studios. Lucille Page offered a barefoot dance, aided by a beautiful scarf, and won hearty applause.

Next by subway the audience was taken to Times Square, where Way Watson played the ukulele and sang "Everywhere You Go" and "What'll You Do." The orchestra played "Barbara" and the Cheer Leaders joined in. Different members of the orchestra asked if they couldn't sing of their girls, too, and "Emmy Lou," "K-K-Haty," "Sweet Adeline," "Rose Marie" came in for attention.

The Boverly was next visited and the chorus girls did an acrobatic waltz clog. At the Bronx, White and Manning do an acrobatic dance and get a great reception. Next Park Avenue came into view and the orchestra played "Hit the Deck" in honor of Edison Week, although the reason is not evident. The act came to an end with the girls and Cheer Leaders doing a lively dance to the jingle of tambourines in the semi-darkness.

Kansas City Midland

Week Ending February 17

"Steppin' High" was the title of the stage production at Loew's Midland theatre this week, featuring again Jack Sidney, styled as the "joy boy of K. C." The Midland Concert Orchestra, under Conductor Carbonara, rendered a medley selection as the overture.

The Midlanders, composed of members of the regular theatre orchestra, again were seen and heard as the stage orchestral attraction. Hinds and Leonard offered a dance novelty, while the Kitkutas Japs were seen in a tumbling act, which was featured on the bill. Louise and Andrew Carr offered a variety of dance numbers. Arthur Hays at the organ was featured in an illustrated organ solo.

Milwaukee Wisconsin

Week Ending February 17

"Valentine Vanities" is this week's offering by the Playboys and opens with Billy Meyers singing "When Love Comes Stealing Into My Heart" before a beautiful lace drop. As the drop is parted it discloses the orchestra in white clown suits with red hats and a back drop with a large lighted heart surrounded by smaller red hearts.

The Eight English Rockets make their appearance one at a time from a door on either side of the upper stage. As they come on in green costumes, Meyers sings snatches from several sentimental ballads including "Just a Little Love a Little Kiss," and the number ends with Billy singing, "When Love Comes Stealing Into My Heart," and the dancers stepping their stuff, augmented by Ruth Pryor who does a pretty bit of toe dancing.

The leader then makes his appearance and tosses

paper hearts out to the audience and engages in bits of pleasantries with the audience. He then directs the band as it plays, "Dear, On a Night Like This," with Billy Meyers singing the chorus.

Hughie Clark, a large personage with a pleasing personality sings "Everybody Loves My Girl," "Four Walls," and for an encore "Everywhere You Go." He has a good voice and makes a hit with the audience.

Now the Eight English Rockets in blue soldier suits with plumes in their military hats do a clever dance number which meets with the approval of all.

Their dance is followed by the Kellar Sisters & Brother Lynch, celebrated Brunswick recording artists, who engage in a bit of harmony singing, "You Don't Like It—Not Much," "Just A Memory," and they then sing "Black Bottom" and one of the sisters gives an exhibition of the step. The three voices blend nicely and they interject numerous frills and chords into their songs which make them just a little different than one is accustomed to hearing them sung. They sing for an encore, "Henry's Made a Lady Out of Lizzie."

The next number, an overture, shows that the Playboys are not above classical music, and the selection is well done. It is the first time in quite awhile that the band has presented a classical number, but the audience appreciated it, judging from the applause it received.

Two Black Pots tap dance their way to the audiences applause and to "My Blue Heaven" and "At Sundown," by the Playboys. The two boys are clever, light on their feet, and know how to dust the boards.

The grand finale is similar to the opening number with Meyers singing "Dream Kisses," while the Eight English Rockets, this time in red costumes, make their appearance in a similar manner as at the opening of the presentation, and stand aside to allow Ruth Pryor to twinkle her toes. Then they all dance while the band and Art Richter at the organ carry on the songs to the end. The presentation is well staged and well executed and on a par with those which have gone before.

The photoplay is Richard Dix in "Sporting Goods."

Philadelphia Carman

Week Ending February 18

The Nightingales of Melody, the charming Giersdorf Sisters, headed the bill and delighted the audience with their popular song hits which they put over with individuality and appeal. The attractive personality of the sisters never fails to make a hit with Philadelphia audiences.

Billy Dunn and Violet West offered a series of brilliant dance numbers, including ballroom and classical dancing and several novel dances of their own. George Lyons, the comedian with a harp, amused the audience with his delightful nonsense and his harp music.

There was an atmospheric prologue, "On the Banks of the Amazon," in keeping with the feature picture, "The Gateway to the Moon."

The Carman Grand Orchestra under the direction of Charles C. Verna, played selections from Victor Herbert's "Fortune Teller."

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JOHNNIE DEVINE

Solo Organist

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Chicago Sheridan

Week Ending February 19

This week is the first anniversary of The Sheridan and the show is called, "The Sheridan Birthday Party," but better shows have been seen at the Sheridan when no special week was being celebrated.

The show is opened by two girls of the chorus who give a curtain song about the Sheridan's first anniversary. Then the rest of the chorus come out in pretty costumes to do a very good routine before a huge birthday cake with one candle. This is followed with a good band number, "I'm Walking on Air."

Prince Tokio, Japanese hand balancer, follows with some good acrobatic and balancing stunts, and then gets a good applause by keeping time to the music by juggling a barrel with his feet while lying on his back. The act is splendid for this type of entertainment. The Prince gets a good hand.

The Six Abbott Dancers follow with a good rope jumping routine, which has been given before in this house. Then follows the best bit of the show. Verne Buck and one of the Abbott Dancers, dressed as a Dutch boy and girl, sing a very humorous little song, and then do a charming Dutch dance. The number gets plenty of laughs from the audience. Buck has no small bit of comedy mixed with his musical ability.

Hazel Crosby follows by singing a medley of songs including "Me and My Shadow," "Under the Moon," and "Rose Marie." She gets a fair hand and takes one encore.

A band number follows in which is interpolated "Rhapsody in Blue." Parts of this number is excellent. Buck plays a saxophone in part of the number, and gets a fine hand.

Then follow a boy and girl, their names not announced, who do a clever song and dance number. Their burlesque Spanish dance in which the girl impersonates Pola Negri and the boy Leon Errol is very, very good. It keeps the house in laughter, and brings the two back for an encore for which they do a burlesque prize fight as two classical dancers would do it. Very funny.

Frank Wilson next sings, "Sally in Our Alley," and as always, the house won't be satisfied until Frank repeats.

Sonnie and Eddie, two colored tap dancers, follow with some unusually good tap dancing, their best bit being a tap black bottom. The applause is all that anyone would want.

The finale begins with the band playing, "Everywhere You Go," with Buck singing it. The Abbott Dancers come to do a routine as a large illuminated heart appears back stage. A very good finale.

Kansas City Mainstreet

Week Ending February 17

Due to the length of the feature picture, "The Patent Leather Kid," the stage program at the Mainstreet this week was cut to about one-third its usual length.

The program was comprised of Walter Davison

and His Louisville Loons, who have been playing several months at the Mainstreet, and Harlan Christie in a radio station novelty, titled, "Station F-U-N."

The Louisville Loons played a medley of popular selections as an overture, then proceeded to offer a varied selection of numbers as their bit in the regular stage program. Christie's act depicts the broadcasting room of any radio station, including vocal numbers, humor and novelties.

Salt Lake City Capitol

Week Ending February 11

The stage offering at the Capitol theatre this week consisted of the Fanchon and Marco "Idea" in the form of a tabloid, billed as "Will King and His Revusical Comedy." King has been famed for years throughout the country as one of the nation's leading musical comedy comedians, and in his revusical comedy he lives up to his past performances. He was assisted by a galaxy of beautiful girls who offer a series of clever songs and dances.

Sparkling comedy, a group of specialties very well presented and the snappiest kind of "black-outs," little short sketches which were the life of the revue, make up the remainder of this unique set.

Alberti and his band featured a group of popular numbers on the stage, as well as playing for the tuneful two-act musical comedy show. Alexander Schreiner presented a solo number at the organ and also led in musical numbers, the words of which were thrown upon the screen and the audience invited to sing.

Chicago Diversey

Week Ending February 15

"My Valentine" was the name of this week's show of Joe Kayser and band. The show was very well arranged for this occasion and was pleasing to look at. The performance opened up with the orchestra dressed in suits such as in the days of George Washington. The six ballet girls looking through valentines made a pretty picture. Zastro and White sang, "I Told Them All About You" with the six girls doing a dance. The girls keep in time and were given a nice applause.

Joe Kayser appeared on the stage as George Washington and announced that they would play, "My Beautiful Ciloete." They gave a beautiful rendition of the piece while the piano player sang the chorus.

Monte and Carlo were next with acrobatic stunts. Their bringing in a little comedy kept your attention all the time. The orchestra played "Diana" while they went through more stunts. They were called back for an encore.

Elenor Miller, an acrobatic dancer, followed with some high kicking and ballet dancing. She was not received as she should have been.

The drum player and banjo player were announced

(Continued on next page)



As a rule I start off with a salutation or something; this week I want to be different and hand you all a laugh. . . . Here it is. . . . A certain organist out of town, receiving sets of slides from a certain publisher, always free, had the nerve to ask that publisher for return stamps. . . . Can you beat that for gall, let alone gratitude. . . . While speaking of slides I want all of you to read Bernard Cowham's ad in this section this week regarding the return of organ slides. . . . Then also read the letter that William J. Cowdrey sent in about the situation. . . . Say, fellers! while we are still on the subject of music, don't forget that this is "Remick Week" and give Billy Cripps a break. . . . He's been with them 10 years and wants to celebrate with the biggest year he ever had. . . . Listen, Cliff Hess was ill. . . . Did you all drop him a line? . . . No! Shame on you. Who's going to write your organ novelties if he gets real sick? . . . More sad news, boys, one of the best musicians in the country committed suicide last week—Ferdinand Steindel, you all know of him. . . . I hear that Paul Specht is now personally directing his orchestra at the Jardin Royal, a new Chinese restaurant in New York. . . . Lou Kosloff, formerly of Chicago, and recently at the Paramount, is back in town conducting at the Chicago theatre. . . . Jules Buffano, formerly there, is going to the West Coast and will meet Al Short at the opening of Publix new house in Seattle about April 5. . . . "The Mikado of Jazz," the bandshow that Paul Ash staged last week will go on the road with Eddie Perry as its leader. . . . The Darling Twins are being featured together with Arch Cannon and Willard Andelin. . . . "Horsefeathers," the new comedy song published by Forster, was stopped by the Syndicate controlling the Barney Google comic strip. . . . Ginger Rogers is now making her second appearance in Chicago deluxe picture houses. . . . Evelyn Vee has replaced Patricia Manners as Yum-Yum in the Mikado unit. . . . Some of the old favorites of presentation are coming back to Chicago after other type of entertainment—they are as follows: Johnny Perkins, Milton Watson, James Barton and others who first won favor in picture houses. . . . Word comes from New York through our friend, Harry Holquist, that "Rain or Shine" is hitting on all six as the best musical show on Broadway. . . . While talking of shows do you know that "Good News" is here now with Abe Lyman and Peggy Bernier. . . . Jimmy Renner, formerly a theatrical agent, is back in the booking field after being out of it for 12 years. Renner is now doing business in Jerome, Arizona. . . . Oh, boy! We almost forgot to tell you, Carme Romano, the Chicago theatrical real estate man, is giving his clients free service in filling and filing their income tax reports—have you filed yours yet? Better not forget—you'll be playing the "Prisoner's Song" . . . Thanks for your letter, Cornelius Maffie. Eddie Dawson also joins me in sending you best wishes for a big success in Houston. . . . Several letters were received this week commenting on the complete service rendered through Exhibitors Herald and Moving Picture World. . . . Thanks, Ray Turner, I am glad you think that much of presentation. . . . Word comes from Douglas Hodges of our West Coast office to the effect that Grauman prologues and Fanchon and Marco presentations are the big thing there in picture houses. . . . Now that Publix and West Coast have affiliated their booking activities it will be possible for acts to work more than 60 weeks from coast to coast. . . . Mort Harris and Frank Cambria are staging bandshows at the Capitol theatre, New York. Paulina Gaskin was featured in one last week. . . . Peter the Great, the human monkey, is now making a tour of the Keith-Albee theatres in a playlet. . . . Roxy has discovered a mountaineer singer in the name of Jilson Setters. The gent is sixty years old and comes from Kentucky. . . . Don Cordon is now soloing as guest organist at the new Orpheum theatre in Madison, Wis. . . . I had a phone call from Joliet yesterday—no not from the penitentiary—but from Leo Terry, who just wanted to know what song Sid Berman gave top position to this week. . . . I must say that "Sid Says About Songs" is really extending a fine service. . . . Larry Spiers' "Up and Down the Alley" is well read and is finding as much favor too.

A. Raymond Gallo



Milton Charles

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CHICAGO THEATRE, CHICAGO

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"A Rarebit of Spice"

A JOHN HELD, JR., Cartoon Girl in the Flesh
Now Playing Return Engagement for BALABAN &
KATZ and LUBLINER & TRINZ

Direction—WM. MORRIS AGENCY



STAGE SHOWS

(Continued from preceding page)

to sing a few songs. The boys are very good and were received with a big applause. For an encore they sang, "It Takes a Good Man to Do That." They ought to be used more often.

Master Gilbert announced as the last word by Kayser sang for his first number, "Then What'll You Do." The boy looks to be about six years old and has a wonderful voice. He stopped the show here. He followed with "My Ohio Home" getting a bigger hand than before. For an encore he did a tap dance. The Diversey picked a winner when they hired him. Applause was plentiful and Gilbert led the orchestra through a song to show his appreciation.

The orchestra played a collection of pieces containing, "Smiles," starting off with Al Jolson's latest piece called "Smile" and ending up with "There Are Smiles That Make Us Happy." This orchestra under Kayser's direction play all their selections in a pleasing manner.

Zastro and White and two of the girls gave a novelty flirtation act consisting of dancing and singing.

Kayser announced that he would fulfill the request of the letters he received and let the banjo player sing "Charmaine." There is no put-on when this fellow sings and for that reason he is well liked.

Lillian Thomas was next with a ballet dance in which she brought in a few comic acts.

She was followed by Billy Snyder who sang for his first number, "Back In Your Own Back Yard." Kayser and Snyder locked horns with some jokes but Snyder always getting the best. For his next number Snyder sang, "We Got to Stay Home Tonight." He is full of pep and goes over well.

The concluding number consisting of the six girls and Zastro and White doing a fast dancing number ended the show of "My Valentine."

St. Louis State

Week Ending February 17

Al Jolson in person was the big noise on this week's program. He sang his newest songs and the old favorites, including, of course, "Mammy."

Teddy Joyce's stage show, "Valentines" was right up to standard. Banjo and his nine Banjomaniacs was featured, while the maneuvers of the Criss Cross Girls won much applause. There were a couple of good Swiss yodelers in the cast. They were Fritz Zimmerman and Marcelle Granville. Chester Merton, tenor, was also pleasing.

Kirk Frederick led the pit orchestra in an overture of the Blue Danube and the Glowworm. A glowworm ballet in the stage helped tone the music.

Chicago Norshore

Week Ending February 18

This week's bandshow was called "Hey! Hey! Hades," which featured Al Kvale and his Jazz Collegians, Lew Brice and Ginger Rogers, and was a distinct novelty in the way of bandshows.

The show opened in a prologue in the form of a San Francisco Chinatown street scene in which the author of some popular number is shot.

Chauncey Haines, at the organ, played Chinese music.

The street scene rose and an enormous Devil rose from the floor and pulled up out of sight, the Devil's hand lowered with Al Kvale sitting on it. He then announced an Inferno of Jazz which the orchestra in a large cave setting and dressed as Devils, play while the ballet, in tiger skins enter on all fours and offer a good routine. "I've Been Longing For a Girl Like You," which the boys in the orchestra play and sing to the drummer who has a lady's hat on.

Bemis and Brown, girl and boy college steppers, offer a good eccentric tap dance and a soft shoe dance to a very good hand. Lew Brice, the featured attraction, offered comedy songs and jokes but didn't seem to register with this audience.

The orchestra next offer a very fine arrangement of "Among My Souvenirs," which Andy Goes, the banjoist, sings; Al Kvale solos on a cornet. This number received general applause.

The ballet next offer a bell dance to the tune of "How Dry I Am." In this number the girls keep in tune by shaking bells in cocktail shakers. Al played a solo of "How Dry I Am" on bells which were fastened on the girls' backs. This was well received for the novel idea.

Kay Spangler next enters and sings, "He's the Last Word" as Jack Spangler, in a comic suit, enters and then does a good ice dance.

Kay next sang "Ladder of Love" in a weak but sweet voice, then she did a good high kicking dance. Jack then sang, "Nobody But Me," Kay then entered

and they both finished with a good musical comedy dance.

Ginger Rogers, the little lady who has proved a favorite in so many houses she has played in, again met success with her singing of "I Told the World About You" to Al, which won her the instant approval of the audience. She and Al then sang "You'll Be Sorry," and earned three encores. The closing number, "Tiger Rag," was played by Al on his clarinet, while four girls in butterfly costumes and six as birds, perched on wings, as Ginger Rogers led the orchestra in the finale.

Chicago Metropolitan

Week Ending February 19

This South Side house, catering to the colored class is making no attempt to compete with the new deluxe colored house right opposite it in the way of stage entertainment. Carol Dickerson makes his debut here this week as the new master of ceremonies and band leader in place of James Bell. The stage portion ran as follows:

Opening: With band number called "Tell Me Little Daisy" with Billy Franklyn, one of the band boys and a permanent fixture at this house, singing the chorus.

After this Dickerson introduced Grimes and Henderson, two men who offered comedy singing, talking and dancing.

The next specialty which also closed the stage part of this show, was offered by Louis Armstrong and Zutty Singleton, two more men from the band, who offered a comedy routine with Singleton impersonating the "wife" provoking huge laughter from the audience through their horse-play down the aisle as Armstrong went into his vocal of "I Ain't Never Gonna' Play Second Fiddle." These boys were almost as good as a professional team and were well-paid for their efforts by applause.

Observation: Carol Dickerson, as the new master of ceremonies here, is just the type that should fit into the new house to carry on the bandshow idea to that particular class of people. There is no doubt that at the present time, he is the sole attraction at this theatre that is responsible for keeping a certain portion of his audience from going across the street.

Pittsburgh, Grand

Week Ending February 11

The only act at the Grand this week is "The Four Americans" a quartette of Indians, who open with an Indian song, in costume, supplemented with a war dance, then one man does solo a vocal number, very good. The Four come out again in college clothes and sing two popular songs going over fine as the boys have a nice quartette, all voices being good. Feature was "Patent Leather Kid."

Indianapolis Indiana

Week Ending February 11

The stage attraction has been arranged by Jack Partington and, in keeping with the screen feature during the week, has a Russian background. There is an excellent dancing chorus headed by Louis and Freida Berkoff. Dances and songs are done well by the three Ormonde sisters. Also there is an appealing vocal quartet composed of four Russian young men. Character comedy is provided by Mathew Vodney.

Chicago Capitol

Week Ending February 18

Feeling the loss of Albert Short the Capitol theatre presents this week, "Gala Holiday Revue." Like a band of soldiers who have lost their leader so is the

Capitol theatre, struggling on and wishing for the best. The orchestra in the pit under the supervision of Caesar Linden furnish the music for the entire presentation.

The orchestra played a beautiful rendition of the overture Orpheum and was given quite a hand. It's good to hear an overture for a change after hearing so much jazz.

The stage show opened with the 16 Capitol Girls dressed in soldier uniforms doing a pleasing military dance routine. In the background there was a picture of the White House and a man dressed as Abraham Lincoln. This made a beautiful picture to look at and was given a bursting applause.

The show is arranged different than others. Next is a newsreel to let the stage get ready for the next act.

The 16 girls come out again this time doing a 1928 dance, the black bottom.

Schwartz and Clifford, two comedians, followed with a variety of jokes. The people like it and let you know. Schwartz next sang, "Everybody Loves My Girl," getting a fair applause. Clifford returned upon the stage and both exchange more jokes. They concluded their well received act by singing, "I'm Sitting on Top of the World."

DeWinter and Henry followed with a ballet dance which did not create much interest. The girl should receive the honor for what applause they did receive.

Hines and Smith, two boys sang, "I've Got Something to Write the Folks About Now." The boys accompany themselves on a piano and banjo. They harmonize well together and were given a hand no one could kick about. The next number was, "Everything is Spanish Now." For their concluding number they sang, "Who."

The Finale was a very beautiful Indian scene with the 16 girls sitting around the wigwam. In the center stood an Indian chief who sang a love song. The girls went through a dance. These girls have something about their dance that is very attracting. DeWinter and Henry gave a ballet dance which ended the performance.

Observation: The Capitol is lacking another big thing and that's organ solo. Anita de-Mars who plays the organ is very capable of playing solos, and it seems that the Capitol is making a mistake by not letting her play solos. It was noticed at this performance that the people around this reporter were humming with the organ all through the show.

St. Louis Ambassador

Week Ending February 17

"Russian Revels" was the title of Ed Lowry's stage show of the week. It was distinctive entertainment. Lowry had a new comedy song, "The Vulgar Boatman," that went over big. He also sang "Hello, Bluebird."

The other performers included Ormonde Sisters, harmony singers; Louis and Freda Berkoff, Russian dancers, and the twelve Berkoff Girls; The Don Vocal Four, singers; Stella Stepanoff, soprano, and M. Vodnoy, who impersonated Balieff of the "Chauve-Souris."

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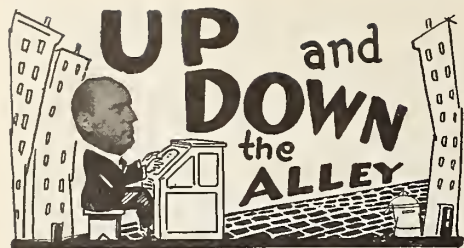
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If all the song slides now stacked up in the Organists' dressing rooms, "including my own," were returned to the Music Publishers, it would take 2349 mail clerks 473 days to handle the situation.

BERNARD COWHAM
ORIENTAL THEATRE, MILWAUKEE



Roger Wolfe Kahn, whom everyone thought had cast aside his aspirations as an orchestra leader, has once more returned to the fold. Young Kahn has taken hold of what was once Cass Hagen's Orchestra and after some severe drilling has launched on a vaudeville tour. He opened last week at Keith's Audubon theatre in New York and is booked solid for many more months to come. Knowing Kahn's weakness for aeroplanes, it is a pretty fair guess that he will jump from city to city by this means of travel.

A young and rapidly becoming favorite in the music world is Bernie Miller of the law firm of Miller and Miller. Knowing all the technicalities and angles pertaining to the music business and being more like a pal than a cold-blooded lawyer and also having proved his ability time and time again, he is gaining a clientele among the song writers, orchestra leaders and music publishers which is really astounding, in view of the short time that he has cast his efforts along these lines. Among his many clients will be found the names of Paul Whiteman, DeSylva, Brown & Henderson, Jack Robbins, Inc., Nathaniel Shilkret, et cetera, along the line.

Of unusual interest is B. A. Rolfe, genial maestro of the Palais D'Or Restaurant, here in New York. Aside from his well versed accomplishments as a musician, he is, without a doubt, the idealistic perfection in every respect of the word "gentleman." It is indeed a pleasure for the boys in the music business concerned in whatever dealings they have with B. A. Rolfe.

Lester Santley, known to thousands of organists throughout the country, has written another song, entitled: "Sunrise," which is very promising of becoming a big song. With the big Fox moving picture of the same title being released throughout the country in due time, it would be a pretty good idea for organists to connect the picture with the wonderful set of slides that Santley has, which was written expressly for this purpose.

Waring's Pennsylvanians clicked at the Palace theatre here in New York so tremendously, that after having been booked there for one week, have been held over four weeks to date with no signs of a let up. One of the biggest factors in their marked success is the vocalizing of Tom Waring, who also is at the piano.

Campbell and Connelly, those youthful publishers from London, England, have just returned from a flying trip to Chicago, where they were very enthusiastically received by Paul Ash, Guy Lombardi and various other big leaders and music publishers. They were pleased to announce that they had made negotiations with Austin, Bloom & Kohler for the publication, in England, of "The Voice of the Southland." This should prove an asset to A. B. & K. for there is no doubt that once Campbell and Connelly get behind their song in the old country it will be very big over there.

Feeling the impulse to invade the American stage as a jazz leader, Joseph Cherniavsky has taken hold of the band at the Colony theatre in New York. He is rapidly becoming a very big favorite and is building up a very big following. It is very interesting to not only the average layman, but the boys in the business to see Cherniavsky at work, for he is decidedly different.

Mr. D. Davino, having just returned from Europe where he was sojourning for pleasure, is back once more in harness devoting his time to the Jack Robbins, Inc., catalogue of standard music. By way of mention, Davino is the mainstay of the entire Robbins output, both musically and editorially.

A certain Scotchman attempting a non-stop flight across Europe realizing an opportunity to get something for nothing, stopped at the Black Sea to fill his fountain pen.

Larry Spier

ORGAN SOLOS

Milton Charles (Chicago Chicago) selected for this week the new Irving Berlin piece, "Sunshine," with interpolations, which were pleasantly received; "Diane," a popular number which he did exceptionally well, and "Beautiful," another selection which was appreciated. His program brought real response. The Chicago is not a community sing house, therefore the organ solo must rely purely upon the merit of playing to bring a hand. It does. During his solo this week Charles used a baby spot that resembled a blue. Between each number and during the announcement of the next a light between a white and an amber played on the organ. It was very effective.

Clark Fiers (Scranton West Side) presented for his solo a stunt called "Vim, Vigor and Valentine." It was in the form of a community solo cleverly arranged with the following songs, "Beautiful," "Everywhere You Go," "After I've Called You Sweetheart," "Gee, But I'm Lonesome Tonight." It was quite an effective novelty for Valentine week.

Eddie Fitch (Chicago Sheridan) calls his organ presentation "Our Anniversary Year to You." The Sheridan has evolved a new thing in organ presentations, for they are now using a master of ceremonies for the organist. Bob Allan stands on the console and leads the audience in community singing, first singing the songs himself. The organist first plays "Baby Your Mother," then Allan comes on to sing "Shady Trees." The audience sings it. This is followed with "Kiss and Make Up," "My Ohio Home," and "What'll You Do." The new idea in organ presentations seems to be popular at the Sheridan for the applause is fine.

Cornelius Maffie (Houston Metropolitan) is the new organist here and called this week's solo "Listen to This." It's a community stunt using "Just Once Again," "Kiss and Make Up," "A Shady Tree," and "My Blue Heaven." This crowd certainly sings for him, in fact he is receiving the biggest reception ever accorded to any organist here before.

Eddie Hanson (Chicago Tivoli). His solo this week was well presented and went over in a pleasing manner. The solo started out with Eddie telling the people that they could not decide for a presidential election so they should elect the most popular song. His first number was "My Ohio Home" and could not help being liked the way Hanson played it. He followed with "Kiss and Make Up" and "Baby Your Mother." The people were really singing even though they were waiting for Mae Murray to appear on the stage. He next offered "What'll You Do." He concluded with "A Shady Tree" but announced that the election was a "deadlock" and would play another number. The finale number was "Blue Heaven" which was unanimously elected as the most popular song.

Henri A. Keates (Chicago Oriental) presented his solo under the title of "Laugh and The World Laughs With You," with many comedy slides that served to secure good laughs and vocal exercise from the boys and girls. "Cobwebs," "Did You Mean It?", "I Told Them All About You" and "An Old Guitar" were some of the songs featured. The lyrics and slides were unusually clever and brought a great hand for this organist. Keates is a favorite here.

Don Pedro Espanosa (Chicago Ambassador) gave for this week's solo a novelty called "Vim, Vigor and Valentine." The numbers "Beautiful," "Everywhere You Go," "After I've Called You Sweetheart," "Gee But I'm Lonesome Tonight," were all used with gag slides for community singing. This soulful Spanish organist is getting to be quite a favorite here with his weekly offering.

Mc Neal Smith (Chicago Marquette) offered "Leap Year Proposals" as his solo in the form of community singing. These numbers were used with cleverly arranged gag slides. "What Do You Say," "Varsity Drag," "The Desert Song," "Is She My Girl Friend" and "Dream Kisses."

Doc Webb (Chicago Marshall Square) presented "Leap Year Proposals" as a community solo with the following songs in his stunt. "Among My Souvenirs," "Everywhere You Go," "Did You Mean It" and many other popular numbers in which the audience sang wholeheartedly. This solo went over very big and Webb was compelled to play an encore number.

SID SAYS about SONGS

FIVE BEST SELLERS!

"Among My Souvenirs"—(De Sylva, Brown & Henderson.)

"Diane"—(Sherman Clay.)

"My Blue Heaven"—(Leo Feist.)

"Dream Kisses"—(Ager, Yellen & Bornstein.)

"My Ohio Home"—(Leo Feist.)

BLUEBIRD (Why Don't You Call on Me)—(J. W. Jenkins Sons Co.)—A cheer up song. The writers are well known as a vaudeville act and with this plug on the Orpheum Circuit, it should give the song a good start. Lyrics by Charles Le Mair and Charles Derickson, music by Burton Brown.

MAMA'S LITTLE BABY (Say Goo Goo, Da Da, Mommy, Poppy for Me)—(M. Witmark & Son.)—You are wrong. The baby has grown up. In fact it's a story of Newlyweds. The boy across the way is eaves-dropping and the lyric tells their conversation. A suitable melody by Joe Schuster and Johnny Tucker.

COQUETTE—(Leo Feist, Inc.)—The Guy Lombardo orchestra which is the biggest thing on radio today is creating big demand for this song. It's a beautiful fox trot and how those boys play it. Lyrics by Gus Kahn, music by Carmen Lombardo and John W. Green.

MOONLIGHT ON THE DANUBE—(Villa Moret, Inc.)—This writer will be remembered as having written the "Vamp." This is the theme song of the picture, "The Blue Danube." Very pretty waltz. Words and music by Byron Gay.

YALE BLUES—(Leo Feist, Inc.)—A foreign publication featuring a new dance of the same name. Makes an excellent orchestra tune. Written by Colie Knox, composed by Vivian Ellis.

WHISPER SWEET AND WHISPER LOW—(Irving Berlin, Inc.)—Mr. and Mrs. Jesse Crawford the famous organists have given this song a great send off in the East. It's a pretty fox trot that should bring money to this organization. Words by Alfred Bryan, music by Joe Burke.

ROSE ROOM—(Sherman Clay & Company)—Being revived for a popular hit. This Western firm looks like they have another big song. Words by Harry Williams, music by Art Hickmann.

GIVE ME ONE HOUR—(Henry Waterson)—The writer will be remembered for his "Indian Love Call" and "Only a Rose." This beautiful song from "White Eagle" will add to his fame. The Shubert's have taken over this show and are making some changes. Music by Rudolf Friml. Book and lyrics by Brian Hooker and W. H. Post.

ON THE DREAMY MOANA SHORE—(Spier & Coslow, Inc.)—A waltz of the tropics. Brings back memories of fig leaves and ukuleles. We are about due for a song of this type. Words and music by Hal Dyson.

ADD A LITTLE WIGGLE—(Ager, Yellen & Bornstein)—From "Rain or Shine." This show has opened in New York and clicked for a very big hit. This song is one of the reasons for the show being so well liked. The book by James Gleason. The lyrics by Jack Yellen. The music by Milton Ager and Owen Murphy.

INDIAN CRADLE SONG—(Leo Feist, Inc.)—An Indian lullaby that reminds one of "By the Waters of Minnetonka." It's a beautiful tune with an appropriate lyric. Already proving commercial. Lyric by Gus Kahn, music by Mabel Wayne.

ANYTHING TO MAKE YOU HAPPY—(Biboe, Bloedon & Lang)—This is the story of the boy who is promising the world to his sweetheart. Promises cost nothing especially in song. Well written and has a chance. By Buddy Valentine.

P. S. Caught the opening performance of "Good News." What a show!

Sid Berman



THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the Picture to the Public," which was established September 23, 1911, by Epes Winthrop Sargent, and "Better Business Builders."

Have You Tried Home Talent Prologues?

By Will Whitmore

Henry Reeve, director of the Mission theatre, Menard, Texas, in contributing his "My Best Idea" to "The Theatre's" M. B. I. club this week hits upon one of the most vital phases of motion picture theatre entertainment today. Mr. Reeve says the best idea he ever had as an exhibitor was when he began the use of home talent in short prologues for his pictures. "This is not a go-getter exploitation stunt, perhaps, but it builds better business in a better way than trick stunts," says Mr. Reeve.

Presentations have swept across the country, and today hundreds of deluxe houses are featuring the presentation policy. This policy is prohibitive for the small town theatre, but Mr. Reeve's policy of prologues made up of home talent has solved the problem.

The reason for the extreme popularity of presentations today is the personal nature of them. The band leader or master of ceremonies builds up a following, and in many cases, so do the members of the band as well. The audience and performers on the stage are thrown into closer and more intimate contact.

Reeve's plan of using home talent is even more personal. There is probably nothing more interesting than seeing your own friends upon the stage of a theatre, and in a small town everybody knows each other.

There is nothing new in Reeve's plan. Probably every exhibitor has used home talent entertainment in his theatre at some time or another, but the unusual point in Reeve's plan is that he employs this policy regularly.

Small town theatres, especially those nearby to large cities, are suffering from loss of trade to the city theatres offering presentations. I know of a number of small town theatres that have lost a large bulk of their trade to the city theatres offering presentations, in many cases the theatres being at least 50 miles distant from the city theatres.

And I also know of several theatres that have met this competition by the use of home town talent. Of course the entertainment is not as good as seen in deluxe houses, but the added interest of the home talent draws the business.

One of the chief problems of the small theatre is affording its patrons good music, yet there is in every town some musical organization that could be used from time to time at the theatre. The Juneau theatre, a neighborhood house in Milwaukee, has a presentation policy using nothing but local talent, the cost averaging around \$30 a week, and the receipts of the theatre have been doubled thereby. The complete story of the Juneau policy was contained in the presentation department of this book last week.

"The Theatre" would be interested in hearing from other exhibitors who are using similar means of building business. We believe there is much that can be done along these lines that will prove effective at the box office and yet stay within the bounds of expenditure that the small theatre can afford.

Opposite is Mr. Reeve's "My Best Idea." We believe it is worthy of a great deal of attention from the small town theatreman.



"My Best Idea" No. 7

By Henry Reeve

I HAVE rather a guilty feeling in sending in a "My Best Idea," as the best one I think I ever had has not been utilized so far this year since we went into our new theatre. We are resuming shortly and the "idea" itself still remains the best for me.

It is nothing more or less than the local talent stage presentations that received considerable favorable comment from you the past two years. We wrote and produced short atmospheric prologues on one or two pictures a month, using mostly high school students, the acts never running over 15 minutes, based always on some outstanding bit in the picture. Sometimes the prologues ran in numbers, a bit of action or dialogue as the case might be, chorus of six girls usually, with two or four boys.

These acts can be made just as unpretentious or as elaborate as your needs or your purse strings warrant. If you have available talent of any promise at all they soon get to working smoothly and the rough edges are quickly ironed out.

Without a doubt they proved the best box-office attraction we have ever utilized. We never raised prices, and the acts made us the extra money purely on their own drawing power. Another result is that we are now in a sort of advisory capacity with the high school dramatic club here, no plays are used at the school auditorium, all that sort of thing being done in the theatre with, I think, better results all round, financially and histrionically.

This is not a go-getter exploitation stunt, perhaps, but it builds better business in a better way than trick stunts in my opinion.

Forty feet of attention is this scenery truck used by the Mary Anderson theatre, Louisville, Ky., to advertise Paramount's "Gentlemen Prefer Blondes," starring Ruth Taylor. Almost every theatre has some sort of truck and what better way could be used to advertise every attraction?

"Shield of Honor"

Policeman Contest

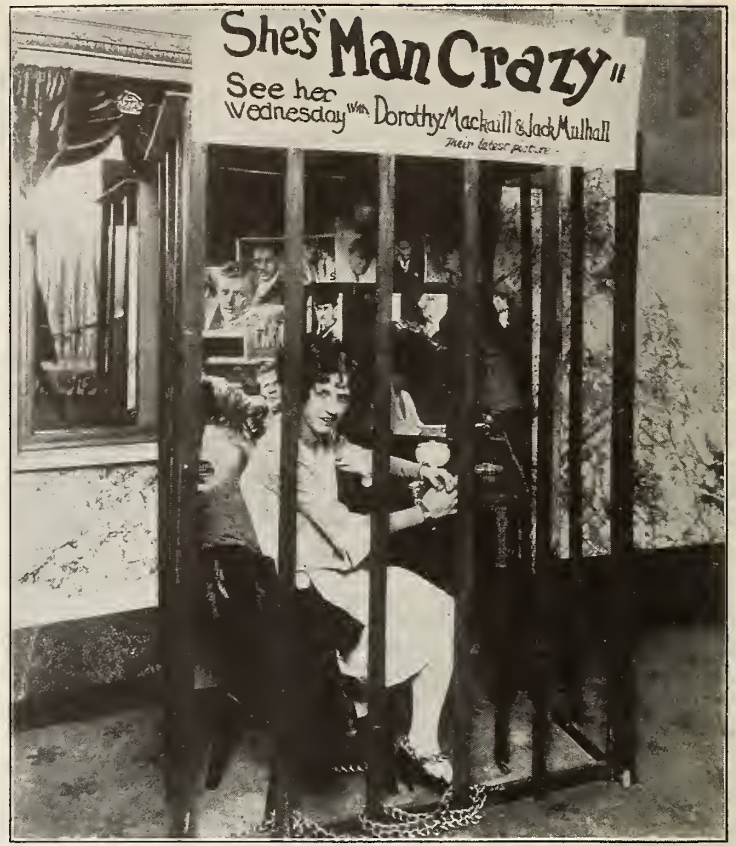
A policemen's popularity contest in Grand Rapids, Michigan, brought the patrons flocking in to see Universal's police picture, "The Shield of Honor" at the Isis theatre. The manager of the theatre arranged with a jewelry shop to present a watch to the policeman or traffic officer who won the greatest number of votes. The playdates of the picture were printed on the reverse side of the voting coupon. The Grand Rapids Herald published the results of the contest from day to day. Both the Isis theatre and the jeweler were enthusiastic at the increased business the contest brought in.

"Give-Away Nights"

"Give-away" nights again have sprung into popularity among Kansas City suburban theatres in an effort to combat the radio and bridge party opposition. Many Kansas City suburban houses are offering groceries as prizes. At the Prospect theatre, operated by Jay Means, live poultry was given away the other night with the result that the attendance showed a marked increase over previous nights.



This lobby display made the whole of Norfolk, Va., talk when displayed in the Granby theatre for First National's picture, "Her Wild Oat," starring Colleen Moore. The four figures were cut from posters and the counter was made from wallboard. The entire display cost just a few dollars.



And how the town of Butte, Mont., buzzed about this lobby display in the Rialto theatre for "Man Crazy," First National picture featuring Jack Mulhall and Dorothy Mackaill. The sight of a living girl in the prison cell caught the eye of everyone during the week before the picture opened.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

After a rest of two weeks because of the Charlie Chaplin engagement, the stage band policy was brought back with Colleen Moore in "Her Wild Oat" and proved to be as popular as ever. This show ran an even two hours, with Colleen Moore's picture running one hour and four minutes. The only other film subject on the program was the Mark Strand Topical Review, using 13 minutes.

Timely interest was introduced, as per usual custom here, in the nature of an overture which was programmed as "A Thought In Music for Abraham Lincoln." This overture, played by the Famed Mark Strand Orchestra, following a film trailer which introduced it, was Hosmer's "Southern Rhapsody." On the concluding measures a novelty film commemorating Lincoln, was flashed on the screen. The overture took eight minutes and was lighted as follows: dome two lemon floods on orchestra; bridge number one lemon flood on side only; bridge number two on draw curtain and side, amber top, lemon bottom, amber ceiling spots and blue borders.

Following the Topical Review came the big presentation, "Down on the Farm." The twenty piece stage band was arranged in a full stage setting representing the interior of a huge barn, with a barn backdrop showing haystacks, straw lofts, corn husks, wagon wheels and other such props as are usually found down on the farm. The band boys, with Jerry Sears conducting, were outfitted in yellow satin overalls with white shirts and wearing hayseed hats.

The number opened with Down on the Farm Foxtrots, played by the band, after which a farm boy came on from the side displaying a card "Barnyard Chicks" for the

next number. This was done by six girls of the pony ballet who were dressed in very unique costumes representing white chicks. The farm boy brought out his card again, this time for La Scala, wizard of the banjo, who stepped forward from his place in the band and played "Lollipops" and followed with a "hot" number for a fine finish.

The next card announced "Burlesque Classique," a travesty dance done by Eafim Geersh and Alexis Rothov, one being dressed in blue overalls and the other in a ballet skirt. Pauline Miller came next, singing Rappee's composition, "When Love Comes Stealing" and after her the band played a series of southern numbers including "Way Down Upon the Swanee River," with an interpolation by La Scala and then came "Carry Me Back to Old Virginy," with a chorus sung by Pauline Miller, and then "Old Black Joe" with a trombone chorus by George Stell. As a finish to these southern numbers the six girls did a fast stepping cakewalk.

The farm boy again brought out his card, this time announcing Bob Stickney as a green spot hit upon a straw man hanging on the back wall of the barn. The straw man came to life, turning out to be Stickney who had been standing on his stilts against the backdrop ever since the act opened. He came to the apron of the stage and did two dances. He was followed by the 6 farmerettes who danced a toe number with the aid of dairy pails, and then came Gus Mulcahy, harmonica blue blower. His big number was "St. Louis Blues." There was a finale by the ensemble with Stickney walking over the heads of the whole row for a happy finish. This presentation required 35 minutes.

Ad Writer Should Be, Above all Else, A Good Reporter

Being an ad writer is first of all being a good reporter; writing an ad is telling news. Consider yourself a reporter on a daily paper. If you were writing a news story and left out important facts, your city editor would tell you to go out and get the rest of the facts. If the advertisement of your attraction does not contain all the facts, your ad is deficient, and you are not a good reporter.

Your ad-story may be a feature story, a straight-away news story or an editorial. Whatever it is, it should tell facts and news. Cub reporters are first taught to get the five "ws" in their stories, these being "who, what, where, when and why." That's a good plan to follow in writing an ad. You've at least told the news when you get these five facts in your ad. The further success of an ad depends upon how well these five facts are told and displayed.

Take a look at the ads on the opposite page. The one from the Strand theatre, Brockton, Massachusetts, is an example of good reporting. The five elements of a news story are given simply but well. The ad is simple and that's one reason it is attractive.

The second ad at the top comes under institutional advertising, and was used by the "Ottawa (Kansas) Herald" as a cooperation for the town's three theatres. The inspiration for this ad was obtained from the series of articles on "The Motion Picture Theatre as a Community Asset," which ran in "Better Theatres." It would be a good idea for theatres in every town to arrange for similar ads in local papers. The layout of this one is particularly pleasing for this type of ad.

The ad of J. Real Neth's Grand theatre, Columbus, Ohio, is noteworthy for the two

(Continued on page 46)

Ads Distinctive for Layouts, Ideas

The ads below are effective either in layout or the ideas contained in them, yet in comparison with many theatre ads they are simple in construction. Each invites reading, and the reading is easy. A discussion of the ads is on the preceding page. "The Theatre" will be glad to receive your ad for comment.

Another of the popular author's romantic stories of the West.



ZANE GREY'S "NEVADA"

With Gary Cooper, Thelma Todd, William Powell

There's a promise of romantic action in this title that the production more than fulfills—and the excellent cast alone justifies a visit to the Strand.

In addition: **AILEEN CODY** and **PRINGLE** in **"ADAM and EVIL"**

Popular Prices
 10c, 15c, 20c, 25c, 30c
 After 7 P. M. 10c, 15c
 Continuous from Noon

STRAND
 1000 Broadway
 Victoria Theatre

THUR. FRI. SAT.

The Movies as a Community Asset

We know a professional man who says he finds perfect rest and mental relaxation at the movie. When he is tired he goes to the picture show.

We know a family who plan to go to the movie together once a week. "Movie night" is an extremely enjoyable event to them.

We know many country people who find in the movie their only source of year-round recreation.

We know hundreds who have immeasurably broadened their vision of life by glimpses of distant lands and of important events in our own country.

We do not believe that boys are led astray by bandit pictures or that the movies in general are exerting an unwholesome influence on the youth of our community. We consider the moving picture house a real community asset, a source of pleasant recreation and amusement.

Here in Ottawa we have three movie houses. Their program standards are high. They bring to our city the best talent in the world, and we are able to enjoy it for a few cents. More power to our movies!

THE OTTAWA HERALD
 THE OTTAWA HERALD SATURDAY, DECEMBER 31, 1927.
 (KANSAS)

REAL NETH'S GRAND

PRESENTS

"The Jazz Singer"

Al Jolson's
VITAPHONE MASTERPIECE

Originally Booked for

~~2-WEEKS~~
HELD OVER FOR A
3rd and 4th and 5th
6th and 7th and ?



"O, WELL, I'LL GET IN NEXT!"

—Charlie Chaplin in "THE CIRCUS"



7th Heaven

WITH **Charles Farrell** and **Janet Gaynor**

The emotional drama of love and privation... that has its inception in the lawless catacombs of Paris... leading through pitfalls of deception... through purging flames of heroism... to the Seventh Heaven which is Love and Happiness... The finest picture of its kind ever made

No Advance in Circle Prices

Original musical setting by Ed Resner

Feature Sunday at 1:15 3:15 5:15 7:30 9:30
 Week days first feature at 11 a.m.

On the Stage: **BAYES AND SPECK** Comedy Act
 Late Stars of "The Spider"
 Animated Circle News


CIRCLE

ORPHEUM
 4 Days, Starting Monday, Feb. 6th

Adults 50c
 Children 25c

**Chico—
 Diane—
 Heaven—**

That's how he said, "I love you"—this boy of the slums—to this girl of the streets—and he taught her never to look down—but to live among the stars—and together in



7th HEAVEN

They found Happiness and GOD


Every critic in the world said—GREAT of 7TH HEAVEN.

COMEDY NEWS

WARNING!

There are still good seats for all performances after tonight's Premiere—but **DON'T DELAY TOO LONG**

We have never known such an overwhelming demand for reservations as for



CHARLIE CHAPLIN
 IN "THE CIRCUS"

It simply justifies our own judgment that we have booked the greatest laugh show the world has ever known

SID GRAUMAN'S BALLYHOO PROLOGUE

"Big Top" atmosphere in evidence from your very first step into the forecourt—mind you—at regular Grauman Chinese prices. It's simply the last word in entertainment value.

Seats on sale at Owl Drug, 8th and Bldg., or Chinese records box office, CLedstone 5184

GRAUMAN'S CHINESE THEATRE HOLLYWOOD

Sunday—4 Days JUST OPEN AT 3 P.M. SHOW STARTS AT 7.30. CODE IN THE AFTERNOON TV CONTINUED.

The Olympia

COLLEEN MOORE
IN
Her Wild Oat

All the millionaires were wild about this hunk-wagon cutie. Her speed upset the social set—her style made dumbbells out of dazling debutantes. You'll reap a bumper crop of happiness from Colleen's "One Wild Oat!"

OH BOY!
A beautiful flash of fancy that has made up to the air and back a waltz like waltzes now supreme that set hunk-wagon men.

The Best of
Colleen's
Sings! Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit

ATTRACTION ATTRACTION ATTRACTION A "WOMAN OF THE FUTURE" A "WOMAN OF THE FUTURE" A "WOMAN OF THE FUTURE" A "WOMAN OF THE FUTURE" A "WOMAN OF THE FUTURE"

FRANK FARRON
THE GREAT THEATRE

Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit

V-A-U-D-E-V-I-L-L-E

ATTRACTION ATTRACTION ATTRACTION A "WOMAN OF THE FUTURE" A "WOMAN OF THE FUTURE" A "WOMAN OF THE FUTURE" A "WOMAN OF THE FUTURE" A "WOMAN OF THE FUTURE"

FRANK FARRON
THE GREAT THEATRE

Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
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Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit

MON-DAY
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit

GENERAL PISANO
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit

COMING THURSDAY
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit

THE FIVE LAMEYS
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit

D. FOLEY IN LA TOUR
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit
Ed. Knox Hit

Ed. Knox Hit
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Ed. Knox Hit

Good Layout and Bad

Compare the two ads. The ad from the Olympia theatre, Lynn, Mass., shows what happens when an attempt is made to tell too much. The five boxes and the square half tone destroy all beauty in the ad. The aim seems to have been to fill every bit of space with type. The result is an ugly ad, almost impossible to read. The size is six and one half by eleven and one half inches. The ad of the Brockton, Brockton, Mass., is simple yet beautiful, and invites reading. The eye naturally reads from top to bottom, while in the other ad there is no reading sequence. The Brockton ad size is six by eight inches.

Concentrate Ads in Advance of Showing to Get Good Opening

(This is the sixth of a series of articles on advertising which originally appeared in "Showmanship News," the house organ of Finkelstein and Ruben.)

Number Six

WE wish to stress the fact that our advertising is directed toward getting an "opening" on every picture. This means that we concentrate on advance rather than current space in laying out our campaigns.

We proceed on the theory that a picture that doesn't get an opening is handicapped in "going over." The first few hours' business usually tells the tale. Either we have created a demand for the production, or we haven't.

The Opening Decides Run

Our theory is that people don't take our shows for granted. They must be "sold" on the idea that we have something in the way of amusement that they shouldn't miss. Beautiful theatre, snappy ushers, red carpets and gilt don't attract people in themselves. It's the show that brings 'em in.

When the advertising has given a picture an "opening" it has accomplished its greatest opportunity. Once a show has "opened" it is up to the picture to deliver. It is here that word-of-mouth advertising starts operating.

If the people like the picture they will talk it up; good business. If not; poor business. A prominent play producer asked his patrons what attracted them to one of his plays. Their answers show that 70 per cent had heard about the play from friends.

Adverse comment sometimes seems to make a show successful. The reviewers may have put over "Abie's Irish Rose." And there's the story of the veteran showman who told a newspaper man: "If you can't say anything good about me say something anyway." When we played Gilda Gray in the Twin Cities the comment seemed to be about evenly divided between for and against but she broke house records. She sure did make the towns talk. These cases are the exception rather than the rule.

Pictures Rarely Build

As your population-drawing territory increases, the need for larger current advertising becomes more pronounced. We expect to come to the point of changing our present methods of advance ads in the Twin Cities. In the larger cities like Chicago the theatres use larger current copy than we do. That is because their population-drawing territory is 10 times as great as ours and has that many more transient visitors every day of the year.

Plays have been known to open poorly and then build to success. History tells a little different story about pictures. Except in the metropolitan areas pictures rarely build. Succeeding weeks of the run show diminishing returns. This condition might be explained by the fact that pictures play to so many more people than stage plays.

"Making Hay While the Sun Shines:" That's Showmanship

How often one hears some one say they wish they could think up something new or different in the way of exploitation! Everybody runs dry at times, and comes to the conclusion that there's nothing else to pull. But nine times out of ten, the winning stunt is born on the spur of the moment. The real showman grabs his inspiration from his daily contacts, and he always makes the most of his opportunities. Here are two good examples to illustrate the point:

When the Princess theatre, San Antonio, Texas, played "Open Range," it happened that Prince William of Sweden was in the city on a lecture tour. William O'Hare, manager of the theatre, took advantage of the opportunity offered. He framed the Prince. He knew that the Chamber of Commerce was to take the Prince for a walk the morning he arrived, so he arranged with the officials to steer the Prince by the Princess. Five cowboys from a nearby dude ranch were obtained by O'Hare to put on an amateur roping contest in front of the theatre. As soon as the Prince hove in sight the ropes began whirling. The Prince stopped, looked and news cameramen began cranking.

An enormous crowd gathered around the theatre to see the Prince and the roping. The stunt was a great box office success, as most of the crowd filed into the theatre after the Prince left.

When some of the most notable golfers in the world gathered in San Antonio for the Texas Open tournament recently, the Texas theatre grabbed off some good publicity and produced a run on the box office. Arrangements were made with the whole group of notables to appear at the theatre for one performance.

Ads, stories, pictures and layouts in papers, lobby displays and trailers were used to publicize the event, and as a result the house was packed for the performance. After the introductions, made by Willie Hunter, the wee Scotch pro, were over, Bill Melhorn, Harry Cooper and Willie Hunter gave demonstrations of trick shots on the stage, using soft rubber balls, and shooting them out over the audience.

These two incidents of showmanship show what the theatremen can do just by taking

advantage of his opportunities. There's something happening in your town everyday that offers a chance for a good tieup. If you are a good showman, you'll make hay while the sun shines.

Ad Writers Should Be Above All, Good Reporters

(Continued from page 44)

splendid ideas contained in it. Notice how forcefully the crossed out figures tell the popularity of "The Jazz Singer." "The Circus" was twice postponed because of the added run and the announcement of the opening was made in the papers before the second postponement was made. The cut of the dejected-looking Chaplin is a clever way of keeping interest in the picture.

The ad of "7th Heaven" at the lower left is a fine example of reporting combined with an attractive layout. The ad is beautiful in its simplicity, and a good job of typography has been executed. Notice how much more effective the horizontal lines are than solid black would have been. The ad has dignity and appeal, so often lacking in theatre advertising. Also notice how well it reads down, and the same can be said of the ad of the same picture at lower center.

The ad of Charlie Chaplin's "The Circus," used by Sid Grauman's Chinese theatre is of interest because of the reading matter. Although the word "warning" has been worked to death by many advertisers it still has some attention getting value if not used too much by the same advertiser. Black type and a slanting layout have been used here to good advantage without spoiling the display value of the ad.

WARNER BROS. present
DOLORES COSTELLO
in
"Old San Francisco"
with WARNER OLAND

A Warner Bros. Picture
and
a "Warner's Picture of the Week"

DOBBY VERNE GONZALEZ "DIZZY NIGHTS"
PARADE OF NEWS
5-ACTS VAUDEVILLE-5

HOFFMAN & LAMBERT "The History"	LENA & BELL "The Good Woman"	FRANCIS VICKS "The Good Woman"
COLLINS & HODGES "The History"	CLAUDE & LUCILLE FONDUE "The Good Woman"	

CARDINAL HOTEL
LUNcheon
8-10-12-1-2
S-10-11-12-1

BROCKTON THEATRE

Music Tieups for "The Student Prince"

When the National theatre, Louisville, Kentucky, played "The Student Prince," an arrangement was made with the six leading orchestras of the city to feature "The Student Prince" music. A local radio station had a "Student Prince" music hour and mention was made over the radio, that the picture was playing at the theatre.

The music from this operetta from which the picture is made is still very popular and such tieups should be easy to make. Small town theatres can arrange for some local singer to sing the songs during the showing, as an added attraction.



SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

"LADY RAFFLES"

THE producers of "Lady Raffles" (Columbia) have had the good sense to produce "Lady Raffles" and nothing more. This is, in these days of trick production, rare good sense indeed. The result is a detective picture (or a crook picture, if your sympathies run that way) and that is what a picture-shopper expects to see when he buys a ticket to a theatre advertising "Lady Raffles."

Another producer (and I mean any other one among several) would have done "Lady Raffles" differently. With the incongruous reasoning, or lack of it, that is the vogue in cinemaland, another producer would have stopped the story in the second reel to show a scenic stretch observed from a train window, at another point to toss in a few well known bits of trench warfare, at still another to give a slapstick comedian his innings and still again to parade the Kiwanians in convention at Keokuk. All these interruptions in the name of variety, of volume, of "relief," and all at the expense of the story which gives the picture its title and, therefore, is the thing that people attracted by this title pay to see.

That may sound pretty much like a detour, grammatically, but what I'm trying to say is that this picture is a detective story and nothing else. That is the mark of good story-telling. I didn't notice the name of the director, but I pay him no less earnest tribute. He knows his megaphone.

Estelle Taylor is the leading player and, so far as I'm concerned, the entire principal cast. Not that the others aren't good, but that they don't stick in my mind. Miss Taylor does. She does her part of the work in much the same manner as the director does his; she sticks to the manufacture of a character and takes not a moment of the observer's time to arranging her hair, trying on lingerie or driving trick automobiles up and down meaningless thoroughfares embroidered in prickly palm trees. She just acts, and what a rarity that kind of performance has become.

Curiously, comment on "Lady Raffles" seems to run, whether or not I intend it to do so, mainly to comment on other pictures. The reason is, of course, that I'm so fed up with pseudo-entertainment that this hit of the genuine, by contrast, has loosed the floodgates of complaint. And perhaps that is my best reason for considering "Lady Raffles" a good picture.

By T. O. SERVICE

"LOVE AND LEARN"

HAD Paramount asked me—as Paramount did not—the name of the star they should select for a picture to be entitled "Love and Learn," I should have replied at once, without knowing what the picture was to be about, Esther Ralston. If I have not doped the young lady wrong from the beginning, the wide world has been loving her while she's been learning to be an actress. And now that the learning is complete, I have no doubt that the loving will go on, and on and on.

The Ralston Paramounts have been pleasantly uniform as to merit. "The American Venus" is still, to my way of thinking, the high point, but "Love and Learn" is just as high. I expect the next picture to kick past records into the limbo of forgotten things. However, "Love and Learn" is a good enough picture for anyone.

In it, Miss Ralston is again the comedienne. They tell me Paramount is attempting to find better vehicles for Miss Ralston—an attempt I applaud—but if they find anything that takes her out of comedy into the densely populated dramatic field they will have to hear up under such wordy complaint as I can grind out of this Remington. A little drama, perhaps, but never the straight weepy stuff. Laughs are too precious, and Miss Ralston is too adept in their manufacture.

The marital difficulties of her parents (celluloid) engage Miss Ralston this time, the young lady setting out to straighten them by one means or another. Lane Chandler, Hedda Hopper and Claude King are the principals chiefly involved and none of them get in the way of star or story. The result is a pleasant hour for such as me (if such there be) and I utter an unrestrained demand for more and more of the same.

"Give the little girl a big hand."

SMART CINEMA

CHICAGO is getting used to the idea of smartness in the cinema. It is very used, of course, to the counterfeit of that same, a counterfeit that is showing brass in places. The United Artists theatre is affording the big Middle-Western town its best glimpse of smart cinema (which seems the only way to describe it) and

Chicago is paying well and willingly to see.

The United Artists theatre is giving the big packing and tracking center a good motion picture show in a good theatre at a good price and is selling it by good advertising. That is almost too many goods, but the whole thing is almost too good to be true, and the fact is—just to make the "goods" good—the theatre has the goods.

Unaccustomed as I am to public speaking, I shall terminate my tribute to the United Artists theatre at this point. (Knowing something of the rental prices asked for United Artists product generally, I feel that this is a good time to quit.) I feel certain, however, that if you read this page every week (Heaven forbid!) you are going to be confronted, sooner or later, with a row of pointed paragraphs telling you how the United Artists theatre is being operated. And I think you'll get some good ideas out of the paragraphs.

ANSWERS:

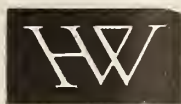
THE exhibitor who offered to send me the cure for chilblains (if I really meant it) is invited to do so. And to hurry, please, as the blizzard of last week has complicated matters considerably.

THE many who have offered advice and consolation in connection with the recent Whooping Cough bulletin are thanked, berewith. The youngster is doing quite bravely, but her mother and aunt have taken up the battle cry and I'm regarding my own respiratory apparatus with suspicion. If you hear nothing from this typewriter next week, send flowers.

THE exhibitor who offered Measles as his best reason for sympathising with me is thanked also—but if this thing keeps up, what is the poor, prostrated industry to do without us? (Echo:—do without us.)

L'ENVOI

NO, I don't know what it means either—except that poets finish their complaints with something under that heading—but here we are at the end of the old page once more and Gosb, ain't that somethin'? (This Night Watchman job sure wrecks a guy's continuity.)



LIVE NEWS FROM COAST TO COAST

Pittsburgh

PITTSBURGH.—Leslie L. Chamberlain, formerly of the Victoria theatre at Johnstown, is erecting another theatre there. . . . Among exhibitors who recently visited film row were *E. W. Albertson*, soon to open a new theatre in Kane; *Charles Richelieu*, Bellefonte; *C. O. Baird*, Portage; *Carl Pecker*, Butler; *William Pritchard*, Weston; *James Reter*, California; *Peter Antonopolis*, East Pittsburgh; *Tom Bello*, Bello Vernon; *B. E. Cupter*, Washington, and *J. Kain*, Pitcairn. . . . *Cleve Adams*, FBO division manager with headquarters here, is back at his home office for a stay, after a six weeks' trip, during which he visited much of his FBO territory. . . . *Sterling Wilson*, a recent addition to First National's selling force, is now making a two weeks' trip through the West Virginia territory. . . . *Samuel Soltz*, former local film man now conducting the Howard theatre in Baltimore, was a Pittsburgh visitor last week. . . . *Mrs. Josephine Beck*, for years connected with the Independent Display Company, has the sympathy of her many friends in the loss of her father, *John Grove*, who died following an operation for appendicitis.

Milwaukee

MILWAUKEE.—Work on the 2,500 seat theatre in the new Empire Building at West Water Street and Wisconsin Avenue, which will house the local Junior Orpheum circuit, has been temporarily stopped for revision of plans. This action followed an order by Leon M. Gurda, city building inspector, who stated that the theatre had insufficient exits. . . . *J. William Deubach*, who opened the Garfield, the last of Saxe theatres to be opened in Milwaukee, now controlled by Midwesco, is manager of the company's Oriental. . . . *Jack Plant*, former manager of the Oriental, is now managing the Garfield. . . . Funeral services were conducted last week for *Albert Sondern*, 41 years old, manager of the Pabst Theatre Company, operators of the Pabst. . . . It has been planned tentatively to entirely remodel the Pabst theatre and make it one of the outstanding showhouses in the West. At present the theatre is closed pending the replacement of pilings beneath the building.

Kansas City

KANSAS CITY.—A deal whereby the United Studios of Chicago will erect a new 1,600 seat theatre in Joplin, Mo., has been completed, it was announced this week. The theatre will be part of a 10-story structure which also will house a hotel and ten stores. Construction work on the house, which will be of Egyptian design, will begin at once, the house to be completed next October. . . . The following new theatres, improvements and changes in management in the Kansas City territory have been announced: Reel theatre, Oswego, Kas., purchased by *H. H. Daniels* from *N. W. Huston*; Jefferson, Springfield, Mo., taken over by Tri-State Amusement Company and to be remodeled;

New Isis, Alton, Mo., has been opened; *C. S. Malone*, former manager of the Best and Orpheum theatres, Parsons has been succeeded by *Floyd G. Ward*, assistant manager; Royal, Carrollton, Mo., taken over by *Mr. and Mrs. R. F. Tevis* of Holden, Mo.; construction on the new Missouri theatre, Columbia, Mo., started; funds for a Grecian theatre in the city park at Neosho, Mo., being solicited by *Charles Hans* and *H. G. Baldry*; the Hazelton, Hazelton, Kas., closed and equipment bought by *S. D. Hyter* from *William Pfaff* for use in the Kansas at Kiowa, Kas.; the Crystal, Ellis, Kas., interior being improved; the Electric reopened at Conway, Mo., by *Martin Nelson*; the City Hall theatre, Knob Noster, Mo., taken over by *Keneth Goodnight*

Seattle

SEATTLE.—The Junior Amusement Company, headed by *Frederick Mercy* of Yakima, today took charge of the Strand theatre, which gives this organization ownership and control of all four theatres in Walla Walla. The company now operates twelve theatres between Walla Walla and Yakima. . . . The American theatre has been closed for extensive remodeling and will be opened in 60 days as the Liberty. . . . The new Seattle theatre, opening Thursday, March 1, will feature Publix road show units, which will come to the Seattle intact. The Publix shows will move from here to Portland, then to San Francisco and Los Angeles. West Coast Theatres will continue to route Fanchon and Marco as heretofore. . . . A record hard to beat has been hung up by the employes of the three West Coast Theatres at Yakima, Wash., in their recent drive to sell block tickets or scrip. Every employe of all three houses sold at least one scrip book, with sales of many of the employes running into high figures. *H. A. Gillespie* is the Yakima manager. The highest record was made by *Leonard Carlton*, doorman at the Liberty, who sold \$575 worth of scrip. Second in line was *Harrison A. Miller*, organist. *W. W. Lilly*, doorman at the Capital, sold \$455 worth. *W. W. Lilly, Jr.*, doorman, Majestic, sold \$65 worth.

Salt Lake City

SALT LAKE CITY.—The new downtown theatre being built by *Joe Lawrence* and associates at Third, South and State streets is to be called the State and will have a seating capacity of approximately 700. *Ruth Taylor*, Paramount star, was greeted with enthusiasm during her three personal appearances at the Empress theatre in connection with the showing of "Gentlemen Prefer Blondes." *Miss Taylor* was banqueted by the managements of the Louis Marcus enterprises. . . . A change of routing has been made of Fanchon and Marco Ideas in this territory in order to save time. Due to this change the Capitol will change program Tuesday rather than Thursday. This change also effects the Boise and Ogden Paramount houses. . . . *Joe English* has been transferred from Boise to the Utah territory, with headquarters at the Salt Lake Paramount office. . . . *Tony Hartford*, Universal sales representative, has been elected a member of the Carl Laemmle club,

Cincinnati

CINCINNATI.—Local Paramount offices now occupy the new building recently erected on Central Parkway. . . . The Keith theatre, closed a month ago as vaudeville and picture house, opens February 25 with pictures, showing continuously. . . . *Willis Bachmann*, manager of the Hippodrome, Newport, Ky., part of the Frankel chain, has resigned and accepted a position as manager of the Forest theatre here. . . . *John Lamm*, Dayton, O., has taken over the Midget theatre from *J. Leopold*. The house will be redecorated and will be known as the Rex. . . . Piqua Amusement Company, Piqua, O., has acquired the Strand theatre and will remodel it. . . . The Lyric theatre, Scott, O., has been purchased by *Henry Moore*, who also operates the Royal. . . . The Palace theatre, Hamilton, O., has reduced admission prices for one day to conform to a local drive for business.

Indianapolis

INDIANAPOLIS.—Articles of incorporation have been filed with the Secretary of State here by Impression, Inc., of this city. The corporation has an initial capital stock of 50 shares, of no par value, and is formed for "dealing in theatres and theatre supplies." The incorporators are *Charles Unger*, *Joseph F. Sexton* and *Charles Ely*. . . . In commemoration of the 81st birthday of Thomas A. Edison, *A. C. Zaring* of Zaring's Egyptian theatre here, presented a special three-reel picture showing the life of the electrical wizard. School children particularly were invited to attend the showing, which was free. . . . A carload of new scenery for the stage at the Indiana theatre in Terre Haute, Ind., has just arrived, according to an announcement by *Al Irwin*, manager.

San Francisco

SAN FRANCISCO.—*Joe Skirboll*, now with Principal Theatres and formerly Western district manager for First National and later European manager, was a visitor here recently. . . . *Gerald Hardy*, First National salesman, has taken over the Manzanita theatre at Carmel but will retain his road job. . . . *W. Harold Wilson*, theatre publicity man, and *Rodney Pantages*, joined in entertaining 90 members of the Associated Press staff at the Pantages theatre when Fox News showed scenes from the A. P. annual meeting in New York. . . . The Excelsior Amusement Company has taken out a permit for the erection of a moving picture house at Mission and Rolph Streets. Reid Brothers are the architects. . . . *Mrs. Hershel Stuart*, wife of the general manager of the Northwestern division of West Coast Theatres, is here from Seattle. . . . *G. Lote Silver*, who has been manager of moving picture houses in the Middle West, has come to San Francisco to make his home. . . . Ackerman-Harris & Oppen have ordered 3,100 theatre chairs for the El Capitan on Mission Street. They duplicate the chairs used in the Roxy, New York. . . . The Arcade, Dorris, Cal., will reopen. . . . National Theatres Syndicate will reopen the Tokay at Lodi, Cal.



NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD and MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaigns.

BIG CITY, THE: Metro-Goldwyn-Mayer melodrama, with Lon Chaney, Marceline Day, James Murray, Betty Compson, Mathew Betz, John George, Virginia Pearson, Walter Percival, Lew Short and Eddie Sturgis. Directed by Tod Browning. Released February 18. Length 6,338.

TYPE AND THEME: Doing the same thing for (or if you prefer, against) New York that similar films have done for (or a.) Chicago. It tells a tale of crooks, their plottings, hazards and loves, as they are alleged to go on in a big city. Chaney is a gang leader, Chuck Collins, and there are Sunshine, sweet though tough; Curly, youth of the gutter; and Helen, Red and a lot more, venting violent, excitement-craving natures in the labyrinthian byways of a great city.

FEEL MY PULSE: Paramount comedy-drama, with Bebe Daniels, Melbourne MacDowell, George Irving, Charles Sellon, Heinie Conklin, William Powell and Richard Arlen. Directed by Gregory La Cava. Released February 25. Length.....

TYPE AND THEME: The sort of thing, in theme at least, that is made-to-order for Miss Daniels. Arlen is the other half of the love interest. Having inherited a sanitarium on a secluded island from her hypochondriac uncle, Barbara goes there. She, too, is a health crank, believing herself an invalid. The patients prove to be run-runners, among whom is Arlen. He wants her to leave, but learning that the runners may take his life for having divulged their hiding place, she stays, saves him with the aid of her surgical interest, discovers in the battle that she is quite a robust lass after all, and decides to marry Arlen, who turns out to be a novelist.

FLEETWING: Fox melodrama, with Barry Norton, Dorothy Janis, Ben Bard, Robert Kortman, Erville Alderson, James Anderson and Blanche Friderica. Directed by Lambert Hillier. Released February 12. Length.....

TYPE AND THEME: In this one, a beautiful Arabian horse, futilely seeking freedom from humanity, finds two friends among its members and serves them gratefully. Jaafar, son of a sheik, saves Simoon from capture by Metaab, of a rival tribe. Metaab, however, later succeeds in taking the horse and offers it in exchange for Thirya, beautiful dancing girl. Jaafar overhears, and seizing the girl, carries her to his father's camp on the back of Simoon. Desiring the girl, a cruel under-sheik demands that the loot be divided equally between tribe and Jaafar. Jaafar's father, speaking for his son, chooses the stallion. On Simoon Jaafar escapes with Thirya to the desert, pursued by the tribe. Then the rival tribe declares war, in which the under-sheik is killed. Jaafar and Thirya—and Simoon—believe happiness at last is theirs.

LADY RAFFLES: Columbia mystery-drama, with Estelle Taylor, Roland Drew, Lilyan Tashman, Ernest Hilliard and Winifred Landis. Directed by R. William Neill. Released January 25. Length.....

TYPE AND THEME: Even feminine thieves may turn dicks at the proper time (which is, of course, at the end of the story). Lady Raffles, hunted by detectives, escapes into a wealthy home wherein a reception is being held. Mrs. Blake having engaged an agency operative to secure her guests from theft and who herself is wearing a priceless necklace, the fit of her son Warren, believes Lady Raffles to be the detective hired. A pair of thieves, Lillian and Dick, obtain entrance, whereupon a battle of wits ensues with Lady Raffles, who requites the interest in her of Warren. Indeed, later they fall in love, Warren asking her to marry him in the face of a dramatic exposure of Lady Raffles by Lillian and Dick. The necklace is found in her vanity case, left behind, and she is arrested. But she makes her escape, obtains from Lillian and Dick a confession of the crime, and reveals her identity as a Scotland Yard operative, after which she keeps her engagement with Warren at the altar.

LOVE ME AND THE WORLD IS MINE: Universal drama, with Mary Philbin, Norman Kerry, Betty Compson, Henry B. Walthall, Martha Mattox, Charles Sellon, Mathilde Brundage, George Siegmann, Robert Anderson, Albert Conti, Emily Fitzroy and Charles Puffy. Directed by E. A. Dupont. Released..... Length.....

TYPE AND THEME: A story made to fit the title of a venerable song. Hanerl, an orphan in an Austrian village, falls in love with an army officer. After her uncle dies, she goes to Vienna, where she meets the sophisticated Mitzel, who has also known the officer. One day he turns up, arousing the old flame in both girls, and Mitzel succeeds in estranging him from Hanerl. Heartbroken, Hanerl consents to marry an elderly bachelor, but on the eve of war, the officer comes to claim her.

PARTNERS IN CRIME: Paramount comedy, with Wallace Beery, Raymond Hatton, Mary Brian, William Powell, Jack Luden, Arthur Housman, Albert Roccardi, Joseph W. Girard, George Irving, Bruce Gordon and Jack Richardson. Directed by..... Released March 17. Length.....

TYPE AND THEME: Much crime is stalking the city, engaging the interest of Detective Beery and Reporter Hatton. Mary Brian, cigarette girl, also has their interest, but hers is all for Jack Luden, assistant district attorney. Beery and Hatton enter gangland, get into a battle between rival gangs, and subdue the crooks with tear bombs. Which one of the two heroes will Mary choose? Ah, the girl goes into the attorney's arms, while detective and reporter weep—having stepped on a tear bomb.

SATAN AND THE WOMAN: Excellent drama, with Claire Windsor, Cornelius Keefe, Vera Lewis, Thomas Holding, James Mack, Edith Yorke and Midge Johnston. Directed by Burton King. Released January 20. Length 6,400.

TYPE AND THEME: Why the title? Judith, the humble helper of a village dressmaker, delivers a gown to the aristocratic Mrs. Daingerfield, who treats her shabbily. Leaving, Judith notices a portrait bearing marked resemblance to herself. The dressmaker tells her that she is the daughter of Mrs. Daingerfield's dead son. She decides to avenge herself on Edward, distant relative of Mrs. Daingerfield, by winning his love, then jilting him. But she falls in love with him, and though to make amends Mrs. Daingerfield leaves Judith her fortune, Edward is not long deprived of it, for Judith admits to him her love.

SO THIS IS LOVE: Columbia comedy-drama, with Shirley Mason, William Collier, Jr., Johnnie Walker, Ernie Adams, Carl Gerard, William H. Straus and Jean Laverty. Directed by Frank Capra. Released February 6. Length.....

TYPE AND THEME: Jolly story of a young male dressmaker, a delicatessen girl, and a pugilist. Jerry is so clever in designing clothes that wealthy women patronize the little shop of his employer in or near the slums. Jerry loves Hilda, who works in a food shop across the street, but Hilda has set her cap for Spike, nondescript pugilist. But when Hilda learns to love Jerry, he turns fighter to stop Spike's slurs, and although only half Spike's size, with Hilda's help he lays him low.

STOP THAT MAN: Universal comedy-drama, with Arthur Lake, Barbara Kent, Eddie Gribbon, Warner Richmond, Walter McGrail, George Siegmann and Joe Girard. Directed by Nat Ross. Released March 11. Length.....

TYPE AND THEME: Policeman, crooks, and a fellow and a girl, racing about with their tongues in their cheeks. Tommy (and he's Irish) wants to be a policeman, so when his brother, Bill, a copper, sends him to the tailor's with his uniform, Tommy can't help donning it. He is called to the rescue of Muriel, then seeing a man trying to unlock a door, climbs through the window to let him in. The man proves to be a crook. In the course of these events, Tommy loses the badge, and the police arrest Bill. Then, to make matters worse, Tommy brings Muriel to his home. Kicked out by his brothers and deserted by the girl, Tommy hires a man to kill him. Just then, he is forgiven, and decides to live, tries to evade his prospective assassin, during which efforts he catches the crook. When the killer turns down the job, Tommy's happiness is complete.

STRONGER WILL, THE: Excellent drama, with Percy Marmont, Rita Carewe, Howard Truesdell, Merle Ferriss, William Morton Bailey and Erin La Bissioniere. Directed by Bernard McEveety. Released February 20. Length.....

TYPE AND THEME: A woman need not be weak to love a strong man! . . . Clive and Estelle are to be married, then on the wedding day, he has to go to Mexico. She writes him that their engagement is off, that she is to marry Walker. Clive hurries back to New York, and Estelle learns that his abrupt departure was to save her father from ruin. Although she stubbornly insists she loves Walker, Clive practically forces her to marry him. She continues an innocuous affair with Walker, helping him seek the details of a merger being promoted by Clive. Clive lets them think he is fooled, and one evening, calling both his wife and Walker into him, says that Estelle can have a divorce and that Walker may join him in the merger. Estelle's real love for Clive now expands beyond all barriers of egotism.

STUDENT PRINCE, THE: Metro-Goldwyn-Mayer drama, with Ramon Navarro, Norma Shearer, Jean Hersholt, Gustav von Seyffertitz, Philippe de Lacy, Edgar Norton, Bobby Mack, Edward Connelly, Otis Harlan, and John S. Peters. Directed by Ernst Lubitsch. Released January 25. Length 9,567.

TYPE AND THEME: A romance presenting the ultimate hardships entailed by royal birth. The title is known throughout the breadth of the land by virtue of the highly successful operetta in New York and Chicago a few years ago. So far as story goes, the picture principally details the love affair between Prince Karl, heir to a German throne, and Kathie, lovable bar maid in Heidelberg, where Karl goes to the university. But he has to marry Princess Ise, and the closing scenes show him unhappy with his bride, while Kathie, also unhappy, looks on.

TILLIE'S PUNCTURED ROMANCE: Paramount-Christie comedy, with W. C. Fields, Chester Conklin, Louise Fazenda, Mack Swain, Doris Hill, Grant Withers, Tom Kennedy, Babe London, Kalla Pasha, Billy Platt, Mickey Bennett, Mike Ruffetto and Baron von Döbenek. Directed by Edward Sutherland. Released February 18. Length.....

TYPE AND THEME: A new version of the comedy first made when the "movies" were in their original "infancy." Conklin runs a circus, of which Fields is ringmaster. Miss Fazenda is Tillie, a performer, and Mack Swain her "old man." She and the lion tamer fall in love, but that doesn't help her chariot racing any. Besides, somebody has been feeding the lions cream puffs. Things are in a bad way. Fortunately America declares war on Germany, and the circus goes over with the A. E. F. The doughboys are convinced that war is certainly as Sherman described it. On the other hand, Fields shows for the second time that he is a brave guy. (The first time was when he started flirting with the Strong Woman.) Well, the war goes on, as wars will, and finally the lions get into the trenches. At about that point the Armistice is signed, ending the comedy, with Fields getting the Strong Woman, Fazenda, the lion tamer, and Conklin what's left of the circus.

Your Classified Ad Will Do the Work!

Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and also in solving many another problem that seemed difficult. The rates are but 10c per word. See this week's classified page. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.



PRESS SHEETS

APACHE RAIDER, THE (Pathe Western): An essay contest is suggested. Give a free pass or some kind of small prize to the person writing the best essay on "What do you prefer—a feminine or male lead?" or "What part of a Western do you enjoy the most?" If you can secure a horse and have a man dressed like a cowboy, have him drive through the main streets of the town and throw announcements of the showing. On each announcement have a number and in your lobby have a list of the numbers that will admit the holders free to the show.

BIG CITY, THE (M-G-M Melodrama): Throw teasers about town with the following: "What becomes of the pretty girls that run away to the big city?" See at the..... theatre (Date)." Posters with the following is a suggestion: "You don't have to go to the city to find out what it is. The fighting and crookedness can be seen at the..... theatre (Date)." Tie-up with a cigarette dealer, choosing one of his popular brands. Following is a letter that can be sent to the people on your mailing list: "Dear Patron: If you count yourself among the millions of Lon Chaney's screen admirers, you are in for a thrilling and entertaining evening when you see him in 'The Big City.' In this colorful, swift-moving, action-filled picture of New York night life, Chaney plays the part of a gang leader and master crook—masking the activities of his thugs behind the gaiety, lure and fast life of a night club of which he is the proprietor. As the rough, tough Chuck Collins, Chaney plays a straight part with power and realism—and without the use of elaborate make-up or disguises characteristic of many of his previous pictures. He gives a marvelous performance, and 'The Big City' marks his first appearance together with Betty Compton since their never-to-be-forgotten picture 'The Miracle Man.' 'The Big City' will play a three days engagement at the Strand theatre, beginning..... In the cast are Marceline Day and James Murray, popular featured players. If you want to see New York night life with all its thrills and glamour—see 'The Big City.' Yours very truly (Theatre Manager)."

BREED OF THE SUNSETS (FBO Western): Tie-up with your clothing man in having him display a sign in his window with, "(Name Clothier) cowboy suits have become all the rage, and kids like nothing better, than strut out in a new khaki cowboy suit with a toy gun." Get him to display these suits in the window and to make a special price on them. Arrange that with every suit he sells, a ticket of admission will be given. You can make him a special price on these tickets. Another sign in the merchant's window can be posted: "Make your son

happy, dress him in one of these beautiful cowboy suits and then take him to see 'Breed of the Sunsets' at the.....theatre (Date)."

DOOMSDAY (Paramount drama): Place teasers about the town and run in the newspaper copy a few days in advance of the showing: "Are you prepared? 'Doomsday' will be soon be here." "What will you do when 'Doomsday' comes around? Watch out 'Doomsday' is coming." About a day before the showing, have posters with the following scattered about the town: "Doomsday is here. Tomorrow at (Time) at the.....theatre." Run a contest for the best essay on "What will you do when 'Doomsday' comes?" or "What does 'Doomsday' mean?". . . In cooperation with your coal dealer, run copy such as this imprinted on the back page of a herald: "You will never know a 'Doomsday' if you put your coal order in early with....." or "Heat dispels any 'Doomsday.' You can have the best coal on the market with which to heat your house if you use..... coal."

FEEL MY PULSE (Paramount comedy-drama): Tie-up with your gas stations in having sign with the following printed: "If an automobile could talk and could say, 'feel my pulse,' what would you do to keep it normal? Why you'd be sure to feed it (name of gas) and it would never have cause to complain." Have the date of the showing of "Feel My Pulse" on the same sign and the name of the theatre.

LOVE ME AND THE WORLD IS MINE (Universal comedy-drama): If you run a ballroom attached to your theatre or can tie-up with a hall-room, a Viennese hall is suggested, either in advance of the showing or during the run of the picture. Dedicate the ball to the picture "Love Me and the World Is Mine," and offer prizes to the women best representing Mary Philbin, and the gentleman best representing Norman Kerry. Throw-aways and heralds can be distributed for the announcement. . . . If you can secure a singer, place him in your lobby, dressed in evening clothes and have him sing "Love Me and the World Is Mine." Arrange with your music dealer to mark a number on all the sheets of "Love Me and the World Is Mine" he sells and to announce that ten free tickets will be given out at the store. You can announce on the screen the ten lucky numbers and the person with the piece can get his ticket at the music store. Arrange an "old timers" contest and offer a prize to the person singing the piece, "Love Me and the World Is Mine," the best. A fiddlers' contest can be held in the same manner.

MIDNIGHT ROSE (Universal drama): Arrange to have a "Rose Matinee" and offer a free rose to the first hundred people appearing at the performances. Make an effort to get in all the girls and women

named Rose for the showing. You can offer free admittance to all those named Rose, or you can present them with a rose. Arrange with your florists to give every girl bearing the name Rose a ticket to your theatre upon purchasing a rose in his shop. As a hallyhoo, send out a girl with a dress made of roses and have her pass out heralds announcing the coming of the picture at your theatre. Throughout the showing of the picture at your theatre have your ushers, musicians, and other employes wear a rose.

PHANTOM FLYER, THE (Universal melodrama): Stage a model aeroplane building and flying contest offering prizes for the finest looking plane and the one that flies the farthest. Hold the contest in a park or public space near the theatre. Have an announcement placed on a pole and let the boys carry it through the town. For a hallyhoo, dress a man in an aviator's suit and have him circle the town throwing announcements of the showing at various spots.

SATAN AND THE WOMAN (Excellent drama): Arrange for a dancing contest to be held upon the stage the night of the showing. Award the prize to the person receiving the most applause. You can also give a small prize to the best singer, talker, etc. Arrange with the merchants to have a display of dresses in the windows and an announcement of the picture, with a sign saying, "Claire Windsor might have had some beautiful dresses in 'Satan and the Woman' but she would have opened her eyes if she had seen these dresses."

SHOWDOWN, THE (Paramount): Run an essay contest and offer a small prize for the best essay on "Do you think George Bancroft should be given a star lead? Why?" Try to arrange to have your local newspaper run the winning story the day before the showing of the picture. Posters with the following can be scattered about the town: "What do you do when it comes to a 'showdown'?" "What does anybody do? What did George Bancroft do? 'The Showdown' will be held at the.....theatre next (Date). Every one is admitted for the small price of..... cents." Arrange to tie-up with your dry goods dealer on the following posters: "If the girl in 'The Showdown' can wear the latest styles in an oil camp in the jungles with success, you can wear our new styles in your own civilization, with greater success. The (Name of store). For further information see 'The Showdown' at the.....theatre (Date)."

SO THIS IS LOVE (Columbia comedy-drama): A ballyhoo is to have a late model touring car drive through the street. In the car should be one or more couples making love. Across the back of the car drape a banner carrying the legend, "So This Is Love" at the.....theatre on..... A local automobile dealer might tie-up with this stunt. As a special matinee attraction to draw the women, you might arrange with a modiste to display models on the stage in connection with a talk on "What the Best Dressed Women Should Wear," or "How to Develop a Charming Personality Through Dress." Have a "lovers' night" and give a stub with every ticket purchased. Place the stubs in a box and have some one pick out a few of them. Offer a five pound box of candy for the first prize. A free ticket for some other performances can be given for second and third prizes.

STOP THAT MAN (Universal comedy-drama): Get out a letter to every policeman and offer to admit him as your guest on "police night," provided he brings his wife or a son. In your letter be sure and tell him that this is a picture for the son of a policeman to see. Invite the chief of police and his family as your guests. Reproduce the invitation in an "open letter" or advertisement. Give a policeman in your town a dozen tickets and instruct him to give them to the safest and sanest auto driver in town. Arrange with the newspaper to take pictures of the drivers. Run an essay contest on "Why I want to be a policeman," or "What I would do if I were a policeman." This contest should be open to boys only. Try to get the chief of police to sponsor the contest.

STRONGER WILL, THE (Excellent drama): Following is a letter for your mailing list: "Dear Patron: Please make a note on your engagement pad that on.....we will show 'The Stronger Will.' We will feel sure you will wish to see it. Percy Marmont is the star, the supporting cast includes Rita Carewe, lovely and talented daughter of Edwin Carewe; also Erin La Bissionere, William Morton Bailey, Howard Truesdell and Merle Ferris. The story tells of frenzied love and finance as played by Wall Street and Park Avenue set in New York. It is a very fine entertainment and quite the best picture Marmont has appeared in. Sincerely yours, The Management." You can give a free pass to the person writing the best essay on "Who has 'The Stronger Will,' Man or Woman?"



Three models for lobby posters exploiting Metro-Goldwyn-Mayer's "The Big City," starring Lon Chaney. The color schemes are as follows: For the left poster, door brown, buildings dark blue spotted with various bright colors, sky yellow, smoke from revolver white with black lettering. For the center poster, quarter circle maroon, lettering yellow, buildings in front black with bright colors for light, people, etc., phantom buildings blue on lighter blue background. For the right poster, floor green, flesh pink, hat white, costume orange and blue, orchestra black, background lavender.



QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of picture:

- C—Comedy
- D—Drama
- R—Romance
- F—Farce
- M—Melodrama
- W—Western
- My—Mystery

Where the picture is a comedy-drama, comedy melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Review" column are those of the issues of Moving Picture World in which the pictures were reviewed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of EXHIBITORS HERALD in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which this information will be printed.

Title	Players	Length	Released	New Pictures	Reviews
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Columbia

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Alias the Lone Wolf (D)	Lytell-Wilson	5881	Aug. 22	Jan. 7	Oct. 1
Blood Ship, The (M)	Bosworth-Logan	6843	Aug. 10	Dec. 3	July 23
By Whose Hand? (MyD)	Cortez-Gilbert	5432	Sept. 15	Dec. 31	
College Hero, The (CD)	Agnew-Garon	5623	Oct. 9		
Fashion Madness	Windsor-Howes	5513	Dec. 8	Jan. 14	Jan. 14
Isle of Forgotten Women (D)	Tearle-D. Sebastian	5645	Sept. 27	Dec. 3	
Lone Wolf Returns (M)	Lytell-Wilson	5750			July 31
Opening Night, The (D)	Windsor-J. Bowers	5524	Nov. 14		
Pleasure Before Business (F)	Davidson	5569			May 14
Sally in Our Alley (M)	Mason-Allen	5892	Sept. 8	Jan. 14	
Screen Snapshots		1000			Aug. 23
Siren, The	T. Moore-Revler	5996	Dec. 20	Jan. 21	Jan. 21
Stage Kisses (D)	Harlan-Chadwick	5435	Nov. 2	Jan. 7	
Stolen Pleasures (CD)	Revier	5054			
Sweet Rosie O'Grady (CD)	Mason	6108			Oct. 2
Tigress, The (M)	Holt-Revier	5357	Oct. 21		
Wandering Girls (CD)	Revier-Agnew	5426			
Warning, The (M)	Holt-Revier	5791	Nov. 26	Dec. 3	
1928					1928
Lady Raffles	Taylor-Drew		Jan. 25		
So This Is Love	Mason-Collier		Feb. 6		
That Certain Thing	Dana-Graves	6047	Jan. 1	Jan. 28	
Wife's Relations, The	Mason-Glass		Jan. 13	Feb. 11	

Cranfield & Clarke, Inc.

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Angelus, The (D)		2000			May 15
Real Charleston	Lesson Novelty	2000			Apr. 24
Wooden Shoes	International				May 8

Emblem Films

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Husbands or Lovers	Jannings	6250			Dec. 3

Excellent

Title	Players	Length	Released	New Pictures	Reviews
Back to Liberty (D)	Walsh-Hall	5980	Nov. 15		
Bowery Cinderella, A (D)	O'Malley-Hulette	6805	Nov. 1		Nov. 26
Broadway Drifter (D)	Walsh-Hall	5912	May 1		
Broadway Madness (D)	De laMotte-Keith				
His Rise to Fame (D)	Walsh-Shaw	5792	Feb. 15		
Nest, The (D)	Frederick-Herbert	7893	Aug. 1		
Striving for Fortune (D)	Walsh-Roberts	5337	Jan. 15		
Your Wife and Mine (F)	Haver-Holmes	5867	Sept. 1		
Winning Oar, The (D)	Walsh-Hall	5750	June 1		
1928					1928
Satan and the Woman (D)	Windsor-Keefe	6400	Jan. 20		
Stronger Will, The (D)	Marmont-Carewe		Feb. 20		

Title	Players	Length	Released	New Pictures	Reviews
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F B O

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Aflame in the Sky (M)	Luden-Lynn		Dec. 18	Dec. 10	
Bandit's Son, The (W)	Bob Steele	4765	Nov. 20	Dec. 10	
Boy Rider, The (W)	Buzz Barton	4858	Oct. 23	Dec. 3	Oct. 3
Breed of Courage (D)	Ranger	4910	Aug. 7		
Cherokee Kid, The (W)	Tyler-Lynn	4837	Oct. 30	Nov. 26	
Clancy's Kosher Wedding (CD)	George Sldney	5701	Sept. 17	Sept. 10	
Coward, The (D)	Warner Baxter	5093	Aug. 21	Sept. 10	
Desert Pirate (W)	Tom Tyler	4754	Dec. 25	Dec. 24	
Don Mike (RD)	Fred Thomson	5723			Mar. 5
Flying U Ranch, The (W)	Tom Tyler	4913	Sept. 4		
Gambler's Game, The (W)	Tom Tyler		Oct. 30		
Gingham Girl, The (C)	Lois Wilson	6300	Oct. 2	Nov. 26	July 30
Great Mail Robbery, The (M)	Von Eltz-Nelson	6507	Aug. 15		July 2
Harvester, The (D)	Orville Caldwell	7014	Nov. 23	Nov. 19	Nov. 19
Hook and Ladder No. 9 (D)	Ed Hearne	5240	Nov. 13	Dec. 3	Nov. 26
In a Moment of Temptation (M)	Kit Guard	5665	Sept. 18		Dec. 10
Jake the Plumber (C)	Jesse De Vorska	5186	Oct. 16	Dec. 3	
Judgment of the Hills (D)	Darro-Vall	6481	Nov. 6	Nov. 12	Aug. 26
Lightning Lariats (W)	Tyler	4536			Jan. 22
Little Mickey Grogan (D)	Frankie Darro	6515	Dec. 27	Dec. 17	
Loves of Ricardo (D)	Beban	5181	June 17	Dec. 31	
Magic Garden (D)		6807			Feb. 26
Mojave Kid, The (W)	Bob Steele	4924	Sept. 25		Aug. 6
Moon of Israel (D)	Maria Corda	6680			July 9
Mother (D)	Belle Bennett	6885			Mar. 19
Moulders of Men (M)	Frankie Darro	6412			Apr. 9
Naughty Nannette (CD)	Viola Dana	4949			May 9
Not for Publication (M)	Ralph Ince	6140	Aug. 31		July 23
Outlaw Dog (M)	Ranger	4721			Apr. 28
Racing Romeo (D)	Red Grange				Dec. 10
Ranger of the North (D)	Ranger	4941	Oct. 9	Dec. 3	
Shanghai'd (M)	Ralph Ince	6004	Oct. 19	Dec. 3	Aug. 20
Silver Comes Thru	Thomson	5476			May 28
Slingshot Kid, The (M)	Buzz Barton	4886	Dec. 4	Dec. 10	
Sonora Kid (W)	Tyler	4565			Mar. 5
South Sea Love (D)	Patsy Miller	6388	Dec. 10	Nov. 12	
Swift Shadow, The (D)	Ranger	4892	Dec. 11	Dec. 10	
Tarzan and the Golden Lion	A Jungle Fantasy	5807			Apr. 2
When the Law Rides (W)	Tyler-Darro	4898	June 24	Dec. 24	
1928					1928
Alex the Great (M)	Skeets Gallagher		May 13	Feb. 11	
Bantam Cowboy (W)	Buzz Barton			Aug. 12	
Beyond London's Lights (M)	Lee Shumway		Mar. 18	Feb. 11	
Breed of the Sunsets (W)	Bob Steele	4869	Apr. 1	Feb. 11	
Chicago After Midnight (M)	Ince-Mendez	6249	Mar. 4	Jan. 21	Feb. 18
Coney Island (D)	Lois Wilson	6375	Jan. 13	Dec. 17	
Crooks Can't Win (D)	Thelma Hill		Apr. 7	Feb. 11	
Dead Man's Curve (D)	Fairbanks, Jr.	5511	Jan. 15	Dec. 17	
Devil's Trade Mark (D)	Belle Bennett		May 28		
Dog Justice (D)	Ranger		June 10		
Driftin' Sands (W)	Bob Steele	4770	Jan. 1	Dec. 17	
Fangs of the Wild (D)	Ranger	4813	Feb. 5	Jan. 21	
Fightin' Redhead (W)	Buzz Barton		July 1	Feb. 11	
Freckles (D)	Stratton-Fox, Jr.	6131	Mar. 12	Feb. 4	
Her Summer Hero (CD)	Blane-Trevor	5144	Feb. 21	Jan. 21	
Law of Fear (D)	Ranger		Apr. 8	Feb. 11	
Legionnaires in Paris (C)	Cooke-Guard	5771	Jan. 31	Dec. 10	
Little Buckaroo (W)	Buzz Barton	4770	Mar. 11		
Little Yellow House, The (D)			Apr. 24		
Man in the Rough (W)	Bob Steele	4785	May 20	Feb. 11	
Phantom of the Range (W)	Tom Tyler	4781	Apr. 22	Jan. 21	
Pinto Kid, The (W)	Buzz Barton	4884	Apr. 29	Feb. 4	
Red Riders of Canada (M)	P. R. Miller	6419	Apr. 15	Jan. 21	
Riding Brigade (W)	Bob Steele	4729	Feb. 19		
Sally of the Scandals (M)	Bessie Love		July 15		
Skinner's Big Idea (M)	Bryant Washburn		May 11		
Texas Tornado, The (W)	Tom Tyler	4793	Feb. 26		
Trail of Courage, The (W)	Bob Steele		July 8		
Wallflowers (D)	Trevor-Scott	6329	Feb. 13	Feb. 4	
Wizard of the Saddle (W)	Buzz Barton	4805	Jan. 22	Dec. 24	

Title	Players	Length	Released	New Pictures	Reviews
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First Division

Title	Players	Length	Released	Pictures	Reviews
Comrades	Costello-Hughes	5400	Jan. 1		
Death Valley (W)	Carroll Nye	5950	Sept. 1		Aug. 20
Eager Lips	Garon	5500	Oct. 1		
Finnegan's Ball (C)	Mack Swain	5900	Sept. 15	Jan. 7	
Ladies at Ease (CD)	Garon-Short	5300	Nov. 15		Oct. 15
Ladybird	Compson	5700	Aug. 1		
Naughty	Garon	5750	Nov. 1		
Polly of the Movies	Short-Robards	5700	Oct. 15	Jan. 7	
Ragtime (D)	De La Motte	5700	Sept. 1	Nov. 26	Sept. 3
Return of Boston Blackie (D)	Glenn-Palmer	5700	Aug. 1		
Say It With Diamonds	Betty Compson	5600	Aug. 15		
Temptations of a Shop Girl	Compson	5700	Nov. 1		

First National

Title	Players	Length	Released	Pictures	Reviews
All Aboard (C)	Hines-Murphy	5300	May 8		Apr. 2
American Beauty (CD)	Dove-Hughes	5333	Oct. 9	Nov. 19	Oct. 22
An Affair of the Follies (D)	Dove-Hughes	5433	Feb. 18		Mar. 5
Breakfast at Sunrise (CD)	C. Talmadge	5222	Oct. 28	Nov. 12	Nov. 25
Broadway Nights (D)	Wilson-Hardy	6755	May 15		May 21
Camille (D)	N. Talmadge-Roland	8730	Sept. 4		May 2
Convoy (D)	Sherman-Mackaill	7724	Apr. 24		May 21
Crystal Cup, The (D)	Mackaill-Mulhall	5385	Oct. 15	Nov. 12	Oct. 29
Dance Magic (D)	Lyon-Starke	5588	June 12		Aug. 13
Drop Kick, The (D)	Barthelme-Revier	5802	Sept. 25		Feb. 26
Easy Pickings (MyM)	Nilsson-Harlan	5400	Feb. 20		Feb. 26
Framed (D)	Sills-Kingston	5282	Jun. 19		July 9
Gorilla, The (My)	Murray-Kelsey	7133	Nov. 13	Jan. 7	Nov. 26
Gun Gospel (W)	Maynard-Faire	5288	Nov. 5	Dec. 17	
High Hat (CD)	Lyon-Brian	6190	Mar. 13		Mar. 19
Her Wild Oat (C)	Moore-Kent	6118	Dec. 25	Dec. 3	
Home Made (C)	Hines-Daw	5524	Nov. 20	Nov. 25	Oct. 29
Lady in Ermine, The (D)	C. Griffith-Bushman	5400	Jan. 9		Jan. 8
Life of Riley, The (CD)	Murray-Sidney	5720	Sept. 18		Oct. 1
Lonesome Ladies (CD)	Nilsson-Stone	5718	July 3		Sept. 24
Long Pants (C)	Langdon-Bonner	5550	Apr. 10		Apr. 9
Lost at the Front (C)	Murray-Sidney	5255	May 29		June 25
Love Mart, The (D)	Dove-Roland	7388	Dec. 18		
Lunatic at Large, The (C)	Errol-Mackaill	5521	Jan. 2		Feb. 5
Man Crazy (CD)	Mackaill-Mulhall	5542	Nov. 27	Nov. 25	
Masked Women, The (D)	Nilsson-Blinn-Hansen	5434	Jan. 23		Jan. 22
McFadden's Flats (C)	Murray-Conklin	7846	Feb. 5		Feb. 12
Naughty But Nice (C)	Moore-Reed	6520	June 25		July 15
Notorious Lady, The (D)	Bedford-Stone	5040	Mar. 27		May 14
No Place to Go (C)	Hughes-Astor	6431	Oct. 30	Nov. 12	Dec. 10
Orchids and Ermine	Moore-Mulhall	5734	Mar. 5		Apr. 9
Patent Leather Kid, The (D)	Barthelme-O'Day	11,414			Aug. 20
Perfect Sap, The (CD)	Lyon-Starke	5982	Jan. 15		Jan. 22
Poor Nut, The (C)	Murray-Mulhall	6397	Aug. 7		Sept. 10
Prince of Head Waiters (D)	Stone-Tashman	5400	July 17		July 23
Red Raiders, The (W)	Maynard-Drew	5210	Sept. 4		Oct. 15
Rose of the Golden West (D)	Astor-Roland	5477	Oct. 2	Nov. 19	Oct. 8
Sea Tiger, The (D)	Sills-Astor	5605	Feb. 27		May 14
See You in Jail (C)	Mulhall-Day	5800	Apr. 17		Apr. 23
Smile, Brother, Smile (C)	Mulhall-Mackaill	6548	Sept. 11		Sept. 17
Stolen Bride, The (D)	Hughes-Dove	7179	Aug. 14		Sept. 3
Sunset Derby (D)	Astor-Collier	5000	June 5		July 2
Tender Hour, The (D)	Dove-Lyon	7400	May 1		May 28
Texas Steer, A (CD)	Rogers-Fazenda	7419	Dec. 4	Dec. 3	
Three Hours (D)	Griffith-Bowers	5774	Apr. 3		Apr. 15
Three's a Crowd (C)	Langdon-McConnell	5668	Aug. 28		Apr. 15
Twinkletoes	Moore-Harlan	7833			Jan. 1
Valley of the Giants (D)	Sills-Kenyon	6380	Dec. 11	Dec. 24	Dec. 3
Venus of Venice (CD)	Talmadge-Moreno	6324	Mar. 20		May 7
White Pants Willie (C)	Hines-Hyams	5409	July 24		Aug. 5

Fox

Title	Players	Length	Released	Pictures	Reviews
Ankles Preferred (CD)	Bellamy	5498	Feb. 20		March 12
Arizona Wildcat, The (W)	Tom Mix	4555	Nov. 20		Nov. 19
Auctioneer, The	Sidney	5500	Jan. 15		Feb. 5
Blackjack (W)	Buck Jones	4777	Sept. 25		Nov. 12
Blood Will Tell (W)	Buck Jones	4555	Nov. 13		Nov. 12
Broncho Twister (W)	Mix	5425	Mar. 19		April 2
*Cameo Kirby (D)	John Gilbert	6078	Aug. 28		
Chain Lightning (W)	Buck Jones	5333	Aug. 14		June 18
Circus Ace, The	Mix	4810	June 25		June 18
Come to My House (CD)	Olive Borden	4300	Dec. 25	Jan. 7	June 4
Cradle Snatchers (FC)	Fazenda	6381	June 5		June 4
East Side, West Side (D)	O'Brien-Valli	8154	Oct. 9	Jan. 7	Oct. 22
Gay Retreat, The (C)	Cohen-McNamara	5524	Sept. 25		Oct. 1
Good as Gold (W)	Jones	4545	June 12		June 11
Heart of Salome (MyR)	Rubens	5517	May 8		May 9
High School Hero (C)	Phipps-Stuart	5515	Oct. 15		Oct. 29

Title	Players	Length	Released	New Pictures	Reviews
Hills of Peril (W)	Jones	4983	May 1		May 14
*Honor First (D)	John Gilbert	4851	Sept. 18		
Is Zat So? (CD)	O'Brien-Lowe	6940	May 15		May 21
Joy Girl, The (CD)	Olive Borden	6152	Sept. 18		Sept. 24
Ladies Must Dress (CD)	Virginia Valli	5599	Nov. 20	Nov. 19	Dec. 17
Last Trail (W)	Mix	5190	Jan. 23		Feb. 5
Love Makes 'Em Wild (D)	Harron	8538	Mar. 5		Oct. 1
Loves of Carmen (D)	McLaglen-Del Rio	8538	Sept. 4		Oct. 8
Madame Wants No Children	Corda	5415	Apr. 3		Apr. 16
Marriage (D)	Valli	5440	Feb. 13		Feb. 26
Monkey Talks (D)	Lerner	5500	Feb. 20		Mar. 5
Music Master (D)	A. B. Francis	7734	Jan. 23		Jan. 22
One Increasing Purpose (D)	Lowe	7577	Jan. 2		Jan. 15
Outlaws of Red River (W)	Mix	5327			Apr. 23
Paid to Love (D)	O'Brien-Valli	5898	Aug. 14		Aug. 6
Pajamas (CD)	Borden-Gray	5875	Oct. 23		Dec. 10
Publicity Madness (CD)	Moran-Lowe	5893	Oct. 2		
Rich But Honest (CD)	Beebe	5480	May 22		June 4
Secret Studio, The (CD)	Borden	5870	June 19		June 25
Seventh Heaven (R)	Farrell-Gaynor	10725	Oct. 30		May 28
*Shame (M)	John Gilbert	5467	Nov. 27		Nov. 26
Silk Legs (CD)	Madge Bellamy	5445	Dec. 18		Dec. 31
Silver Valley (W)	Tom Mix	5009	Oct. 2		Dec. 17
Singed (D)	Baxter-Sweet	5792	Aug. 21		July 16
Slaves of Beauty (D)	Herbert-Tell	5412	June 5		June 11
Stage Madness (D)	Valli	5820	Jan. 9		Jan. 29
St. Almo (M)	John Gilbert	4943	Oct. 9		
Sunrise (D)	O'Brien-Gaynor	10000			Oct. 1
Tumbling River (W)	Tom Mix-Dawn	4675	Aug. 21		Aug. 27
Truxton King	Gilbert	4299	Oct. 30		
Two Girls Wanted (CD)	Janet Gaynor	6293	Sept. 11		
Upstream (D)	Foxe	5510	Jan. 30		Feb. 12
Very Confidential (CD)	Madge Bellamy	5620	Nov. 6		Nov. 12
War Horse (W)	Jones	4953	Feb. 5		Feb. 19
What Price Glory (CD)	McLaglen-Lowe	11109	Aug. 28		
Whispering Sage (W)	Jones	4783	Mar. 20		Apr. 9
Wizard, The (MyD)	Lowe-Hyams	5629	Dec. 11	Jan. 14	Dec. 8
Wolf Fangs (D)	Thunder (Dog)	5531	Nov. 27		

Title	Players	Length	Released	Pictures	Reviews
Branded Sombrero, The (W)	Buck Jones	4612	Jan. 8		
Escape, The (D)	Russell-Valli		Mar. 4		
Daredevil's Reward (W)	Tom Mix	4987	Jan. 15		Feb. 11
\$5,000 Reward (W)	Tom Mix	5000	Jan. 15		
Fleetwing (D)	Norton-D. Janis		Feb. 12		
Gateway of the Moon, The (D)	Del Rio	5038	Jan. 1	Jan. 28	Jan. 21
Girl in Every Port, A (CD)	Victor McLaglen		Jan. 29		Jan. 29
Holiday Lane			Jan. 22		
Horseman of the Plains (W)	Tom Mix		Mar. 11		
Love Hungry (CD)	Moran-Gray		Feb. 26		
Sharp Shooters (CD)	O'Brien-Moran		Jan. 15	Feb. 4	Feb. 4
Soft Living (CD)	Bellamy-Brown	5529	Feb. 5		Feb. 18
Wild West Romance (W)	Rex King		Feb. 25		
Woman Wise (CD)	Russell-Colyer	5480	Jan. 8		Jan. 28

Gotham

Title	Players	Length	Released	Pictures	Reviews
Blondes by Choice (C)	Claire Windsor	6987	Oct. 1		Dec. 31
Cheer Leader, The (CD)	Graves-Olmstead	5800	Nov. 15		
Final Extra (M)	De La Motte	6000			Feb. 19
*Frisco Nights (D)	Percy Marmont	5200	Dec. 1		Dec. 10
Girl from Rio, The (D)	Carmel Myers	5950	Sept. 1	Nov. 25	Sept. 24
Heroes of the Night (M)	Landis-Nixon	5500			Feb. 5
Rose of Kildare, The (D)	Helene Chadwick	5700	Aug. 15	Nov. 19	
Satin Woman, The (D)	Mrs. Wallace Reid	5750	Aug. 1	Nov. 19	Aug. 19

1928

Bare Knees (D)	Mae Busch	5000	Feb. 1		Jan. 7
Chorus Kid, The (D)	Myrna Loy	6000	Mar. 1		
Turn Back the Hours (M)	All star	5900	Apr. 1		Feb. 11

Krelbar Productions

Title	Players	Length	Released	Pictures	Reviews
Broadway After Midnight	Betz	5199			Oct. 29

Metro-Goldwyn-Mayer

Title	Players	Length	Released	Pictures	Reviews
Adam and Evil (CD)	Cody-Pringle	6667	Aug. 27		Aug. 15
Adventurer, The (W)	Tim McCoy	4709			Jan. 14
After Midnight (D)	Shearer-Gray	6312	Aug. 20		Aug. 27
Annie Laurie (D)	Lillian Gish	8730	Sept. 17		May 21
Becky (CD)	Sally O'Neil	5439	Nov. 12		Nov. 26
Ben Hur (M)	Ramon Novarro	12000	Oct. 8		Nov. 12
Big City (D)	Lon Chaney				
Big Parade, The (M)	Gilbert-Adoree	12550	Sept. 10		
Body and Soul (D)	L. Barrymore	5902	Oct. 1	Nov. 26	Nov. 19
Bridal Night, The	Norma Shearer				
Bugle Call, The (D)	Jackie Coogan	5821	Aug. 5		
Buttons (CD)	Jackie Coogan	6050	Dec. 24		Dec. 31
Callahans and Marphys (CD)	Dressler-Moran	5125			July 16
Captain Salvation (M)	Hanson	7395	May 14		July 2
Certain Young Man, A (D)	Novarro-Adoree		Sept. 24		
Cossack, The (D)	John Gilbert				
Demi-Bride (CD)	Shearer	5886	Feb. 19		Apr. 2
Enemy, The (D)	L. Gish-Forbes				Dec. 31
Fair Co-ed, The (CD)	Marion Davies	6408	Oct. 15	Nov. 10	Oct. 29
Foreign Devils (W)	Tim McCoy	4653	Sept. 8		

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Lists various film titles and their release dates, such as 'Frisco Sally Levy (C)', 'Garden of Allah', 'The (D)', etc.

Paramount

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Lists Paramount film titles and release dates, such as 'Afraid to Love (C)', 'Barbed Wire (D)', 'Beau Geste (M)', etc.

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Lists various film titles and their release dates, such as 'Rubber Heels (FC)', 'Running Wild (C)', 'Senorita (F)', etc.

Pathe

Table with columns: Title, Players, Length Released, New Pictures, Reviews. Lists Pathe film titles and release dates, such as 'Almost Human (CD)', 'Angel of Broadway', 'The (D)', etc.

Title	Players	Length	Released	New Pictures	Reviews
Phantom Buster, The (W)	Roosevelt-Rayford	5000	Aug. 14		Aug. 20
Pieces of China	(Travel)	6000	Aug. 7		
Pirates of the Sky (M)	Hutchison	4828			May 21
Rejuvenation of Aunt Mary (C)	Robson	5844			Aug. 6
Ride 'Em High (W)	Buddy Roosevelt	4542	Oct. 9		Oct. 8
Roarin' Broncs	Buffalo Bill, Jr.	4375	Nov. 27		Apr. 9
Rubber Tires (C)	Ford-Love	6303			Apr. 9
Rush Hour, The (C)	Prevost-Ford	5880	Dec. 12	Jan. 7	
Skeedaddle Gold (W)	Wales	4562			Aug. 6
Soda-Water Cowboy, The (W)	Wally Wales	4546	Sept. 25		Oct. 1
Trunk Mystery (M)	Hutchison	4338			June 11
Turkish Delight	Schildkraut-Faye	5397	Nov. 11		
Two-Gun of Tumble- weed (W)		5670			July 17
Vanity (M)	Joy	5921			June 18
White Gold (D)	Goudal	6198			Apr. 9
White Pebbles (WD)	Wally Wales	4485	Aug. 7		Aug. 20
Wise Wife, The (C)	Haver-T. Moore	5610	Oct. 24	Nov. 19	Nov. 5
Wreck of the Hesperus, The (M)	Hale-De Grasse	6447	Oct. 31		
Yankee Clipper (M)	Boyd	7820			May 14
1928					
Alice Through a Look- ing Glass		3996	Feb. 12		1928
Ballyhoo Buster (W)	Buffalo Bill, Jr.	4805	Jan. 8		
Blue Danube	Leatrice Joy		Mar. 12		Feb. 18
Boss of Rustlers					
Chicago (M)	Phyllis Haver	5503	Mar. 5	Dec. 24	
Cowboy Cavalier (W)	Buddy Roosevelt	5426	Jan. 29	Feb. 4	
Desperate Courage (W)	Wales	4398	Jan. 15		
Ladle Be Good (W)	Bill Cody	4155	Jan. 1		
Leopard Lady, The (M)	Logan-Hale	6650	Jan. 23	Jan. 28	
Let 'Er Go					
Gallegherl (M)	Junior Coghlan		Jan. 16	Jan. 28	
Night Flyer, The		5954	Feb. 5		
On to Reno (D)	Prevost-Landis	5494	Jan. 2	Dec. 31	
Perfect Gentleman, A (C)	Monty Banks	4626	Jan. 15	Jan. 28	
Roost, The (W)	Coleman	4833	Jan. 22		
Stand and Deliver	Rod La Rocque	5423	Feb. 20		Feb. 18
Walking Back (M)	Vera Reynolds		Mar. 26		
What Price Beauty (CD)	Nita Naldi	4000	Jan. 22	Jan. 28	
1927					
Cruise of the Hellon (D)	All star	6089			Sept. 24
Heroes in Blue (M)	Bowers-Rand	5076	Nov.		
Law and the Man, The (D)	Santschi-Rockwell	5916	Dec.		
Light in the Window, A (D)	Walthal	5960			Nov. 12
On the Stroke of Twelve (M)	D. Torrence	5970	Nov.		
Silent Hero (M)	Bonaparte	5502			Aug. 20
Wanderer of the West, A (W)	Tex Maynard	4200	Dec.		
1928					
Casey Jones (CD)	Price-Lewis	6673	Jan.		
Heart of Broadway, The (D)	Garon-Agnew		Jan.		
My Home Town (D)	Brockwell-Glass		Feb.		
Phantom of the Turf, The (D)	Costello-Lease		Feb.		
Wild Born (W)	Tex Maynard	4490	Jan.		
You Can't Beat the Law (D)	Lee-Keefe		Jan.		
1927					
Burning Up Broadway (D)	H. Costello		Jan. 30	Dec. 3	
Closed Gates (M)	Harron-Novak	5563			May 28
Outcast Souls (D)	Lewis-Bonner	5400	Dec. 15	Nov. 12	
Pretty Clothes (D)	J. Ralston-Walker	5500	Oct. 15	Dec. 31	
Stranded (D)	Mason		Aug. 15	Jan. 7	Sept. 10
1928					
Marry the Girl (CD)					Feb. 4
1927					
Backstage (CD)	Bedford	5754			July 9
Beauty Shoppe (CD)	Busch	5669			July 16
Broken Gate (D)	Marsh	5300			Jan. 15
Cheaters (M)	O'Malley	6024			Mar. 24
College Days (CD)	M. Day	7300			Nov. 6
Enchanted Island (D)		4887			June 25
First Night, The (FC)	Lytell-Devore	5500			Feb. 19
Fools of Fashion (CD)	Busch	6482			Oct. 9
Girl from Gay Paree, The (F)	Sherman-Bedford	5283	Sept. 15		
Haunted Ship, The (M)	Sebastian-M. Love	4753	Dec. 1		
Hubbub Hunters (C)	Marsh	5600			Feb. 26
Josselyn's Wife (D)	Frederick	5800			Nov. 27
Lightning (W)	J. Ralston	6049	Sept. 1		
Night Life (CD)	Day-Harron	6235	Nov. 1		
Once and Forever (D)	Patsy Ruth Miller	5639	Oct. 15		
Sin Cargo (D)	Mason	6100			Dec. 11
Snowbound (FC)	Blythe	5182			July 30
Streets of Shanghai (RD)	Starke-Harian				Dec. 15
Tired Business Man (C)					
Wild Geese (D)	Belle Bennett	6448	Nov. 15	Dec. 24	Dec. 10
Women's Wares (D)	Brent-Lytell	5614	Oct. 1		
1928					
Tragedy of Youth	Baxter-Miller		Feb. 15		
Woman Against the World (D)	Olmstead-Ford		Jan. 1		

Rayart

Sterling

Tiffany-Stahl

Title	Players	Length	Released	New Pictures	Reviews
United Artists					
1927					
Beloved Rogue (M)	J. Barrymore	9264			Apr. 2
College (C)	Keaton-Cornwall	5900	Sept. 10		Sept. 17
General, The (C)	Keaton	7500			Feb. 12
Loves of Sonya (D)	Swanson	7911			Mar. 19
Magic Flame, The (M)	Colman-Banky	8550	Sept. 24		Sept. 24
My Best Girl (M)	Mary Pickford		Nov.		Nov. 12
Night of Love (M)	Banky-Colman	7440			Jan. 29
Resurrection (M)	La Rocque	9120			Apr. 16
Sorrell and Son (D)	Warner-Nilsson	9000	Nov.		Nov. 19
Topsy and Eva (C)	Duncan Sisters	7456			Aug. 18
Two Arabian Knights (CD)	Boyd-Wolhelm	8250			Oct. 29
Winning of Barbara worth (D)	Banky-Colman	8000			Dec. 4
1928					
Circus, The (C)	Charlie Chaplin				
Devil Dancer, The	Gilda Gray				
Douglas Fairbanks as the Gaucho (M)	Fairbanks				Nov. 26
Dove, The (M)	Norma Talmadge		Jan.		Jan. 7
Drums of Love (D)	Mary Philbin		Jan.		
Garden of Eden, The (D)	C. Griffith-Ray		Feb. 25		
Leatherface	Banky-Colman				
Ramona (D)	Del Rio		Jan.		
Sadie Thompson (D)	Gloria Swanson		Jan.		
Tempest (M)	John Barrymore		Mar.		
Universal					
1927					
Back to God's Country (D)	Adoree-Frazier	5751	Sept. 4	Nov. 12	Aug. 6
Beware of Widows (FC)	La Plante	5777			May 9
Border Cavalier, The (W)	Humes-Pierce	4427	Sept. 18		
Butterflies in the Rain (D)	La Plante	7319			Jan. 1
Cat and the Canary, The (My)	La Plante	7790	Sept. 11	Dec. 17	May 14
Cheating Cheaters (C)	Compson-Harland	5623	Oct. 9	Nov. 26	
Chinese Parrot, The (MyD)	Nixon-Turner	7304	Oct. 23	Nov. 26	
Claw, The (D)	Windsor	5252			May 28
Denver Dude (W)	Gibson	5292			Feb. 26
Desert Dust (W)	Ted Wells	4349	Dec. 18	Dec. 17	
Down the Stretch (M)	Agnew	6910			May 2
Fangs of Destiny (W)	Dynamite	3295	Dec. 4		
Fighting Three (W)	Hoxie	4198			May 21
Fourth Commandment (D)	Bennett	6892			Apr. 28
Foreign Legion (D)	Kerry-Stone				
Galloping Fury (W)	Hoot Gibson	5503	Nov. 26	Dec. 24	
Grinning Guns (W)	Hoxie	4689			May 14
Held by the Law (M)	Lewis	6929			Apr. 2
Hero for the Night, A	Tryon-Miller	5711	Dec. 18	Jan. 14	Nov. 26
Hey, Rube (W)	Hoot Gibson				
Hey! Hey! Cowboy (W)	Gibson	5378			Apr. 9
Irresistible Lover, The (CD)	Kerry-Moran	6958	Dec. 4	Dec. 17	Nov. 19
Les Miserables (M)	Gabrio-Toulont	7713	Oct. 23		Aug. 27
Les Miserables (M)	(Long version)	11,000			
Loco Luck (W)	Acord	4827			Jan. 22
Lone Eagle, The	Kent-Keane	5862	Sept. 18	Nov. 12	
Love Thrill (FC)	La Plante	6038			May 21
Man Who Laughs (D)	Veidt-Philbin				
Man's Past, A (D)	Veidt-Kent	6135	Dec. 25	Dec. 17	Sept. 17
Men of Daring (W)	Hoxie	6155			Apr. 9
On Your Toes (C)	Denny-Worth	5918	Nov. 27	Jan. 14	
One Glorious Scrap	Humes-Holmes	4122	Nov. 20	Dec. 17	
One Man Game (W)	Humes	4689			Feb. 12
Out All Night (C)	Denny-Nixon	6170	Sept. 4		Oct. 1
Painted Ponies (W)	Hoot Gibson	5416	Sept. 25	Nov. 19	July 25
Painting the Town (FC)	Tryon	5900			June 25
Perch of the Devil (M)	Busch	5807			Feb. 5
Rough and Ready (W)	Hoxie	4409			Jan. 8
Sensation Seekers (D)	Dove	7015			Jan. 29
Silk Stockings	Laura La Plante	6168	Oct. 2	Nov. 19	Aug. 20
Sky High Saunders	Al Wilson	4393	Nov. 6	Feb. 4	
Small Bachelor, The (C)	Beranger-Kent	6305	Nov. 6	Dec. 3	
Straight Shootin' (W)	Wells	4259	Oct. 16		
Taxil Taxil (FC)	Horton	7172			Feb. 19
Thirteenth Juror, The (D)	Bushman-Nilsson	5598	Nov. 13	Dec. 3	
Three Miles Up	Al Wilson	4041	Sept. 4		
Uncle Tom's Cabin (M)	All star	12,000			Nov. 12
Wild Beauty (CD)	Rex	6192	Nov. 27	Dec. 24	
Wild Blood	Rex				
Wrong Mr. Wright, The (F)	Hersholt	6450			Mar. 5
Wolf's Trail	Dynamite, the dog	4167	Oct. 2		
1928					
A Trick of Hearts		5495	Mar. 18		
Air Patrol, The (W)	Al Wilson	4259	Jan. 1		
Alias the Deacon (CD)	Hersholt-Marlowe	6869	Jan. 22		June 25
Arizona Cyclone (W)	Humes		May 6		
Buck Privates	de Putti		June 17		
Call of the Heart, The (W)	Dynamite	4345	Jan. 29		
Clean-Up Man, The (W)	Wells	4232	Feb. 12	Feb. 4	
Cohens and Kellys In Paris (C)	Sidney		Jan. 1		
Count of Ten, The	Ray-Ralston-Gleason		July 1		
Fearless Rider, The (W)	Fred Humes		Jan. 15		
Finders Keepers (CD)	Laura La Plante	6081	Feb. 5		Jan. 23
Four Footed Rangers, The (W)	Dynamite		Mar. 25		
Greased Lightning (W)			July 29		
Grip of the Youkon, The	All Star		July 22		
Hot Heels	Glen Tryon		May 6		

Title	Players	Length Released	New Pictures	Reviews
Hound of Silver Creek, The (W)	Dynamite	May 20		
Jazz Mad	Hersholt-Nixon-Lewis	June 3		
Made-to-Order Hero (W)	Wells	June 3		
Midnight Rose	de Pottl-Harlan	Feb. 26		
Phantom Flyer, The (W)	Wilson	4253 Feb. 26		
Put 'Em Up (W)	Humes	Mar. 11		
Quick Triggers (W)	Humes	July 15		
Rawhide Kid (W)	Hoot Gibson	5382 Jan. 29		
Rlding for Fame	Hoot Gibson	Aug. 19		
Shield of Honor, The	All Star	6172 Feb. 19	Jan. 28	
Society Cowboy, A	Hoot Gibson	July 8		
Stop That Man	All Star	Mar. 11		
Surrender	Pbilbln-Mosjukine	8249 Mar. 4		
Thanks for The Buggy Ride	La Plante-Tryon	Apr. 1		
That's My Daddy (C)	Denny-Kent	6073 Feb. 5	Jan. 14	
Thunder Riders, The	Wells	Apr. 8		
13 Washington Square	All Star	Apr. 8		
Trick of Heart, A	Hoot Gibson	Mar. 18		
War in The Clouds (W)	Wilson	Apr. 22		
We Americans	All Star	Apr. 22		
Wild West Show, The	Hoot Gibson	May 20		

Warner Brothers

Title	Players	Length Released	New Pictures	Reviews
Bitter Apples (M)	Blue	5453	May 9	
Black Diamond Express (M)	Blue	5803	July 23	
Brass Knuckles (D)	Blue-Bronson	6330	Dec. 3	
Brute, The (D)	Blue	5901	May 2	
Bush Leaguer, The (CD)	Monte Blue	6281	Aug. 20	
Climbers, The (D)	Rich	6631	May 28	
Dearest (D)	Rich	5897	June 18	
Desired Woman, The (M)	Irene Rich	6408	Aug. 27	
Dog of the Regiment, A (M)	Rin-Tin-Tin	5003	Oct. 29	
Don't Tell the Wife (C)	Rich	6972	Feb. 5	
First Auto, The	Oldfield-Miller	6767	Sept. 18	
Fortune Hunter, The (C)	Syd Chaplin	6639	Nov. 7	
Gay Old Bird (FC)	Fazenda	6284	Mar. 12	

Title	Players	Length Released	New Pictures	Reviews
Ginsberg the Great (C)	Jessel	5890	Nov. 26	
Girl from Chicago, The (M)	Nagel-Loy	5978	Nov. 5	Dec. 31
Glorious Betsy (CD)	Dolores Costello			
Good Time Charley (D)	Oland-H. Costello	6302	Nov. 12	Dec. 31 Nov. 26
Ham and Eggs at the Front (C)	Wilson-H. Conklin	5613	Dec. 24	
Heart of Maryland (M)	D. Costello	5968		July 30
Hills of Kentucky (M)	Rin-Tin-Tin	6271		Feb. 26
Husbands for Rent	All Star	5200	Dec. 31	
If I Were Single	McAvoy-Nagel	6230	Dec. 17	
Irish Hearts (CD)	McAvoy	5397		June 11
Jaws of Steel (D)	Rin-Tin-Tin	5569	Sept. 17	Oct. 1
Matinee Ladies (C)	McAvoy	6352		Apr. 23
Million Bid, A (M)	D. Costello	6310		June 4
Missing Link, The (C)	Syd Chaplin	6485	Aug. 7	May 14
Old San Francisco (M)	D. Costello-Oland	7961	Sept. 4	June 25
One Round Hogan (M)	Monte Blue	6357	Sept. 17	Oct. 8
Reno Divorce, A (D)	May McAvoy	5492	Oct. 22	Oct. 29
Sailor Izzy Murphy (F)	George Jessel	6295	Oct. 8	Dec. 10
Sailor's Sweetheart, A (C)	Fazenda-C. Cook	5685	Sept. 24	Oct. 15
Silver Slave, The (D)	Rich-Ferris	6124	Nov. 9	
Simple Sis (M)	Fazenda	6213		June 11
Slightly Used	McAvoy-Nagel	6412	Sept. 3	
Third Degree (M)	D. Costello	7647		Jan. 8
Tracked by the Police (M)	Rin-Tin-Tin	5813		May 21
What Every Girl Should Know (CD)	Miller	6281		Mar. 19
What Happened to Father (C)	Oland	5567		July 9
When a Man Loves (R)	Barrymore	10081	Aug. 21	Feb. 12
White Flannels (M)	Dresser	6820		Apr. 2
Wolf's Clothing (M)	Blue-Miller	7068		Jan. 29

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Many, Many Thanks

ROCKMART, GA.—To THE EDITOR: The merger of EXHIBITORS HERALD and MOVING PICTURE WORLD spells advancement for the HERALD and one loves to hear an old friend is progressing.

But I have long felt that "Exhibitors Herald Fills a Want None Others Do." Yours for success.—(MRS.) BERTA SMITH, Palace theatre, Rockmart, Ga.

A Word About Comedies

COLUMBIA CITY, IND.—To THE EDITOR: I never saw comedies as poor as they are at the present time. Out of a run of the recent two months there have been but two passable, with plenty of laughs and gags to carry them along. The balance have been just two reels of film with very few laughs and most of those the old revived gags that we got some four years ago. Something wrong with them somewhere. The comedy after the second run, running for the late arrivals will clean the nine times out of 10.—A. E. HANCOCK, Columbia theatre, Columbia City, Ind.

Selling Candy in Aisles

SPRINGFIELD, TENN.—To THE EDITOR: Why is it that any manager of a picture or vaudeville theatre can be short-sighted and blind enough to sell or allow to be sold packages of cheap-priced candy in his theatre and imagine it is making him any money or building up his business.

Many traveling tab and rep shows that are given time in picture houses imagine that

managers in small towns, especially, are all a lot of chumps and try to put it over on the last night of their stay without ever asking for permission. They don't stop to think they are cheating the patrons, and care less, by stopping the show and taking up 15 or 20 minutes peddling this junk up and down the aisles. They are gone tomorrow and laugh up their sleeves at the local manager who has stood for it and has to be the goat.

Last winter while in Los Angeles where I have been living the past 10 years, I was in a well known combination vaudeville and picture house where they made a practice daily of stopping the show and a loud talker with a fog horn voice would stand in the pit and give them a long talk and then a dozen more of peddlers would rush through the theatre yelling their wares. The audience would become disgusted and scores of them would leave the theatre without remaining to see the show. Could you blame them? Those kind of managers must imagine the people of the present day are living back in the days of P. T. Barnum, when the more you humbugged them the more they liked it. But they forget what Abraham Lincoln said.

I had an experience of that kind lately while playing a road company on a Saturday night. Just before the last act I was in my office doing some important work when I heard a lot of loud talking in the theatre and I rushed out and found half a dozen men peddling candy packages at 10 cents. I was mad enough to commit murder and I rushed down the aisle and ordered them to stop at once and get back on the stage where they belonged. It created quite a sensation and the audience applauded the act. When people pay their way into a theatre, they expect to be entertained, not to buy candy.

And as I said before, you are cheating your patrons and cheapening your theatre. I believe any recognized showman will agree with me.—CAPT. W. D. AMENT, Princess theatre, Springfield, Tenn.

Left in a Quandary

ALVARADO, TEX.—To THE EDITORS Did you ever plan to pull a high fast one on somebody and then get all upset and be left

in a quandary? Well, that's what happened to me. I have been an interested follower of J. C., in all his travels since he joined the HERALD but hereafter I shall be an enthusiastic roofer. You are very fortunate indeed in having a man of J. C.'s caliber in the wide open spaces making new friends and giving a word of encouragement to the old ones.

But getting back to the high fast one: I intended to play ignorant of the HERALD if J. C. ever came my way, and see if he had as high powered a line getting subscriptions for the HERALD as the average film salesman peddling his knockouts, but he didn't give me a chance.

I was sitting in the office perusing the morning paper when suddenly a short, rather heavy set, bewhiskered, no-bemustached, gentleman blowed in, grabbed me by the hand and said, "Well, here's where two honest men meet."

I said, "Yea-a, whose box office record-breakers are you selling?" (sarcastically).

He: "Boy, look out there, don't call me a fillum peddler. I am J. C. Jenk—"

Me: "Well, I'll be a d—, you old son-of-a-gun, how did you get down here so soon?" Just forgot all about my little plan to play ignorant and get his "line."

He said Marie was a fast stepper but he expected it to take him three years to cover the Lone Star State, "if it is as big in the other direction as it is from Ft. Worth to El Paso." I told him that wasn't the half of it.

He parked Marie clear across the square, out of sight so I asked him if he was ashamed of her since Henry and Edsel made a lady out of Lizzie. He said General and Mrs. Motors had already made a sheik out of Chevy and he had noting to be ashamed of.

Here's a warning to the rest of you boys. Don't try to wisecrack J. C. He just won't be cracked. But, if you want a real honest-to-goodness heart-to-heart talk with someone that has a sympathetic understanding about your problems in the show business J. C. is "it."—CHAS. M. COOPER, Alvarado theatre, Alvarado, Tex.—P. S. I got the low-down on that Bullfoundland pup!

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, \$1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

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BARGAIN—1,000 Baseball Chairs, \$1.35 each. 2,000 Upholstered Theatre Chairs like new. 4—100-ampere rebuilt Kliegl Spotlights, Rebuilt Simplex and Powers Projectors, at lowest prices. Address Amusement Supply Co., Inc., 729 7th Ave., New York, N. Y.

FILMS FOR SALE, Special Features, Serials, Westerns, Comedies, travel, educational, all high grade, low prices. Send for free lists. Address Guaranteed Pictures, 729 Seventh Ave., New York, N. Y.

NATIONAL HIGH Intensity Carbons—One thousand 13.6x20 inch; one thousand 7/16x9 inch Orutip; three hundred twenty-five dollars, F. O. B. Atlanta, Ga. Address Thos. F. Callahan, 1296 Murphy Ave., S. W., Atlanta, Ga.

TWO PEERLESS REFLECTOR ARCS, \$165.00 each. Perfect condition. Address Box 485, Rochester, N. Y.

FOR SALE—2 brand new Peerless Low Intensity Arc Lamps at a real bargain. Address Joseph Spratler, 12-14 East Ninth Street, Chicago, Ill.

Theatres Wanted

We are looking for moving picture houses and theatres in or within one hundred miles of Pittsburgh. Write Box 240, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

WILL LEASE theatre in town of 1,100 and up. Address Box 241, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

Theatre for Sale

New Picture Theatre, town of 1,500, every night, terms to suit. Address Box 148, North East, Md.

Stationery

"NEARGRAVUREMBO" (Type-embossed) Stationery if particular. 100 each letterheads-envelopes special \$3.75 cash, postpaid. Samples, stamp appreciated. Address Solldays, EX-124, Knox, Indiana.

Position Wanted

EXPERIENCED OPERATOR, reliable and competent, desires steady position. Non-union, but willing to join, will go anywhere, references. Address J. Handelman, 2611 Gladstone Ave., Apt. 109, Detroit, Michigan.

PROJECTIONIST, 15 years' experience, desires connection with reputable chain. Complete repair shop enables me to keep equipment in A-1 condition. Rewind own motors and generators. Can save \$s for any employer. Married, non-union, sober, reliable. Address Box 229, Exhibitors Herald, 407 S. Dearborn St., Chicago, Ill.

POSTER ARTIST—Can make attractive lobby displays, posters, banners, signs, original newspaper ads; young, married, ambitious. Address Box 239, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

ORGANISTS thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

YOUNG MAN would like to learn pipe organ, working in theatre for payment of cost of instruction. Experienced in theatre work. Iowa preferred. Address Box 236, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

CHICAGO Young Man, age 25, wishes opportunity to learn "show business." Five years' amusement advertising experience. Will consider anything that might lead to real future. Address Box 238, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

ORGANISTS—Experts thoroughly trained in showmanship available at all times for first class positions. Men and women. No service charge. Write full information concerning salary, organ, hours, etc. Address Vermont Knauss School of Theatre Organ Playing, 210 North 7th Street, Allentown, Pa.

FEMALE ORGANIST would like to hear from some good theatres. Will work for a reasonable salary in order to prove worth. Will go anywhere. Address George Schmidt, Exhibitors Herald & Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 40 W. 21st St., New York.

Organs for Sale

SMITH UNIT THEATRE ORGANS: Factory rebuilt. Also Wurlitzers, Bartolas and Seeburg Pitz Organs. All factory rebuilt. Address Perfection Theatre Equipment Company, 711 Wells Street, Milwaukee, Wisconsin.

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ used or new, Reproduco Pipe Organs. Address S. B. McFadden, Havana, Illinois.

FOTOPLAYERS rebuilt like new. Wurlitzer organs, Seeburg organs, and unified organs of various makes all remodeled, delivered to you in perfect condition. Sold with factory guarantee. Write for big list on different makes of organs, all marked with low prices that will sell them quickly. Robert Morton Organ Co., 624 S. Michigan Ave., Chicago, Ill.

Projector Repairing

BEST REPAIR SHOP in the country for overhauling and repairing projection machines, ticket machines, motors, etc. Expert workmanship, prompt service, reasonable prices. Movie Supply Company, 844 South Wabash Avenue, Chicago.

Equipment Wanted

WE PAY BEST prices for used opera chairs, projection machines, ventilating fans, portable projectors, etc. Movie Supply Company, 844 South Wabash Avenue, Chicago.

Equipment for Sale

GET OUR PRICES first on complete Theatre Equipment and Pipe Organs before buying elsewhere. You save, we satisfy. Address Southern Theatre Service, 643 Carondelet Street, New Orleans, La.

CHICAGO CLEARING HOUSE for Second Hand Equipment. Seats, Rebuilt projectors of all makes, Screens, Pianos, Organs and other miscellaneous articles for the theatre. Address Illinois Theatre Equipment Company, 12-14 E. 9th Street, Chicago, Illinois.

COMPLETE THEATRE EQUIPMENT including 500 opera chairs, two Simplex Projectors, Martin Rotary Converter, Screen, Ticket Selling Machine, Lighting Changer, Ticket Chopper, etc. Address Box 111, Exhibitors Herald, Chicago.

BARGAINS—Machines, Films, Stereopticons, Slides. Address National Equipment Co., Duluth, Minn.

Chairs for Sale

1,500 BEAUTIFUL spring cushion Opera chairs. Brand new. Upholstered in Dupont Red grained Spanish leather. Standards for any pitch floor desired. Exceptional low price. Quick shipment. Write for exact Photograph and details. Address C. G. Demel, 845 S. State St., Chicago, Ill.

HERE'S A REAL BUY—Of 1,000 finest grade made assembly folding chairs in sections of two chairs slightly used. Also 720 upholstered theatre chairs with a heavy 7 ply veneered back. All seats have been newly re-covered in a Spanish leather and are spring constructed. 2,000 used plain light and heavy 5 ply veneered chairs. All chairs offered at a very rare bargain. Exact descriptive matter and photos will be submitted at your request. Address Illinois Theatre Equipment Co., 12-14 E. 9th St., Chicago, Ill.

FOR SALE—Used Theatre chairs, always a stock on hand, also veneer seats, write your requirements. Address Theatre Seating Co., 845 S. State St., Chicago, Ill.

FOR SALE—By Church congregation moving into new building. 800 Opera Seats. Low price. High quality. Available April 1st. Write Epworth-Euclid Methodist Church, 2060 East 55th St., Cleveland, Ohio.

Cameras for Sale

FOR SALE—Debrie Interview Camera, three lenses, extra magazines, tripod and iris, also Universal Camera with dissolving shutter, extra magazines, two lenses and tripod, both in fine condition. Address Box 245, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

200 FT. UNIVERSAL CAMERA Turret, with 3 lens, tripod, extra magazines; \$375.00. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

DE VRY AUTOMATIC CAMERA, brand new, \$120.00. Address Wm. Palmanteer, 460 Hayward Ave., Rochester, N. Y.

Sunday Movies

DO YOU WANT SUNDAY MOVIES? We can help you. Write describing local situation, to Linn A. E. Gale, Secretary-Treasurer, National Association Opposed to Blue Laws, Inc., 817 Thirteenth St., N. W., Washington, D. C.

Miscellaneous

BEAUTIFUL registered Bull Pups, \$15. Bulldogs, Address 501 Rockwood, Dallas, Texas.

Advertising Wanted

WE PAY CASH for used advertising; ship at once and check will go forward promptly; or write for particulars. Address Theatre Advertising Supply Co., Davis Bldg., 244 West Fayette St., Syracuse, N. Y.

Wanted to Buy

PORTABLE MOVIE PROJECTOR. Address Carol Strand Theatre, Rochester, N. Y.

Engagements Wanted

ERMA BARLOW'S FAMOUS Circus Revue—something different for Theatres, etc., two ladies, three gents, one dog, and one pony. Southern dates preferred. Playing Daytona Beach, Florida. Elks Circus February 18 to 25. Home address South Milford, Indiana. Address Erma Barlow's Famous Circus Revue.

Trade Schools

CORNETISTS, Trombonists, Saxophonists, Clarinetists, get "Free Pointers." Name instrument. Address Virtuoso School, Dept. 61, Buffalo, N. Y.



WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

RICH MEN'S SONS: Shirley Mason—62%. February 3-4. Fine entertainment. Not one complaint. I thought it fine, too. Six reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

ISLE OF FORGOTTEN WOMEN: Special cast—Only fair, just a program picture and not so good in that class.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

THE LONE WOLF RETURNS: Bert Lytell—Reformed crook story. Good at box office. Had 50 per cent better house second night than first. Had many comments, all pleasing, not one adverse criticism. Six reels.—Chas. Storch, Casino theatre, Republic, Wash.—Small town patronage.

F B O

HOOK AND LADDER: Special cast—70%. January 16. Good program picture with lots of action, a good picture for any small town where they like action. Six reels.—G. Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

THE HARVESTER: Special cast—45%. This is a beautifully done picture and at regular admission should please anyone who has read the book. Could not expect to be as good as the other pictures made from Gene Stratton-Porter's books, as it is decidedly the weakest one of them, and think they did well to give us an entertaining picture as they have. Seven reels.—Mrs. Berta Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

THE HARVESTER: Special cast—January 5-6-7. A dandy picture, very well produced and follows the book very closely. Of course all Gene Stratton-Porter's pictures are business getters. Seven reels.—Harold M. Schoonover, Mazda & East Side theatres, Aurora, Neb.—Small town patronage.

SHANGHAIED: Special cast—30%. To both star in and direct, such a splendid picture is quite an achievement for Ralph Ince. It is truly an action picture. The story is interesting, and pleased my people fine. Patsy Ruth Miller is great in this. Seven reels.—Mrs. Berta Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

THE MAGIC GARDEN: Special cast—90%. January 8. Look at this percentage with no extra advertising or plugging and tell me the public demands sex, suggestive pictures. This is a sugar sweet story that somehow gets under your skin. I like came, young and old, saw and were most enthusiastic in their praise. Sorry we didn't play it two nights. It could even have stood a raise in admission here. Seven reels.—L. L. Netzer, American Legion theatre, Lena, Wis.—Small town patronage.

THE BANDIT'S SON: Bob Steele—40%. A good Western with a new star that is sure to prove popular. He brings in the dash of youth and can ride as hard as the old timers. Not as much action as the average Western. The photography is good. Try this star, you will like him. Five reels.—Mrs. Berta Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

THE FIGHTING HOMBRE: Bob Custer—50%. February 4. A fair Western picture. Gave satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

NOT FOR PUBLICATION: Special cast—40%. This picture shows Rex Lease as one of the best of the younger players. One of the best pictures we have every used as the stars and title had very little drawing power, first night business not so good. Second night extra good, due to many good comments. After this these two stars will mean some-

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported is divided by average daily gross of picture holding house record to determine relative box office value in terms of percentage.*

EXAMPLE: \$75 (average daily gross of picture reported) divided by \$100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in **THE BOX OFFICE TICKER** with its current gross average indicating relative attraction values of pictures listed therein.

THE BOX OFFICE TICKER appears on page 65.

thing at my box office. It should please in any theatre. Seven reels.—Mrs. Berta Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

CLANCY'S KOSHER WEDDING: George Sidney—77%. January 14. This deserves all the advertising you can give it. Kept them laughing, where the comedy failed. Six reels.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

CLANCY'S KOSHER WEDDING: Special cast—35%. This is one of FBO's new ones, and I like all that I have used in their group. It pleased. Has the type of comedy Sidney does so well and the youth, good looks and action, Rex Lease always brings to the picture. Will please all classes and ages. Seven reels.—Mrs. Berta Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

CLANCY'S KOSHER WEDDING: George Sidney—February 5. Very fair little picture. Nothing big but will get by all O. K. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

TARZAN AND THE GOLDEN LION: Special cast—51%. November 19. Opinion divided on this story not too good, many thought there was too much impossible stuff. Six reels.—G. N. Lounsbury, I. O. O. F. theatre, Grand Gorge, N. Y.—Small town patronage.

TARZAN AND THE GOLDEN LION: Special cast—Impossible. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

BIGGER THAN BARNUM: Special cast—40%. December 18. Fair, certainly no special. If this is Bigger Than Barnum's take up a collection for Barnum. We must have expected too much for we

failed to get any thrills from this one. The youngsters seemed to enjoy the blatant melodrama. Don't advertise any big circus scenes for they are just flashes. I agree with Philip Rand; why not a real circus picture. Six reels.—L. L. Netzer, American Legion theatre, Lena, Wis.—Small town patronage.

DRIFTIN' SAND: Bob Steele—February 3-4. Pleasing Western to average Saturday business. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

DEAD MAN'S CURVE: Douglas Fairbanks, Jr.—February 5-6. Good picture. We find FBO product all hitting on all six. Six reels.—E. L. Wood, Coliseum theatre, Edmore, Mich.—Small town patronage.

LEGIONNAIRES IN PARIS: Cooke-Guard—February 2-3-4. Fair picture of Legion convention, etc., but failed to draw. Poorest business in months and weather was ideal. Lay off of it fellows unless you buy it as a program picture. Six reels.—Harold M. Schoonover, Mazda & East Side theatres, Aurora, Neb.—Small town patronage.

CONEY ISLAND: Lois Wilson—February 2. Didn't see this myself but reports of the house staff and audience seemed to be very good. Nothing elaborate of course but a good little program picture. Seven reels.—Henry Reeve, Mission theatre, Menard, Tex.—Small town patronage.

JAKE THE PLUMBER: Jess DeVorska—A fairly good comedy that is somewhat out of the ordinary, did not do so very good at the box office due to the fact that the star is unknown.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

THE MOJAVE KID: Bob Steele—A very good Western and we wish Bob success as he is very good in this one. Five reels.—E. L. Wood, Coliseum theatre, Edmore, Mich.—General patronage.

RANGER OF THE NORTH: Ranger—One of the best dog pictures of the year. Five reels.—E. L. Wood, Coliseum theatre, Edmore, Mich.—General patronage.

WIZARD OF SADDLE: Fred Humes—February 4. This boy well liked and we have found all three of his pictures good. Five reels.—E. L. Wood, Coliseum theatre, Edmore, Mich.—General patronage.

UNEASY PAYMENTS: Alberta Vaughn—Good picture. Our patrons all like Alberta Vaughn and the young folks all turn out to see her. Five reels.—H. C. Crews, Home theatre, Mounds, Okla.—Small town patronage.

NAUGHTY NANETTE: Viola Dana—Good story, consistent. Made a good regular program presentation. Five reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

SWIFT SHADOWS: Ranger—Fair picture. Pleased Saturday nighters and kids.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

THE OUTLAW DOG: Special cast—Just an average dog picture. No kicks and no comments.—D. A. Kooke, Happy Hour theatre, Ewen, Mich.—General patronage.

BREED OF THE SEA: Ralph Ince—January 18-19. Rather out of the ordinary and seemed to please very well. Sea stories always fail to draw for me but I was not disappointed in the business on this. Seven reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

DON MIKE: Fred Thompson—January 20-21. This one certainly made quite a hit with my patrons. Had a good crowd the first night and thought for awhile that I would have to dust off the SRO sign on the second night.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

SILVER COMES THROUGH: Fred Thomson—All of Thomson's pictures are good, and he is a great favorite here.—H. C. Crews, Home theatre, Mounds, Okla.—Small town patronage.

SILVER COMES THROUGH: Fred Thomson—Good story. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

ARIZONA NIGHTS: Fred Thomson—Ordinary Western only; nothing extra. The last ones of Thomson have been on the sorry line; not as good as they should be. Seven reels.—G. Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

First National

SAILORS' WIVES: Special cast—75%. The first Hughes-Astor picture we have played for sometime and must say it's a mighty fine picture. Six reels.—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

THE DROP KICK: Richard Barthelmess—40%. February 2. I call this a good program picture. Gave general satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE DROP KICK: Richard Barthelmess—This is a pretty fair college picture. However, the football scenes are not as good as in some. Seven reels.—J. H. Macdonald, Wiley theatre, Wiley, Colo.—Rural patronage.

MAN CRAZY: Dorothy Mackaill—65%. January 6-7. Nice comedy. Pleased all.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

MAN CRAZY: Special cast—A good picture but not up to "Smile, Brother, Smile."—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

GUN GOSPEL: Ken Maynard—75%. January 28. A-1 entertainment. Up to the usual program standard. Seven reels.—B. Hollenbeck, Rose-Liberty theatres, Sumas-Lynden, Wash.—Small town patronage.

HER WILD OAT: Colleen Moore—75%. February 5-6. This is an extra good picture. Story good, splendid comedy. The star is always fine and a splendid cast. 100 per cent satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HER WILD OAT: Colleen Moore.—Pleased 100 per cent. A good picture and the star sure does it right. Play it.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

HER WILD OAT: Colleen Moore—January 26-27-28. Poorest Moore picture we've ever shown. Business fair but many complaints on picture. Pep up, Colleen. Seven reels.—Harold M. Schoonover, Mazda & East Side theatres, Aurora, Neh.—Small town patronage.

THE VALLEY OF GIANTS: Kenyon-Sills—70%. January 8-9. Very good. Pleased everyone. Wonderful scenery of timber. Play it.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

THE CHASER: Harry Langdon—75%. February 4-5. Absolutely the most vulgar, rotten, dirty, silly picture we have shown in the last sixteen years. If producers are going to continue making pictures of this kind, here's hoping we get Federal censorship. Our patrons were disgusted with it and they told me so. Six reels.—E. A. Bahte, Star theatre, South Range, Mich.—Small town patronage.

A TEXAS STEER: Will Rogers—35%. January 3-4. Rotten. I wonder who told Will Rogers he could act? I played this hot off the bat and was expecting a real special with plenty of comedy. I stepped on the advertisement and what a jolt I got. There is no excuse for it, it has no story, it is not a comedy, it is not a drama, and it is not a Western.—G. Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

THE TEXAS STEER: Special cast—Good picture and pleased all, but did not have the drawing power we expected.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

JUST ANOTHER BLONDE: Jack Mulhall—49%. November 12. This seemed to please, and Jack Mulhall and Dorothy Mackaill are a great comedy team. Seven reels.—G. N. Lounsbury, I. O. O. F. theatre, Grand Gorge, N. Y.—Small town patronage.

JUST ANOTHER BLONDE: Jack Mulhall—40%. Four young players in this who have all been starred and they put their picture of youth and pep over in great shape. Has good comedy and thrills. Think it's one of the best from their team, many good comments on it. Six reels.—Mrs. Berta Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

THE LIFE OF RILEY: Murray-Sidney—60%. January 1-2. Very good comedy. Pleased everyone. Play it.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

THE SEA TIGER: Milton Sills—48%. January 21. This was a good picture, but had several rather raw scenes that are in general unnecessary. Seven reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

THE GORILLA: Special cast—68%. February 2-3. Very good picture that will please about fifty per cent of the small town patrons. Many praised it highly here, while others said very poor. Don't pay too much for it. Eight reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

THE GORILLA: Special cast—December 22-23-24. We ran this picture at a dull time, just before Christmas but we stepped on it hard and had a fellow out in "Gorilla" costume a week in advance of showing so did a dandy business in spite of holiday season. A good picture, but you'll have to sell it to your patrons. Seven reels.—Harold M. Schoonover, Mazda & East Side theatres, Aurora, Neh.—Small town patronage.

THE GORILLA: Special cast—Another First National that hits and pleased 100 per cent. Play it.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

STEPPING ALONG: Johnny Hines—45%. January 28. This was only a fair comedy. Hines does not seem to have been holding his own this last year. Seven reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

VENUS OF VENICE: Constance Talmadge—50%. This is the best thing from Constance Talmadge we have ever seen. Had many comments from my patrons to this effect. Settings were beautiful, comedy and action, just the type of picture so popular with all now. Antonio Moreno at his best in this. Eight reels.—Mrs. Berta Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

SMILE, BROTHER, SMILE: Mulhall-Mackaill—75%. January 14. A fairly good comedy drama. Pleased most of the patrons. Dorothy Mackaill is sure easy on the eyes. How about a photo for the lobby, Dorothy? Seven reels.—B. Hollenbeck, Rose-Liberty theatres, Sumas-Lynden, Wash.—Small town patronage.

THE SCARLET WEST: Special cast—94%. February 4. Went back for this one and I am not sorry. While it is very long and somewhat draggy in places, it pleased 85 per cent, which is very good for Saturday. Clara Bow certainly looks different now, but her admirers thought she was good in this picture. If you can buy it at Saturday rental prices, play it. Nine reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

THE STOLEN BRIDE: Billie Dove—46%. January 7. Can't give this much outside of the acting of Billie Dove, she sure is good and as some exhibitors claim, she is nice to look upon. Eight reels.—G. N. Lounsbury, I. O. O. F. theatre, Grand Gorge, N. Y.—Small town patronage.

AMERICAN BEAUTY: Billie Dove—45%. January 30. My patrons liked this and so did I. First National wants Corinne Griffith prices for Billie and they should get it. More of a drawing card, better looking and a better actress than Corinne by the proverbial mile. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoba, Can.—Small town patronage.

AN AFFAIR OF THE FOLLIES: Billie Dove—30%. This is one of F. N.'s best pictures. An ideal feature for small towns. Will please all classes. Has gorgeous settings as always Billie Dove, Lloyd Hughes and Lewis Stone hold your interest with their wonderful acting. One of the older ones, but print good and it's much better than many new ones. Seven reels.—Mrs. Berta Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

THREE'S A CROWD: Harry Langdon—40%. February 7. This is a funny picture but terribly slow. The star great. Story nothing. Pleased about 50 per cent.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE WHITE BLACK SHEEP: Richard Barthelmess—75%. January 7. Disappointed in this one. Seven reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

THE OVERLAND STAGE: Ken Maynard—50%. This is a star that seems to please every place. Am reporting on this picture specially as I consider it the best one to use as your first showing of this star, after it he will be made. It is done on a larger scale than the others and supporting cast wonderful. Lots of comedy. Seven reels.—Mrs. Berta Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

THE LOVE MART: Billie Dove—Another good one from Billie Dove, good story and good acting, and lots of action. The print or photograph was a little dim in places. Seven reels.—G. Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

FRENCH DRESSING: Special cast—Nice little picture. Comedy pleased very well.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

THE NOOSE: Richard Barthelmess—Dollars to doughnuts, it is one of the best 10 of 1928. Pleased 100 per cent here and will do the same any place in America.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

THE SUNSET DERBY: Special cast—Very good race track story. Six reels.—D. A. Kookey, Happy Hour theatre, Ewen, Mich.—General patronage.

SHEPHERD OF THE HILLS: Special cast—A special that is a good one for any town. It has the paper and will back up any boosting you want to do. Plenty of action, a good story and good acting. Everything to make a good picture. Eight reels.—G. Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

THE WAGON SHOW: Ken Maynard—This one from Maynard is different from his usual type of picture as it has to do with a circus, but it is a mighty fine little picture and will satisfy his fans.—J. H. Macdonald, Wiley theatre, Wiley, Colo.—Rural patronage.

HOME MADE: Special cast—Just fair. Pleased those who saw it. Would rate it about 60 per cent.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

NO PLACE TO GO: Mulhall-Mackaill—December 7. These stars are making some good program pictures. This one seemed to please our patrons and drew a nice business. Six reel.—Harold M. Schoonover, Mazda & East Side theatres, Aurora, Neh.—Small town patronage.

McFADDEN'S FLATS: Charlie Murray—A really big comedy event. Watch for side-stepping episode in parade and cut it out if you are catering to ladies. Eight reels.—J. C. MacKenzie, Princess theatre, Seaforth, Ont., Can.—Small town patronage.

CAMILLE: Norma Talmadge—January 25-26. This picture was one of the very best of its kind. It drew out the upper class of people, but did not do the business that I expected. Nine reels.—Newell E. Ware, Comique theatre, Camden, Me.—General patronage.

WHITE PANTS WILLIE: Johnny Hines—The best comedy from Hines and although it has a couple of smutty scenes and subtitles, still it is a real comedy and so far ahead of his others. This had the folks laughing all the time.—J. H. Macdonald, Wiley theatre, Wiley, Colo.—Rural patronage.

NAUGHTY BUT NICE: Colleen Moore—Kept the house in an uproar most of the time. Six reels.—D. A. Kookey, Happy Hour theatre, Ewen, Mich.—General patronage.

Fox

SILVER VALLEY: Tom Mix—50%. February 1. A good Tom Mix picture. Always please.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

CHAIN LIGHTNING: Buck Jones—58%. February 9. Good. Best Jones yet. The more the better. Everyone complimented the picture. Said it was fine. Six reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

CHAIN LIGHTNING: Buck Jones—As good a Western as Jones ever made. Gene Cameron furnishes some good comedy. I would consider this picture better than "Black Jack."—Walter Hohfeld, Elite theatre, Greenleaf, Kan.—General patronage.

SEVENTH HEAVEN: Special cast—98%. February 6-7-8-9. I think this the best picture made in recent years, and the large crowds who flocked to my theatre for four nights to see it thought the same, and came out telling the world what they thought. They tell you to run United Artists pictures for prestige and profit, here is one that you can run for prestige and profit as Fox is not wild on the price, and if you'll get behind it and sell the public it will clean up. The press book on this is rotten, as all the Fox press books are, but I used special ads which no doubt will appear in the HERALD and they did the business. No matter what sized town you are in, play this one. Twelve reels.—Steve Farrar, Orpheum theatre, Harrisburg, Ill.—General patronage.

SEVENTH HEAVEN: Gaynor-Farrell—January 23-24. Good picture. Too long. Failed at the box office. Twelve reels.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

WHISPERING WIRES: Anita Stewart—30%. This is an old picture but if you can get a good

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print, play it. A good mystery story. Something different. The main object in reporting in this is to comment on the wonderful acting of Otto Mattilsson. In the future I will look for his name in the casts. Am anxiously awaiting "The Last Moment," starring him, to be released. Six reels.—Mrs. Berta Smith, Palace theatre, Rockmart, Ga.—General patronage.

FIG LEAVES: Special cast—27%. February 5. This picture is too old to make a fair criticism on it. Modern story partly in technicolor with pre-historic cut-back to Adam and Eve. There seems to be something lacking in it to give it the punch pictures need now for the effete fan. Seven reels.—Pioneer Pete, Pioneer theatre, Amasa, Mich.—Small town patronage.

TUMBLING RIVER: Tom Mix—54%. February 4. A good Western. Our people liked Tony as much as Tom. Our prints from Fox are fair. Five reels.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

THREE BAD MEN: Special cast—80%. This is truly an all star cast. There has never been more perfect acting than "Three Bad Men" do in this. This is a rare treat and every exhibitor should show this. Fox should always keep a good print on this and seems to be doing it. It is old now, but print was fine. Bought right and raised admission. Full house both days and all pleased. Nine reels.—Mrs. Berta Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

BLACK JACK: Buck Jones—January 23. Fair Western but did not draw.—S. H. Rich, Rich theatre, Montpelier, Idaho.—General patronage.

BLACK JACK: Buck Jones—A good Western. We consider it better than "Chain Lightning." Six reels.—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

LOVES OF CARMEN: Del Rio-McLaglen—January 27-28. Good picture of its kind and will please the better class. Miss Del Rio is very good. Seven reels.—S. H. Rich, Rich theatre, Montpelier, Idaho.—General patronage.

LOVES OF CARMEN: Delores Del Rio—This picture pleased about 50-50. Many thought it very good and more said it was terrible. Personally we liked the picture. Nine reels.—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

VERY CONFIDENTIAL: Madge Bellamy—Here's a good little comedy drama, lots of laughs and a very good auto race. Six reels.—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

THE GAY RETREAT: Special cast—The best comedy of the year. Get it quick and step on it. Boy, oh, boy, how they did laugh.—S. H. Rich, Rich theatre, Montpelier, Idaho.—General patronage.

THE GAY RETREAT: Special cast—I would call it a very good program picture, it is overdone and impossible and some of the comedy is a little rough, but it gets the laughs and pleased very well. Only fair at the box office as these stars are still unknown.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

LOVE MAKES 'EM WILD: Special cast—Business very bad on this, but it pleased and that is worth something. Good acting by entire cast, especially Arthur Housman. John Harron also good. Get 'em in on this one and the picture will do the rest.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

MARRIED ALIVE: Special cast—February 7. Fair. With another poor title for small town drawing power. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

HIGH SCHOOL HERO: Special cast—Here is a knockout. The finest, cleanest little comedy that I have played in a long time, I tied up with the high school and had them sell advance tickets, gave them 50 per cent of what they sold so they made some money and I made some money and had full houses and everyone pleased. Had more patrons tell me it was greater than any picture I have played in last six months with the exception of "Ben Hur."—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

NO MAN'S GOLD: Tom Mix—A good Western. Tom is a big drawing card here.—H. C. Crews, Home theatre, Mounds, Okla.—Small town patronage.

THE GREAT K AND A TRAIN ROBBERY: Tom Mix—January 16. A good Western; however rather improbable. The scenery in Royal Gorge well worth the price of admission. Mix always our price of admission. Mix always our best drawing star. Paper good. Print in very bad condition. Five reels.—H. C. Crews, Home theatre, Mounds, Okla.—Small town patronage.

ARIZONA WILD CAT: Tom Mix—November 2-3. This star seems to be losing out. Too much impossible stuff. This picture fair Western but didn't please Mix fans. Business fair. Six reels.—Harold M. Schoonover, Mazda & East Side theatres, Aurora, Neb.—Small town patronage.

THE DIVINE WOMAN: Greta Garbo—42%. February 4. This is really the first Garbo subject that we feel can be put across with a bang in the small town. Although it is no picture for youngsters, you need not be afraid of it. It is well done and we join in with T. O. Service in suggesting that Greta (wonder if her full name isn't Margaret) stick to Seastrom as a director. Photography good. Eight reels.—Pioneer Pete, Pioneer theatre, Amasa, Mich.—Small town patronage.

FOREIGN DEVILS: Tim McCoy—65%. January 14. Fair Western, on the historical line, a little better than McCoy's last year's pictures. Six reels.—G. Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

FOREIGN DEVILS: Tim McCoy—This was my first McCoy picture and it was a total flop at the box office it did the poorest business of any picture played on Friday and Saturday in January. The story is only fair. I believe that McCoy will be all right in Westerns but he is no good for anything else.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

BEN HUR: Ramon Novarro—80%. November 18-19. I think the finest picture on the screen up to the present time. Did not draw quite as good as "The Big Parade" due to bad weather. If you haven't played it do so if you don't make a dollar. Metro charges the little town too much for this one and "The Big Parade."—W. Fahrenkrog, Lincoln theatre, Bunker Hill, Ill.—General patronage.

THE TAXI DANCER: Special cast—60%. December 4. Having seen some unfavorable reports on this picture we were afraid of this one, but lordy there's nothing to offend or shock anyone. A little spice now and then. It's fast moving, holds the interest, and has some good comedy. Heard no unfavorable comments. Joan Crawford is easy on the eyes and Owen Moore was good. Seven reels.—L. L. Netzer, American Legion theatre, Lena, Wis.—Small town patronage.

CAPTAIN SALVATION: Special cast—60%. January 15. Do not know how to comment on this one. A good picture of its type, or should I say bad. Excellent acting but entirely too tough. The scenes on the convict ship were appalling. Glad that one is over. Eight reels.—L. L. Netzer, American Legion theatre, Lena, Wis.—Small town patronage.

THE VALLEY OF HELL: Special cast—25%. January 31. A good action picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE BIG PARADE: John Gilbert—90%. October 21-22. One of the big ones. Good attendance. I really think patrons are tiring of war pictures, but this is about the best to date.—W. Fahrenkrog, Lincoln theatre, Bunker Hill, Ill.—General patronage.

THE BIG PARADE: Special cast—Excellent. Pleased all. Good drawing power. War as is. Play it by all means.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

TILLIE THE TOILER: Marion Davies—67%. January 14. Many were disappointed in this one because it didn't follow the comic section of the papers by the same title. Marion did all she could but she didn't have much to work with. Seven reels.—G. N. Lounsbury, I. O. O. F. theatre, Grand Gorge, N. Y.—Small town patronage.

TILLIE THE TOILER: Marion Davies—45%. December 26. Not big, but a lot of good comedy. Marion always pleases here.—L. L. Netzer, American Legion theatre, Lena, Wis.—Small town patronage.

SPRING FEVER: William Haines—65%. January 24-25. A dandy good program picture.—G. Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

SPRING FEVER: William Haines—January 31. Our patrons were well pleased with this one. Comments very favorable. Good acting, plenty of comedy, and an interesting picture all the way through. George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

ANNIE LAURIE: Lillian Gish—28%. February 6-7. Not what I would class as a small town picture. Those who are familiar with history will like it and if handled properly it will show some good receipts at the box office, but the average small town theatre-goer will not like it. Nine reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

ANNIE LAURIE: Lillian Gish—February 1-2. This did not do much for me, although it was a good picture in my opinion. Some liked it and some didn't. Norman Kerry, although a good actor, was not fitted for the part that he took. Nine reels.—Newell E. Ware, Comique theatre, Camden, Me.—General patronage.

ANNIE LAURIE: Lillian Gish—January 30-31. Beautifully produced and well acted picture but fails

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miserably at the box office. Nine reels.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

THE UNKNOWN: Lon Chaney—45%. December 11. We always expect something out of the ordinary from Lon Chaney and we advertise to that effect. He has a following all his own and be sure can act. Norman Kerry had the flappers—flapping as the strong man. Watch your step Lon Chaney, too much of just sympathy, can kill. Believe me no one leaves the theatre in this picture, though. Eight reels.—L. L. Netzer, American Legion theatre, Lena, Wis.—Small town patronage.

DESERT'S TOLL: Special cast—37%. January 21. A fair Western with very good photography, and some very good desert scenes. Six reels.—G. N. Lounsbury, I. O. O. F. theatre, Grand Gorge, N. Y.—Small town patronage

FRISCO SALLY LEVY: Sally O'Neil—39%. January 28. Here is a real good comedy with plenty of laughs. Had many good comments on this, but can't see where Metro dug up the title from and wouldn't call it a good title, and the paper is fierce. Kate Price and Tenen Holtz carry away the honors and put Sally very much in the background. Eight reels.—G. N. Lounsbury, I. O. O. F. theatre, Grand George, N. Y.—Small town patronage.

TIN HATS: Conrad Nagel—60%. A little old but good at that.—W. Fahrenkrog, Lincoln theatre, Bunker Hill, Ill.—General patronage.

THE SCARLET LETTER: Lillian Gish—50%. A mighty nice picture, fit for any theatre. Did not draw well for me, but in fact show business is on the bum and nothing seems to draw.—W. Fahrenkrog, Lincoln theatre, Bunker Hill, Ill.—General patronage.

QUALITY STREET: Special cast—January 30-31. Opinions were divided on this subject some of the people told me they thought it was very good, while others walked out on it. Personally thought it very good but not exactly a small town picture. Eight reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

LONDON AFTER MIDNIGHT: Lon Chaney—A very cleverly sustained mystery melodrama with Chaney in a dual role that was excellently concealed from the audience until the last few hundred feet. I believe that Chaney is better liked in straight parts without the usual gruesome characters that he has previously played. In London there are few touches of a rather spooky looking character that is not prolonged but just flashes that put the story over.—A. E. Hancock, Columbia theatre, Columbia City, Ind.—General patronage.

MAN, WOMAN AND SIN: John Gilbert—January 26-27. Very good. Miss Eagles accomplished actress. Unusual ending. Business fair.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

THE ROAD TO ROMANCE: Special cast—30%. February 2-3. Not so good. Just another picture. It's a pirate romance and the direction is not of the best. Will get by as a program offering on an off night.—Steve Farrar, Orpheum theatre, Harrisburg, Ill.—General patronage.

THE THIRTEENTH HOUR: Lionel Barrymore—February 4. Full of action and held the interest of our patrons all the way through. The children were almost crazy over it. Full of appeal for almost any patronage. Dog very good.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

TEA FOR THREE: Special cast—A thin story not near as good as "Adam and Evil," their previous release. Cody, Owen Moore and Pringle would make a good team in comedy but they will have to give them stories to make them a box office bet. Their clever work in "Adam and Evil" put a considerable crimp in the comparison with "Tea for Three."—A. E. Hancock, Columbia theatre, Columbia City, Ind.—General patronage.

THE GARDEN OF ALLAH: Special cast—Terrible. Don't play it. It's about the poorest thing that I ever saw played off on the unsuspecting exhibitors for a special. Some nice scenery in it that's the best that I can say for it. My patrons kicked and quite a few of them walked out on it, and I did not blame them. It's an hour and a half of agony. I am going to ask M-G-M for an adjustment. I certainly am entitled to one. Nine reels.—Walter Hohlfeld, Elite theatre, Greenleaf, Kan.—General patronage.

ADAM AND EVIL: Special cast—January 9-10. Mighty good comedy drama. Title seems to have been a little misleading as I noticed a few staid and sedate church goers here that never come unless they think it is religious or educational story. Even at that I noticed these said church goers had to smile a little once in awhile at least. Seven reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

ADAM AND EVIL: Special cast—A dandy good comedy drama, some very clever situations that kept the house in a good humor. Everyone seemed to enjoy it very much. Very good business. Seven reels.—C. A. Spalhour, Twilight theatre, Greensburg, Kan.—General patronage.

J. C. Jenkins—His Colyum

SAN MARCOS, TEXAS, February 11, 1928.

DEAR HERALD-WORLD:

We are down in Texas, that vast empire of the South that we of the North, know so little of and for which we all have so profound a respect. Texas is indeed an empire, so large in fact that Ohio, Indiana, Kentucky and Tennessee could be placed within her borders and there would still be enough left of the state to make one Connecticut, one Rhode Island and one Delaware.

The history of Texas reads like a legend. No state in the Union has fought, bled and suffered like Texas. The early history of the state is little known by the present generation, and only for the historian would we know, what privations and suffering the early settlers of this vast country endured that there might be builded an empire that would endure for all time and a land to which all might come and find liberty and protection.

We are sending to the HERALD-WORLD a picture of the Alamo and are sorry that space will not permit of at least a short history of this famous building wherein Colonel Travis and 113 of his men were murdered by Santa Anna and his army of Mexicans in 1835. No spot in Texas is held as sacred as the Alamo by Texans, and when one enters this building he instinctively removes his hat in reverential respect for those who gave up their lives in this building that Texas might be freed from the tyranny of Mexico and might become indeed "The land of the free and the home of the brave."

We of the North know too little of Texas. Her early struggle for independence should endear her people to all lovers of freedom and justice and we are glad to know that we live



The Alamo, "The Cradle of Texas Independence," located in the heart of San Antonio, Tex. This is the building wherein Lt. Colonel W. Barrett Travis and 113 of his faithful followers were ruthlessly murdered by Santa Anna and his army of Mexicans in 1835. Another instance where Liberty was bought in blood. This spot is held sacred by every Texan and the Stars and Stripes, that emblem of Liberty and Justice, now floats where ignorance, superstition and tyranny once held sway.—J. C. J.

in a country of which Texas is a part. We are proud of the old state, glad we came down here and will be sorry when duty calls us to other fields. We love these Texans, we love their hospitality and we love their fighting spirit, and if we were going to be anything but a Nebraskan we would want to be a Texan, and that is the highest tribute we can pay Texas. Hurrah for Texas, and may her citizens continue to emulate that spirit of devotion to the cause of liberty that animated those devoted souls who gave up their lives in the Alamo that liberty and justice might endure forever. Texas, we salute you.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

A visit to Texas without a visit to San Marcos would indeed be too bad, and a visit to San Marcos without a visit to the Palace theatre would be the next thing to suicide, and a visit to the Palace theatre without meeting the manager, F. W. Zimmerman, would be a calamity. "Zim" as he is called by all of the fair sex and most of the he men, is one of those fellows you don't have to watch except when you go fishing with him. We went fishing. Had anybody told us that there were black bass anywhere in Texas we would have looked at him with some little degree of suspicion. Zim told us that there was a lake about fifteen miles out of San Antonio where bass as long as sled tongues could be caught even by a Nebraskan and wanted us to go down there and give him a chance to prove it. We told him that we couldn't do that as we never allowed fishing to interfere with business but he saw right off that we couldn't get away with it, so he drove us out to the government hatchery and introduced us to the superintendent and it was arranged that we should go down there and catch some "spawners" for the government ponds.

You have got to hand it to that Zim for framing things up. We didn't have a license but since we were fishing for the government we didn't need any. This was the first government job we ever had and we hope it won't be the last, especially of that kind. We want you to understand right now that this isn't going to be a fish story, that bullhead fisher at Wayne,

(Continued on next page)

AFTER MIDNIGHT: Norma Shearer—Good, but not up to the usual standard of Norma's pictures. She is very popular here.—H. C. Crews, Home theatre, Mounds, Okla.—Small town patronage.

THE FAIR CO-ED: Marion Davies—Decidedly the best this star has ever done. Extra good enter-

tainment. Six reels.—G. Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

THE FAIR CO-ED: Marion Davies—This was one of the best college pictures we've ever seen. Good clean comedy. Every inch full of pep. Give us more good college pictures. Seven reels.—H. C.

J. C. Jenkins—*His Colyum*

(Continued from preceding page)

Nebraska, isn't telling this one, so you need have no hesitancy in accepting it at its full face value, but should you have any doubts about the matter whatever, you may write Zim for a verification, as we have given him instructions as to what to say, and you will find that the numbers and size will agree with our statement, and that ought to be proof conclusive.

It is about sixty miles down to this lake and we didn't leave town until after the show. We wanted to drive Marie but Zim insisted on taking his Hup and so we puttered along the road and at no time went faster than 65 and it took us something like an hour to get down there, but this was due to having to slow up a bit going through San Antonio.

Zim woke us up at 3 a. m. and insisted on getting up and getting out on the lake but we threw a shoe at him and turned over and went to sleep. We never had much respect for a bass that would bite before sunup and didn't believe that a fish of that kind would make a good "spawner" so we held Zim down until a reasonable hour and was sorry we didn't stick to the bed longer. Talk about bass, they gathered around our boat in droves and actually fought to see which one would grab our hooks first, they were the most sociable fish we have ever met, and the least particular. Intelligence and beauty didn't seem to cut a bit of figure with those bass, they'd grab Zim's hook as quick as they would ours. One old bass got so sore because another bass beat him to Zim's hook that he ran up and butted his nose against the boat and came near upsetting us. Zim got sore and threw an oar at him, he's awfully quick tempered that way, but we got him quieted down after a time by offering to compromise by letting that old bass take our hook, which he did, and when we got him in the boat you should have heard what Zim said to him, but we'd blush to repeat it here. We took this bass by the tail and slid him back in the lake and Zim looked at us and said "What do you mean putting that fish back, he'd weigh six pounds more" and we replied, "we know it but that was a democratic bass" and Zim said, "how do you know it was a democratic bass?" and we replied, "because it tries to grab everything in sight" and Zim said "Huh."

Presently Zim hooked a big one and when he took it off the hook he slid it back into the lake and we said "what didja put that fish back for, it was full of spawn" and Zim replied, "I know it, but that's a republican bass and we are not going to take that kind of a fish up to that hatchery, we've got too damn many of 'em now, and besides that it was crooked" and we inquired "what do you mean crooked?" and he replied, "well I saw that bass go up to that school out there and tell 'em something and they all turned around and swam away and as soon as they were out of the way he whirled around and grabbed my hook and I am not going to be a party to the propagation of a breed of that kind." We struck at him with the oar but missed him.

We don't know how many bass finally reached the fish hatchery but we do know that we fried bass for just two hours and fifty minutes while Zim was storing them away, and we didn't keep track of how many we fried, but we know that Zim drove home with a blanket wrapped around him because he couldn't get his trousers buttoned.

Zim isn't only a bass fisher but he's a doctor as well. He's one of these rubber doctors. He never studied the profession but, he practices it every day, in fact he's so proficient that he's rubbed about every loose dime out of the public at his box office that there is in the community and he tried it on us down at the lake. We got a "stitch" in our back and he had us lay down across the bottom of the boat and proceeded to give us a treatment and finally he told us to cough, and we said "how much?" and he replied "two bucks" but he took that stitch out of our back just the same. That convention of exhibitors that will convene at Alexandria, Minnesota, next summer appeals to Zim, he says he will be there, and if he is the boys will meet a real fellow.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

We are just in receipt of a letter from Eagle Eye Joe sent to us by air mail. Joe says he will have some criticisms of pictures in the next issue of the HERALD-WORLD and that he has formed a club to be known as the "Exhibitors Club" and that parties who will be eligible to membership will be those who report to the "What The Picture Did For Me" department regularly for ten consecutive weeks and that there will be many pleasing surprises for the membership. He also says he has appointed Phil Rand as president pro tem and wishes us to act as Sergeant At Arms. We don't know how Phil will feel about it but as for ourselves, we blushing accept the honor thrust upon us and will guarantee to fill every calaboose in Pork Center unless the membership toes the mark according to the plans and specifications laid down by our friend Joe. We are strong for Joe, and next to our old friend Thomas O. Service, Joe comes first and after that we don't care whether it's a boy or girl.

—Exhibitors Herald and Moving Picture World Fill a Want None Others Do—

We found R. M. Fuller of the Palace at Grandview, C. W. Taylor of the Palace at Hillsboro, L. B. Crow of the Palace at Belton, Sebe Goodlett of the Monarch at Georgetown, and O. A. Engelbrecht of the Palace at Georgetown all glad to see us and all offered to go bail for us provided we'd put up the cash in advance. Funny how obliging these Texas boys are. We hope to meet more of them before the authorities get onto us, but on Phil's account we are sorry we are unable to locate Goose Creek.

Three more weeks, or possibly four, and we will head northwest through New Mexico, Arizona and Colorado for old Nebraska where the March winds will whistle up our pant legs and make us wish we had stayed down here longer, for—

It will be with regrets that we leave this grand state
And go north in the blizzards and rain,
And we feel very sure that the urge will be great
To hurry back down here again.

These "Long Horns" are happy in rain or in shine
And they've shown us their real sterling worth,
For they've asked us to remain in their warm, sunny clime
And we'll vote them the salt of the earth.

J. C. JENKINS,
The HERALD-WORLD MAN.

Crews, Home theatre, Mounds, Okla.—Small town patronage.

THE FAIR CO-ED: Special cast—Hope Metro's new specials are as good. Pleased 100 per cent.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

THE FAIR CO-ED: Marion Davies—School teachers and children applauded this and it was also well received by entire audience. A real good picture. Six reels.—D. A. Kookey, Happy Hour theatre, Ewen, Mich.—General patronage.

BECKY: Sally O'Neil—February 5-6. Drew good business and pleased majority.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

CALIFORNIA: Tim McCoy—Fair Western to poor business. Six reels.—D. A. Kookey, Happy Hour theatre, Ewen, Mich.—General patronage.

THE TEMPTRESS: Greta Garbo—January 23-24. A bit old, perhaps, but drew well the first night and received very favorable comments. Garbo is an exceptional personality and seems to register here. A strong picture. Eight reels.—Henry Reeve, Mission theatre, Menard, Tex.—Small town patronage.

THE FLAMING FOREST: Special cast—A mighty fine program picture. Technicolor gives it class.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

MOCKERY: Lon Chaney—Didn't think much of this as entertainment, but Chaney's acting makes it O. K. Chaney is always good but our patrons, at heart, want him in more pictures like "Tell It to the Marines." Business fair. Seven reels.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

THE FRONTIERSMAN: Tim McCoy—February 8. Very good. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

Paramount

THE LAST OUTLAW: Gary Cooper—40%. A good high class Western, but nothing big.—W. Fahrenkrog, Lincoln theatre, Bunker Hill, Ill.—General patronage.

THE LAST OUTLAW: Gary Cooper—January 28. A good Western to good business.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE LAST OUTLAW: Gary Cooper—Gary fine. Pictures much better than "Arizona Bound." Feminine lead not fittingly (figure and occasion) dressed. Booking held up well on three days run. Six reels.—J. C. MacKenzie, Princess theatre, Seaforth, Ont., Canada.—Small town patronage.

TWO FLAMING YOUTHS: Special cast—45%. January 11-12. Average program comedy feature. Not bad, nor good. Six reels.—G. Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

OPEN RANGE: Special cast—55%. December 31. Good Western. Pleased Saturday nighters.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

THE MYSTERIOUS RIDER: Jack Holt—80%. Good small town picture. Plenty of action.—W. Fahrenkrog, Lincoln theatre, Bunker Hill, Ill.—General patronage.

THE LAST WALTZ: Special cast—55%. A peach of a program picture. Pleased most who saw it.—G. J. Brukitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

UNDERWORLD: Special cast—70%. January 23. A wonderful performance by Bancroft, Brooke and Brent make this an outstanding attraction. This is what the public likes. Real human stuff. Eight reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoba, Can.—Small town patronage.

BEAU GESTE: Special cast—85%. December 5-7. If this is a road show so was the "Sheik" and then some. Good picture, but not worth the price. Ten reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoba, Canada.—Small town patronage.

BEAU GESTE: Special cast—60%. January 3-4. Very good picture and pleased. Did not draw. Not so good for small towns for drawing power. Pleased all who came.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

BEAU GESTE: Ronald Colman—30%. November 4-5. Not a small town picture and don't let them tell you it is. A beautiful picture but oh they soak you a beautiful price. It may be the gold medal picture of 1927 but I got the leather medal for running it.—W. Fahrenkrog, Lincoln theatre, Bunker Hill, Ill.—General patronage.

A GENTLEMAN OF PARIS: Adolphe Menjou—45%. January 30-31. Very good picture for the more sophisticated audiences. Menjou not liked here, therefore no business for us. Six reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

A GENTLEMAN OF PARIS: Adolphe Menjou—February 1-2. Good picture, but too sophisticated for

small towns. Very good business.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

SHANGHAI BOUND: Richard Dix—65%. January 10-11. Good picture with plenty of action. It will please any class. This is excellent.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

SWIM, GIRL, SWIM: Bebe Daniels—67%. February 4. This certainly made a hit. Everybody liked it and if Bebe will stay in pictures of this type she will go with us. Really believe that this is the best Daniels picture that we ever did play. An excellent Saturday night show as it has comedy action and anything else that you want to see. Seven reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

MANPOWER: Richard Dix—85%. February 1-2. Played two days to good business. One of these pictures that register good at the box office and send them away glad that they came out to see it. It is certainly worth the price and is bound to please. Six reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

MANPOWER: Richard Dix—60%. Just a good program picture. Dix well liked and takes his part well.—W. Fahrenkrog, Lincoln theatre, Bunker Hill, Ill.—General patronage.

FIREMEN SAVE MY CHILD: Beery Hatton—55%. December 29-30. Nice comedy, not a special.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

FIREMEN SAVE MY CHILD: Beery-Hatton—Here is a knockout. Kept our people in continuous roar of laughter. Satorical to the nth degree. Lots of foolishness but good clean stuff that is full of laughs. Not a kicker on it in the patronage we had. For the tired business man or woman this is an oasis. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

FIREMEN SAVE MY CHILD: Beery-Hatton—This is a cracker-jack comedy. Had the folks laughing from beginning to end. Pulled well against basketball opposition and satisfied.—J. H. Macdonald, Wiley theatre, Wiley, Colo.—Rural patronage.

FIREMEN SAVE MY CHILD: Beery-Hatton—December 8-9-10. These boys were pretty good bets for us but give 'em another picture like this and they're sunk. Business bad after first day. Six reels.—Harold M. Schoonover, Mazda & East Side theatres, Aurora, Neb.—Small town patronage.

FIREMEN SAVE MY CHILD: Beery-Hatton—January 26-27. A very good comedy and pleased, but not a big box office attraction.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

MAN OF THE FOREST: Jack Holt—60%. December 24. Sorry Jack left Paramount. He was the only man for Zane Grey's. (He failed to fill his role in "The Tigress" his first Columbia picture, which we played ten days later.)—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

THE PIONEER SCOUT: Fred Thomson—February 1-2. Well it looks like Paramount are going to have Fred right. This is really a big picture and deserves extra advertising. Story with this stuff Fred, and we're for you.—S. H. Rich, Rich theatre, Montpelier, Idaho.—General patronage.

THE PIONEER SCOUT: Fred Thomson—February 3-4. Good picture of early pioneers.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

THE GAY DEFENDER: Richard Dix—Out of the ordinary roles for Dix, but he put it over and it pleased. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE GAY DEFENDER: Richard Dix—January 2-3. A good picture but Dix does not seem to draw in this sort of story. Business fair. Six reels.—Harold M. Schoonover, Mazda & East Side theatres, Aurora, Neb.—Small town patronage.

BEAU SABREUR: Special cast—February 1-2. Will go over in the small town much better than "Beau Geste." It's not so gruesome, the action is much more diversified, and there is the right amount of comedy relief. However, don't let Paramount sell it to you, on a guarantee, and split basis, as they did here, because it won't draw that kind of business. Seven reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

THE SPOTLIGHT: Esther Ralston—This was a nice picture. A little heavier than most of her pictures and I don't like her so well in the black wig but it was well made and Neil Hamilton is popular and the picture pleased all right.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

DRUMS OF THE DESERT: Warner Baxter—February 3-4. Another good Zane Grey picture to big business.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE WOMAN ON TRIAL: Pola Negri—Extra good program picture, her pictures are better than the last one I run. Six reels.—G. Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

Some One Hundred Per Centers

WHAT PRICE GLORY: Special cast—100%. October 18-19. Minister commented favorably. You have to do your own exploiting. Fox has not sold this picture to the public. It's worth all you can say for it. Twelve reels.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

BEN HUR: Special cast—100%. January 2. This is a roadshow. A perfect picture and what business. Broke every record. We made money on it and paid the biggest rental we ever did. Thirteen reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoba, Canada.—Small town patronage.

BEN HUR: Ramon Novaroo—100%. January 18-19. This went over with a bang here. Got people into our theatre who never went to a movie here before. I guess everyone knows what it's all about. Nuf sed! Twelve reels.—L. L. Netzer, American Legion theatre, Lena, Wis.—Small town patronage.

THE BIG PARADE: John Gilbert—100%. December 28-29. Excellent in every way. We had seen it as a real show with all the big noise, but had to admit it is there, regardless. Had terrible stormy weather, or we could have cleaned up as 'twas Metro got the lion's share. Thirteen reels.—L. L. Netzer, American Legion theatre, Lena, Wis.—Small town patronage.

WHAT PRICE GLORY: Special cast—100%. January 9-10-11-12. Here is one sweet box office bet, they like it, all classes. It's a little rough in spots, but from what the boys who were there tell me, the old war was just a little rough in spots, and they claim that this is a true war picture. Better get this one now boys and make some dough. Fox is selling it worth the money. Grab it. Twelve reels.—Steve Farrar, Orpheum theatre, Harrisburg, Ill.—General patronage.

BEN HUR: Special cast—100%. February 1-2-3-4. This is absolutely the greatest thing that has ever been screened, and my patrons were not backward in telling me so. Broke my house record, that has been standing for several years, drew people from nine other towns some of them 45 miles away. Metro will ask big money as a guarantee and 50 per cent of the receipts but you will make a little money anyway and will be giving the people a treat by showing it. Twelve reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

JESSE JAMES: Fred Thomson—94%. November 12. A good picture will please all classes. Silver King great.—W. D. Fox, Community theatre, Watertown, Conn.—Small town patronage.

THE WOMAN ON TRIAL: Pola Negri—February 3-4. Ran this on double feature night with "Driftin' Sand" and they liked it. Drew average Saturday business. It's a very appealing drama, beautifully acted. Miss Negri's pictures this year are much more suitable to small town audiences. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

THE WOMAN ON TRIAL: Pola Negri—Same old stuff done about a hundred times, in fact, two years. Nothing there.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

THE ROUGH RIDERS: Special cast—Very good picture, but not a special. It pleased all who saw it.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

SENORITA: Bebe Daniels—September 29. A pretty good action picture, though Bebe's slight figure caused her mighty deeds to border on the burlesque.—J. C. MacKenzie, Princess theatre, Seaforth, Ont., Canada.—Small town patronage.

RUNNING WILD: W. C. Fields—This is about the silliest thing that we have had in a long time. It isn't funny, or at least our folks didn't give it much of a hand and they like comedies. W. C. Fields not a drawing card here.—J. H. Macdonald, Wiley theatre, Wiley, Colo.—Rural patronage.

CHANG: Special cast—We had more favorable reports from our customers on this picture than any we had in a long time. It did not pull as it might because the title did not mean anything to them and they had been stung before on this type of picture. But this one is different and is certainly worth running. Both educational and entertaining.

—J. H. Macdonald, Wiley theatre, Wiley, Colo.—Rural patronage.

SHE'S A SHEIK: Bebe Daniels—February 5-6. Good comedy drama with action.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

CHILDREN OF DIVORCE: Clara Bow—This picture is really a special, we do consider Miss Bow miscast, it is very sad but people like this type once in a while for a change.—E. L. Wood, Coliseum theatre, Edmore, Mich.—General patronage.

STARK LOVE: Special cast—Let me say this is one of the best pictures of its kind ever produced. Many people may not like it but it's there just the same. Out of the ordinary and I hope Paramount will continue to make this class of product.—S. H. Rich, Rich theatre, Montpelier, Idaho.—General patronage.

HONEYMOON HATE: Florence Vidor—Only fair, about 55 per cent.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

THE POTTERS: W. C. Fields—Fairly good comedy. Lots of laughs in the last reel. Six reels.—D. A. Kookey, Happy Hour theatre, Ewen, Mich.—General patronage.

THE WAY OF ALL FLESH: Emil Jannings—February 1-2. One of the finest pictures we have ever played. Patrons sure praised this picture. Wish I would have played it a day or two more.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE CITY GONE WILD: Thomas Meighan—Very good. Meighan better than usual. Five reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

FIGURES DON'T LIE: Esther Ralston—January 25-26. Another good bit of entertainment from Miss Ralston, she had been very good on all her starts this year. Good stories too. They enjoyed this one immensely. Ford Sterling and Richard Arlen merit their share of the honors for a very neat program release. Six reels.—Henry Reeve, Mission theatre, Menard, Tex.—Small town patronage.

FIGURES DON'T LIE: Esther Ralston—Extra good program picture. Six reels.—G. Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

FIGURES DON'T LIE: Esther Ralston—Nice little picture. Would judge it about 60 per cent.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

THE TELEPHONE GIRL: Madge Bellamy—October 3. Not so good as this star's Fox pictures. Leave it alone.—J. C. MacKenzie, Princess theatre, Seaforth, Ont., Canada.—Small town patronage.

IT: Clara Bow—January 29-30. An excellent picture to biggest business this year. Packed them in for every performance. Pleased everybody. Seven reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

ARIZONA BOUND: Gary Cooper—October 27. A weak backed Western. Lay off.—J. C. MacKenzie, Princess theatre, Seaforth, Ont., Canada.—Small town patronage.

SOFT CUSHIONS: Douglas MacLean—October 31. I thought this a very clever comedy myself, but some of my patrons said it was terrible. Business just fair.—J. C. MacKenzie, Princess theatre, Seaforth, Ont., Canada.—Small town patronage.

WE'RE ALL GAMBLERS: Thomas Meighan—This is the first Meighan we have played for a couple of years, but couldn't rate at any more than a fair picture. Seven reels.—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

WE'RE ALL GAMBLERS: Thomas Meighan—February 3. Just a fair picture with Tom walking around waiting for something to happen. Too slow. S. H. Rich, Rich theatre, Montpelier, Idaho.—General patronage.

Pathe-P D C

A HARP IN HOCK: Special cast—69%. January 14. An excellent picture. They all liked it. Seven reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

BORDER BLACKBIRD: Leo Maloney—50%. This is a splendid Western type picture. Seems Maloney is putting more money in his pictures and they look high class. This is extra good, if you are looking for something better than a cheap Western, get Maloney. Six reels.—Mrs. Berta Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

DRESS PARADE: William Boyd—February 2-3-4. Darn fine. It's a picture of golden youth and should draw well anywhere. In spite of a down pour of rain Saturday night they crashed the gate and that's something in this social climbers city. Seven reels.—Clark & Edwards, Palace theatre, Ashland, O.—General patronage.

VANITY: Leatrice Joy—January 31. A good program picture.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

JEWELS OF DESIRE: Priscilla Dean—This was not poor it was pitiful. Absolutely nothing to it, a very dark ugly picture. Even John Bowers who is usually good was punk. Last year we bought thirty-seven P. D. C. pictures, we have played about half of them, setting the other half out paying for them and replacing them with pictures and every time we play one we wish we hadn't. If you have this one bought take a tip and set it out. Six reels.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

HIS DOG: Rudolph Schildkraut—February 8-9. An excellent picture.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

HIS DOG: Special cast—Very weak. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE DICE WOMAN: Priscilla Dean—Good action program picture. Six reels.—G. Marlow, Washington theatre, Atoka, Okla.—Small town patronage.

GALOPING GOBS: Buffalo Bill Jr.—Classed as a Western, but really a feature length Western comedy. The best we've had from Pathe and we've played twenty or more. Bill Cody and Wally Wales are good but Maloney is certainly a misfit and Harry Carey passed his youth and attractiveness. Five reels.—H. C. Crews, Home theatre, Mounds, Okla.—Small town patronage.

NOBODY'S WIDOW: Leatrice Joy—Not much.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE NIGHT BRIDE: Special cast—February 6. Good picture with a poor title to draw them in. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

Tiffany

COLLEGE DAYS: Marceline Day—January 16-17. Personally consider this to be the poorest college story I have ever shown, had several walk outs on it. Seven reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

LIGHTNING: Lightning—January 13-14. Only a fair program offering, which drew big business on account of it being written by Zane Grey. Seven reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

NIGHT LIFE: Special cast—This was a very good picture. Some fine directing and fair story, and strong well chosen cast. Had many favorable comments on this. One cash customer stopped and said "These Tiffany pictures are all good aren't they?" I haven't seen a poor one yet with that colored gem trademark on it. I have run "Red Heads Preferred," "The Broken Gate," and "Snowbound," lately and judge they all pleased him as they did me.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

Universal

THE PRAIRIE KING: Hoot Gibson—39%. January 27-28. Just another Western and I did not consider it up to Hoot's standard. Six reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

THE MARRIAGE CLAUSE: Billie Dove—40%. January 1. Very good picture. Interesting. Should please anywhere. Billie Dove of course beautiful. Too much New Year's Eve kept the percentage down, I'm sure. Eight reels.—L. L. Netzer, American Legion theatre, Lena, Wis.—Small town patronage.

THE MARRIAGE CLAUSE: Special cast—Well staged and a sob drama goes all right once in awhile. Held up on three day run. Eight reels.—J. C. MacKenzie, Princess theatre, Seaforth, Ont., Canada.—Small town patronage.

HELD BY THE LAW: Special cast—26%. February 8-9. Fair program picture but there are dozens of others just like it. The father is sentenced to death for murder but is saved when the boy and girl find the real criminal at the last moment. Seven reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

THAT'S MY DADDY: Reginald Denny—This is one peach of a picture and by far the best Denny picture since "California Straight Ahead." The child in this should have damages from the Dept. of Universal as they sure should have put her name on the paper in big letters. The cash customers will all be looking for her if she comes back. It is not all slapstick humor but has a lot of real story and acting in it, thanks to the little five year old girl.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

THE THIRTEENTH JUROR: Special cast—This is a good detective prosecuting attorney story like all the others but they will like it.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

THE RAWHIDE KID: Hoot Gibson—January 28.

Good Western. Just fine for Saturdays.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

PAINTING THE TOWN: Special cast—This is the picture that pulled 'em in, this is the picture that pleased. Two of our mighty patrons said this was the best they ever seen. Personally the picture did not appeal to me. Six reels.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

PAINTING THE TOWN: Glenn Tryon—This is mighty good light entertainment. Six reels.—D. A. Kookey, Happy Hour theatre, Ewen, Mich.—General patronage.

BEWARE OF WIDOWS: Laura LaPlante—This title hit me in the eye but when it came time to put it over I got cold feet. I'm a bachelor and this is a small town. Laura is sure clever and Bryant Washburn ideal support. Business fair. Six reels.—J. C. MacKenzie, Princess theatre, Seaforth, Ont., Can.—Small town patronage.

BEWARE OF WIDOWS: Laura LaPlante—January 25-26. First three reels are pretty good but it certainly gets terrible after that, too silly for words. Six reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

THE FEARLESS RIDER: Fred Humes—This is our first one of this star and we found it a fair Western, pretty good story, and Pewee Holmes didn't do the picture a bit of harm. Little Barbara Worth would of been very good if it hadn't been fixed up to look quite so jakir. One very weak spot in the picture, the girl's father gets caught in a mine blast and is caught beneath some rocks, the girl finds him there, he sends her for help to remove the rocks saying you can't get them off, later when the villain finds him there, he removes a rock about the size of a wasp with no effort at all, why do they do it. Five reels.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

A HERO FOR A NIGHT: Glenn Tryon—February 1. This is the first of these Tryon pictures for us. Universal has been making a lot of fuss about this young man and we were expecting something, the reaction of our audience to this one was that it was too silly to be funny. I try not to let my personal opinions govern reports, but I feel the same way about it and checked it up around town the next day to be sure. The verdict is as above. Nothing to it, sold at a fair price though. Seven reels.—Henry Reeve, Mission theatre, Menard, Tex.—Small town patronage.

DOWN THE STRETCH: Marion Nixon—Liked by the men, particularly. Bobby Agnew has most of the work to do. Marion very good in lesser part. Would say to run it. Seven reels.—J. C. MacKenzie, Princess theatre, Seaforth, Ont., Canada.—Small town patronage.

THE WRONG MR. WRIGHT: Special cast—A dandy program picture.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

THE CHINESE PARROT: Marion Nixon—Not a small town picture did not hit for us. Seven reels.—E. L. Wood, Coliseum theatre, Edmore, Mich.—General patronage.

SPANGLES: Marion Nixon—The kids will like it, ladies no. Will get by with the men. Well produced but showed too much of the seamy side of circus life. The star is there.—J. C. MacKenzie, Princess theatre, Seaforth, Ont., Canada.—Small town patronage.

PRISONERS OF THE STORM: House Peters—January 11-12. Fair picture that drew a little better than the average program picture. Six reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

MICHAEL STROGOFF: Special cast—Endorse all previous good reports. Second night outshone first by 44 per cent which only happens now and then with us. Most comments favorable but star did not appeal here. Ten reels.—Chas. Storch, Casino theatre, Republic, Wash.—Small town patronage.

THE FEARLESS RIDER: Fred Humes—February 4. Good Western. Pewee Homes robs the picture. Five reels.—E. L. Wood, Coliseum theatre, Edmore, Mich.—General patronage.

SPURS AND SADDLES: Art Acord—Did fair business with this one. Acord may be just another Western star but our patrons seem to like him almost as well as they do Tom Mix. He ought to be given better parts. Five reels.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

BLAZING DAYS: Fred Humes—January 28. A fair Western. Some comedy and action. Just an ordinary picture, good for small town only.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

BUTTERFLIES IN THE RAIN: Laura LaPlante—February 7. Good drama, well acted. An average picture that has about average appeal. Not Laura LaPlante's best, but a fair picture.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

ROLLING HOME: Reginald Denny—I asked them to send me Arthur Lake single to precede the feature (he's the best juvenile in pictures if given a chance) but they sent me "The Midnight Bum" and Denny only rolled home to die. Seven reels.—J. C. MacKenzie, Princess theatre, Seaforth, Ont., Canada.—Small town patronage.

THE FOUR FLUSHER: George Lewis—February 3. This is a fine entertainment. Gave great satisfaction to the young folks. Clean and entertaining.—Bert Silver, Silver Family theatre, Grenville, Mich.—General patronage.

THE BUCKAROO KID: Hoot Gibson—January 30-31. This picture was made from a Peter B. Kyne story, and it's a dandy. Goes to show that fiction from a good pen will beat the factory made scenarios any time. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

Warner Bros.

A SAILOR'S SWEETHEART: Louise Fazenda—60%. January 21. Fair. Will just get by. Six reels.—B. Hollenbeck, Rose-Liberty theatres, Sumas-Lynden, Wash.—Small town patronage.

SAILOR IZZY MURPHY: George Jessel—20%. February 4-5. The biggest piece of cheese we ever played. Instead of hiding in the cellar when the customers came out I got out of town for a week. Better leave this one on the shelf. Seven reels.—B. Hollenbeck, Rose-Liberty theatres Sumas-Lynden, Wash.—Small town patronage.

HILLS OF KENTUCKY: Rin Tin Tin—The dog picture was good. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE COLLEGE WIDOW: Dolores Costello—January 29. Entertaining college story. Business only fair.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

JAWS OF STEEL: Rin Tin Tin—Good picture. Pleased Saturday nighters.—G. J. Burkitt, Lyric theatre, Morrison, Ill.—Mixed patronage.

State Rights

GALOPING ON: Wally Wales—70%. January 27-28-29. Fair Western. Will please your rough-necks. Five reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

HAUNTED RANGE: Ken Maynard—85%. February 10-11. Good Western. Will please your rough-necks 100 per cent. Plenty of action. Five reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

SHADOWS: Special cast—Very sad, but none of the nasty suggestions as contained in "Mr. Wu." One that helped Chaney to fame. Play it by all means.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

Serials

BLAKE OF SCOTLAND YARD: (Universal) Hayden Stevenson—Have played three episodes of this and it is good although the star isn't well known here. The man who plays the spider doesn't suit this particular role, unless he does better later on in the picture. Twelve episodes.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

KING OF THE JUNGLE: (Rayart) Elmo Lincoln—We find if not used too often a Jungle serial pleases better than any type. This is one of the best. The shots of the jungle animals are great. Good serials are few, so I am glad to be able to report this good. Two reels.—Mrs. Berta Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

MELTING MILLIONS: (Pathe)—The serials with these two stars can always be counted upon for beautiful sets, high class type. But the story in this and action is poor. Why can't this team give us another "Green Archer." Two reels.—Mrs. Berta Smith, Palace theatre, Rockmart, Ga.—Small town patronage.

THE GOLDEN STALLION: The first episode starts off well and serials draw well on Friday and Saturday in our small town. Two reels.—H. C. Crews, Home theatre, Mounds, Okla.—Small town patronage.

Short Subjects

EDUCATIONAL

BRAIN STORMS Another Mermaid laugh-getter deluxe. What's the use to say more. Two reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

GIMME STRENGTH: Good, but in poor condition.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

GOOSE FLESH: Lloyd Hamilton—Not bad. Hamilton slipping with us. Two reels.—S. B. Kennedy,

Central theatre, Selkirk, Manitoba, Can.—Small town patronage.

NO CHEATING: Al St. John—What's the use to report on these Mermaids. I have never seen a poor one. This one kept them howling all the time on Saturday. We play Mermaids every Saturday, and they are certainly well liked. Two reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

SLIPPERY FEET: Bobby Vernon—One of the best Vernon comedies I have seen. Old, but what's the difference when they're good. Far ahead of the new ones he is now releasing through Paramount. Two reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

SOME SCOUT: Lupino Lane—This is fairly good. Lane improving. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoba, Can.—Small town patronage.

THE STUNT MAN: Larry Semon—Semon used to be a good bet but not now. Poor. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoba, Can.—Small town patronage.

WHO HIT ME: Good, but in poor condition.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

WILD WALLOPS: Billy Dooley—Very good. Lots of laughs.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

F B O

ALICE CARTOON, KRAZY KAT COMEDIES: These comedies draw better than any we play. They make the kiddies go wild. One reel.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

CHARLIE BOWER'S COMEDIES: Our patrons don't like these. It is alright to play one at a time of these, but no more as they get tiresome.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

HEAVYAVATION: Standard comedy—These fat boys have made a decided hit with my people, and I bought several more comedies on the strength of the laughs there were in the two that I have used. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

THREE FAT MEN COMEDIES: Some of these are very good comedies. Two reels.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

THREE OF A KIND: Three Fat Boys—They are good. Book 'em. Two reels.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

A WILD ROOMER: Charley Bowers—This boy makes all of his stuff practically the same, after they have seen one of them there isn't anything to see in the others. Mighty little comedy in any of them. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

THE WISECRACKERS: Cooke-Guard—This clean comedy is going along fine and pleasing everybody. Two reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

FOX

FOUR FACES WEST: Van Bibber—Our first. Didn't seem to please. Two reels.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

FOX NEWS: Good. One reel.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

LOW NECKERS: A fair novelty comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

WOLF IN CHEAP CLOTHING: Animal comedy—Poor. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

METRO-GOLDWYN-MAYER

CALL OF THE CUCKOO: Fairly good.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

FIGHTING FATHERS: Not much to this one. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

HATS OFF: Personally thought it mighty punk, but it got a lot of laughs so I guess it wasn't so bad after all. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

THE LIGHTER THAT FAILED: Charley Chase—Chase is getting quite a following here and they liked him in this one. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

THE OLD WALLOP: Our Gang—Fine comedy, will keep them roaring from start to finish. Let's have more of Our Gang. Two reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

PUTTING PANTS ON PHILIP: I certainly can't say much for this one, about two giggles in the entire two reels. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

PARAMOUNT

EASY CURVES: Billy Dooley—Patrons liked it very well. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

SCHOOL DAZE: Krazy Kat Cartoon—Poorest Krazy Kat I have ever seen. About one-half reel.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

SPLASH YOURSELF: Bobby Vernon—The poorest Vernon comedy we have ever played. These Paramount comedies are about one-half as good as the Educational Christies. Don't let them make you think they are any better. We know because we played every Paramount released up to this time, also all the Educational's. Two reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

PATHE

ALONG CAME AUNTIE: Glenn Tryon—Just fair. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

ASSISTANT WIVES: Charley Chase—A sure-fire comedy. Chase getting better all the time. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoba, Can.—Small town patronage.

BUMPING INTO BROADWAY: Book it and push it hard. It will make you money. Two reels.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

CIRCUS CAPERS: Poodles Hanneford—Very good. Lots of laughs.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

DUCK SOUP: Not so much. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

FORTY-FIVE MINUTES FROM HOLLYWOOD: Glenn Tryon—Mighty poor. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

HITCHIN' UP: A good comedy. Poor condition. Two reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

ICE COLD COCOS: Just a little above the average comedy. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

JEWISH PRUDENCE: A very funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

LEAVE 'EM LAUGHING: Stan Laurel—This man Roach sure knows comedy. The kind that keeps them laughing. My patrons couldn't stop. What a laugh. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoba, Can.—Small town patronage.

MANY SCRAPPY RETURNS: Charley Chase—Just a fair offering. Chase has made them much better. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

MUSCLE BOUND MUSIC: Average comedy, got a few laughs, that is about all you can say for the comedies we get now. Two reels.—S. G. Ihde, Photoplay theatre, Ashland, Kan.—Small town patronage.

OUR GANG COMEDIES: These always get the laughs. Two reels.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

SMITH'S NEW HOME: A good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SMITH'S SURPRISE: A funny comedy. Two

reels.—Bert Silver, Silver Family, Greenville, Mich.—General patronage.

SMITH'S VACATION: The baby puts this over. Two reels.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

WHAT EVERY ICEMAN KNOWS: Max Davidson—Excellent comedy. Even my Jewish patrons congratulated me on this one. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoba, Can.—Small town patronage.

WILL ROGERS ABROAD: Have run eight. Seem to please. One reel.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

YALE VS. HARVARD: Our Gang—Not bad, but not up to the Our Gang standard. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoba, Can.—Small town patronage.

UNIVERSAL

BY GEORGE: Fair.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

PASSING THE JONSES: A good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THROUGH A WILL: An extra good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

MISCELLANEOUS

A LINK MISSING: Mutt & Jeff—Good cartoon. Plenty laughs. One reel.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

LUKE WARM DAZE: Bray—Steer clear of this if you are trying to run a decent house. The "comedian," the Lord preserve us, pulls a stunt which would have been too raw even in the lowest of low variety dives fifty years ago. Two reels.—Chas. Storch, Casino theatre, Republic, Wash.—Small town patronage.

WEDDING KNIGHT: Bobby Emmit—Fair comedy. What else could be expected from a one reeler?—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

Reginald Morris, Writer with Fox, Drops Dead

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 21.—Reginald Morris, 34, scenario writer, dropped dead at his home here early Thursday morning. Death was due to heart trouble. Morris was under contract to Fox Films. He began his career with the old Edison and Biograph companies.

First Sunday Shows in 70 Years at El Paso, Ill.

Sunday shows are being presented in El Paso, Ill., for the first time in seventy years following favorable action by the council. The victory was won by promising to show only clean pictures which will not conflict with the church interests, according to George Michels, manager of the Grand Opera House.

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THE BOX OFFICE TICKER

A System for Determining the Definite Attraction Values of Motion Pictures

Exhibitors reporting to "What the Picture Did For Me" supply a percentage rating obtained by dividing average daily gross of house record attraction into average daily gross of picture being reported on. When 10 of these percentage ratings on a picture have been received, the

average of these 10 percentage ratings is entered in "The Ticker." Each additional percentage-rating report received on pictures entered is combined with those previously received and the new average thus created is entered.

Ben Hur (MGM).....	96.31%	California Straight Ahead (U).....	60.63%	Spangles (U).....	51.00%
The Big Parade (MGM).....	85.60%	Sweet Daddies (FN).....	60.55%	Combat (U).....	50.80%
The Lost World (FN).....	80.70%	The Scarlet Letter (MGM).....	60.47%	Eagle of the Sea (Par).....	50.69%
No Man's Gold (Fox).....	80.30%	Behind the Front (Par).....	60.35%	Outside the Law (U).....	50.60%
The Mysterious Rider (Par).....	79.00%	Moulders of Men (FBO).....	60.30%	The Arizona Streak (FBO).....	50.53%
The Iron Horse (Fox).....	78.61%	Corporal Kate (PDC).....	60.07%	The Still Alarm (U).....	50.38%
Irene (FN).....	76.75%	Tramp, Tramp, Tramp (FN).....	60.06%	The Wanderer (Par).....	50.36%
Chip of the Flying U (U).....	75.60%	Clash of the Wolves (WB).....	59.93%	Mare Nostrum (MGM).....	50.22%
Laddie (FBO).....	75.60%	The Understanding Heart (MGM).....	59.88%	Somewhere in Sonora (FN).....	50.18%
The Great K. and A. Train Robbery (Fox).....	74.80%	The Flaming Forest (MGM).....	59.78%	Prisoners of the Storm (U).....	50.13%
The Cohens and Kellys (U).....	74.75%	The Masquerade Bandit (FBO).....	59.72%	Bred in Old Kentucky (FBO).....	50.00%
Rookies (MGM).....	74.57%	The Waning Sex (MGM).....	59.51%	You Never Know Women (Par).....	50.00%
Keeper of the Bees (FBO).....	74.33%	The Teaser (U).....	59.50%	Hogan's Alley (WB).....	49.92%
The Vanishing American (Par).....	73.95%	Son of His Father (Par).....	59.40%	Stranded in Paris (Par).....	49.92%
The Winning of Barbara Worth (UA).....	73.65%	The Flaming Frontier (U).....	59.00%	The Brown Derby (FN).....	49.90%
Tell It to the Marines (MGM).....	72.75%	That's My Baby (Par).....	58.85%	Pals in Paradise (PDC).....	49.84%
The Calgary Stampede (U).....	72.54%	Under Western Skies (U).....	58.83%	The Million Dollar Handicap (PDC).....	49.82%
Hills of Kentucky (WB).....	72.46%	The Fire Brigade (MGM).....	58.80%	Tin Gods (Par).....	49.76%
The Last Trail (Fox).....	72.40%	Desert Valley (Fox).....	58.66%	The Show Off (Par).....	49.73%
The Phantom of the Opera (U).....	71.90%	The Wilderness Woman (FN).....	58.64%	The Seventh Bandit (P).....	49.73%
The Magic Garden (FBO).....	71.76%	The Denver Dude (U).....	58.43%	The Blue Eagle (Fox).....	49.42%
Arizona Sweepstakes (U).....	71.42%	Sally of the Sawdust (UA).....	58.41%	The Ancient Highway (Par).....	49.40%
The Gorilla Hunt (FBO).....	70.64%	Wild to Go (FBO).....	58.33%	Love 'Em and Leave 'Em (Par).....	49.31%
The Bat (UA).....	70.40%	Knockout Riley (Par).....	58.25%	The Runaway Express (U).....	49.25%
The Volga Boatman (PDC).....	70.33%	Sally, Irene and Mary (MGM).....	58.09%	The Ice Flood (U).....	49.18%
The Scarlet West (FN).....	69.81%	Senorita (Par).....	58.08%	One Minute to Play (FBO).....	49.10%
Johnny Get Your Hair Cut (MGM).....	69.64%	The Texas Streak (U).....	58.07%	Whispering Wires (Fox).....	48.76%
Tillie the Toiler (MGM).....	69.58%	The Goose Woman (U).....	57.80%	The Adorable Deceiver (FBO).....	48.63%
The Gentle Cyclone (U).....	68.81%	Rolling Home (U).....	57.75%	Faust (MGM).....	48.60%
Naughty but Nice (FN).....	68.68%	Paradise (FN).....	57.50%	The Music Master (Fox).....	48.60%
Ella Cinders (FN).....	68.46%	Man Power (Par).....	57.30%	The Taxi Dancer (MGM).....	48.54%
The Sea Beast (WB).....	68.45%	The Dark Angel (FN).....	57.14%	Whispering Smith (PDC).....	48.45%
Slide, Kelly, Slide (MGM).....	68.22%	Private Izzy Murphy (WB).....	57.00%	The Yankee Clipper (PDC).....	48.40%
The Son of the Sheik (UA).....	68.09%	The Eagle (UA).....	56.90%	The Potters (Par).....	48.30%
Children of Divorce (Par).....	68.00%	The Flying Horseman (Fox).....	56.85%	The Strong Man (FN).....	48.26%
The Man on the Box (WB).....	67.70%	The Temptress (MGM).....	56.73%	Battling Butler (MGM).....	48.16%
Mr. Wu (MGM).....	67.70%	Old Clothes (MGM).....	56.69%	Her Honor the Governor (FBO).....	48.11%
It (Par).....	67.42%	Mike (MGM).....	56.45%	Captain Salvation (MGM).....	48.10%
The Last Frontier (PDC).....	66.78%	Men of Steel (FN).....	56.36%	The New Commandment (FN).....	48.08%
The Midnight Kiss (Fox).....	66.70%	The Red Mill (MGM).....	56.33%	The Sea Tiger (FN).....	47.92%
Beau Geste (Par).....	66.53%	Kid Boots (Par).....	56.29%	New York (Par).....	47.81%
The Four Horsemen (MGM).....	66.50%	Wild Justice (UA).....	55.86%	Wedding Bills (Par).....	47.36%
Flesh and the Devil (MGM).....	66.25%	The Rainmaker (Par).....	55.72%	Hair Trigger Baxter (FBO).....	47.18%
The Phantom Bullet (U).....	66.23%	Born to the West (Par).....	55.63%	The Waltz Dream (MGM).....	47.15%
The Quarterback (Par).....	66.19%	For Alimony Only (PDC).....	55.40%	Dancing Mothers (Par).....	46.90%
The Tough Guy (FBO).....	66.05%	Forlorn River (Par).....	55.31%	So's Your Old Man (Par).....	46.86%
The Black Pirate (UA).....	66.04%	Forever After (FN).....	55.27%	Wet Paint (Par).....	46.81%
The Unknown Cavalier (FN).....	65.66%	Mantrap (Par).....	55.20%	Desert's Toll (MGM).....	46.78%
Senor Daredevil (FN).....	65.48%	It Must Be Love (FN).....	55.18%	There You Are (MGM).....	46.77%
Don Mike (FBO).....	65.38%	The Johnstown Flood (Fox).....	55.08%	Take It From Me (U).....	46.75%
The Kid Brother (Par).....	65.33%	What Happened to Jones (U).....	54.88%	Paradise for Two (Par).....	46.72%
The Campus Flirt (Par).....	65.29%	The Cowboy Cop (FBO).....	54.76%	The Silent Lover (FN).....	46.63%
Let's Get Married (Par).....	65.00%	Let It Rain (Par).....	54.65%	A Hero on Horseback (U).....	46.40%
Man of the Forest (Par).....	64.93%	Blind Alleys (Par).....	54.63%	The Cat's Pajamas (Par).....	46.25%
The Devil Horse (F).....	64.82%	Unstaged (MGM).....	54.56%	Butterflies in the Rain (U).....	46.18%
The Limited Mail (WB).....	64.70%	Whispering Sage (Fox).....	54.09%	Out of the West (FBO).....	46.09%
Tarzan and the Golden Lion (FBO).....	64.70%	Hero of the Big Snows (WB).....	53.90%	Syncopeating Sue (FN).....	46.07%
His Secretary (MGM).....	64.50%	The Road to Mandalay (MGM).....	53.90%	The General (UA).....	45.90%
The Night Cry (WB).....	64.39%	Winners of the Wilderness (MGM).....	53.85%	Altars of Desire (MGM).....	45.69%
Across the Pacific (WB).....	64.06%	The Silent Rider (U).....	53.82%	The Prairie King (U).....	45.60%
For Heaven's Sake (Par).....	64.00%	The Unknown Soldier (PDC).....	53.82%	The Border Sheriff (U).....	45.00%
Up in Mabel's Room (PDC).....	63.81%	The Barrier (MGM).....	53.70%	Just Another Blonde (FN).....	44.85%
We're in the Navy Now (Par).....	63.70%	Stella Dallas (UA).....	53.54%	Fine Manners (Par).....	44.40%
Casey at the Bat (Par).....	63.66%	Her Father Said No (FBO).....	53.50%	Thirty Below Zero (Fox).....	44.30%
Babe Comes Home (FN).....	63.58%	Sparrows (UA).....	53.47%	The Marriage Clause (U).....	44.11%
Desert Gold (Par).....	63.58%	Beverly of Graustak (MGM).....	53.40%	Special Delivery (Par).....	44.08%
McFadden's Flats (FN).....	63.58%	The Runaway (Par).....	53.40%	The Blind Goddess (Par).....	43.88%
Skinner's Dress Suit (U).....	63.42%	Breed of the Sea (FBO).....	53.23%	Mismates (FN).....	43.72%
Hands Across the Border (FBO).....	63.40%	The Family Upstairs (Fox).....	53.08%	A Little Journey (MGM).....	43.46%
Canyon of Light (Fox).....	63.16%	Subway Sadie (FN).....	53.04%	Fascinating Youth (Par).....	43.35%
Outlaws of Red River (Fox).....	63.09%	Hey Hey Cowboy (U).....	53.00%	The Canadian (Par).....	43.32%
Land Beyond the Law (FN).....	63.00%	Padlocked (Par).....	52.82%	The New Klondike (Par).....	43.27%
The Man in the Saddle (U).....	62.85%	Valley of Hell (MGM).....	52.81%	The Mystery Club (U).....	43.15%
Sea Horses (Par).....	62.76%	The Midnight Sun (U).....	52.77%	Partners Again (UA).....	42.87%
Tin Hats (MGM).....	62.73%	Sweet Rosie O'Grady (Col).....	52.72%	Bardelys the Magnificent (MGM).....	42.72%
The Overland Stage (FN).....	62.72%	Poker Faces (U).....	52.68%	The Duchess of Buffalo (FN).....	42.14%
Lone Hand Saunders (FBO).....	62.71%	Miss Nobody (FN).....	52.66%	Hold That Lion (Par).....	42.13%
The Unknown (MGM).....	62.60%	The Return of Peter Grimm (Fox).....	52.66%	Miss Brewster's Millions (Par).....	42.12%
Three Bad Men (Fox).....	62.37%	Her Big Night (U).....	52.51%	Ranson's Folly (FN).....	42.00%
Brown of Harvard (MGM).....	61.96%	Mother (FBO).....	52.50%	La Boheme (MGM).....	41.95%
Heaven on Earth (MGM).....	61.91%	Tom and His Pals (FBO).....	52.40%	Fig Leaves (Fox).....	41.93%
While London Sleeps (WB).....	61.91%	Stepping Along (FN).....	52.26%	Midnight Lovers (FN).....	41.85%
Little Annie Rooney (UA).....	61.84%	Kosher Kitty Kelly (FBO).....	52.18%	The Love Thief (U).....	41.72%
Frisco Sally Levy (MGM).....	61.41%	After Midnight (MGM).....	52.07%	Ladies at Play (FN).....	41.61%
A Regular Scout (FBO).....	61.36%	California (MGM).....	52.00%	Blarney (MGM).....	41.38%
Painting the Town (U).....	61.27%	Red Hot Leather (U).....	51.81%	Blonde or Brunette (Par).....	41.30%
War Paint (MGM).....	61.17%	Prince of Pilsen (PDC).....	51.60%	The Old Soak (U).....	41.06%
The Buckaroo Kid (U).....	61.14%	The Palm Beach Girl (Par).....	51.41%	The Wise Guy (FN).....	40.92%
Tony Runs Wild (Fox).....	60.94%	The Greater Glory (FN).....	51.36%	Diplomacy (Par).....	40.80%
The Two Gun Man (FBO).....	60.85%	Say It Again (Par).....	51.15%	Kiki (FN).....	40.70%
His People (U).....	60.70%	Variety (Par).....	51.11%	The Ace of Cads (Par).....	40.30%
Orchids and Ermine (FN).....	60.70%	Aloma of the South Seas (Par).....	51.10%	The Boy Friend (MGM).....	40.20%
Twinkletoes (FN).....	60.69%	Tumbleweeds (UA).....	51.07%	A Kiss in a Taxi (Par).....	40.00%



CHICAGO PERSONALITIES

By Whit

THE readjustments of Pathe which extended over the entire country eliminated three salesmen from the Chicago branch and a number of people in the office force. Cecil Maberry, Midwest district manager, remains with Pathe as special representative. These changes are a result of the readjustment policy adopted by Pathe since the association of Joseph P. Kennedy, president of F B O, with Pathe.

* * *

Cecil De Mille's "King of Kings" opens Sunday at the Erlanger for a four weeks' run. The picture has already been shown all over the country, thus strengthening the argument that after all Chicago is really a hick town. However, the reason given for holding out on Chicago is that the runs in all adjacent cities should prove an advantage to the Chicago run.

* * *

We learn from the manager of the Movie Dancing School which has opened on the row that it claims no connection with moving pictures whatsoever. No enticement of moving picture jobs is being offered and that the name Movie Dancing School is being used just because the place happens to be on the row.

* * *

Phil Reisman, a member of the producers and distributors group on the contract committee meeting at the Congress, arrived in town Sunday.

* * *

Charles McDonald, general manager of Timely Films, producers of "Topics of the Day" and "Aesops Fables," has appointed W. A. (Bill) Aschmann as assistant to Tom North, special representative of Topics and Fables in the Midwest. Aschmann was formerly manager of the Pathe exchange, Chicago and Milwaukee.

* * *

The big camera and flashlight boys of the daily papers had a busy time last Friday morning when the Chief arrived. Norma Shearer and her husband, Irving G. Thalberg, production executive for Metro-Goldwyn-Mayer, Rod LaRocque, Ben Lyon and Skeets Galligher all popped off the train at the same time, and there was also the casket containing the body of Eddie Foy to photograph.

* * *

Joe Leo, managing director of Ascher theatres, went to New York last week where his friends honored him with a testimonial dinner.

* * *

Al Gonsior, impresario of the Virginia theatre, Champaign, was a visitor of the Fox exchange last week.

* * *

The Movietone picture of Mussolini began a run at the Monroe theatre Saturday, succeeding the second run of "7th Heaven." Twenty thousand heralds on the Mussolini feature were distributed in the Italian quarters of the city. Those who like the odor of garlic are advised to attend.

* * *

Tom Smith, who runs the Princess theatre at Colchester, Illinois, operates his house seven days a week, and says that he cannot afford to operate fewer days than that. When a farmer drives from five to fifteen miles through the mud, he doesn't want to find the theatre closed. Smith says it pays him to take a loss one or two nights a week and be open every

night. This might be worthy of a thought to the small town exhibitors who are closed several nights each week.

* * *

Joe Lyon was trying to sell a picture to a small town exhibitor last week, but, "How can I buy pictures, when I have these baseball houses?" said the exhibitor.

"Whatduyu mean?" asks Joe.

"Nine on each side," replies the exhibitor.

* * *

E. P. Grohe lost a very valuable canary last week by fire in the basement of his apartment. The apartment house is owned by his sister, Mrs. L. Deutsch, who operates the Seeley and Hamlin theatres. Loss from the fire amounted to about \$3,000.

* * *

Clyde Eckhardt entertained Margaret Mann, "the 60-year-old Cinderella of the Movies," when she passed through Chicago last week on her way to New York.

* * *

The midnight matinee held at the United Artists theatre Thursday for the opening of Charlie Chaplin's "The Circus" was quite a gala affair. Just about every stage star playing in the city was present, and those who paid their way in packed the rest of the house to capacity. Chaplin is still Chaplin and so is "The Circus."

* * *

Henri Ellman went to New York Sunday of last week and returned the following Wednesday.

* * *

Al Lyons, who was formerly at the Peoples theatre is now at the Terminal.

* * *

The little theatre at LaGrange burned Sunday of last week. Earl Johnson reports that it is to be rebuilt.

* * *

Louis Rudolph, who operates the Emmett theatre says that exhibitors should read every paper in the industry. Rudolph takes them all, and he is well informed on everything concerning the industry.

* * *

The LaSalle theatre is to open the 25th of this month with the picture, "Is Your Daughter Safe?" with a "men only" policy. The picture is being distributed by U. S. Health Films, Inc.

* * *

Elmer Dunas has joined the Filmack as city sales manager.

* * *

James Scott has joined the Universal sales force and began work last Monday.

* * *

Freddie Cleveland of the Circle theatre was in New York last week.

* * *

Ben Cooney and family are vacationing with James Coston and his family in California.

* * *

Since the announcement of Vocafilm made by Educational, Dave Dubin has had over 200 requests for information concerning the new

sound-picture device. Exhibitors are showing a lively interest in this and other similar machines.

* * *

The Film Board of Trade members enjoyed a dinner at the Congress Friday night.

* * *

Through arrangements being made by Joe Abramson, film board secretaries traveling to the second annual Film Board convention in Los Angeles, May 16, will see the latest pictures enroute. Pictures will be picked up at Chicago, Omaha and Salt Lake City and projected on the train.

* * *

Will Hays was supposed to have been on the Chief Friday. We were at the station but for some reason Hays failed to find us.

* * *

G. P. Morgan, special representative for Sam Goldwyn, was in town last week.

Paper Raps Move to Put Chicago Censors in Political Hands

In commenting on the move of the city administration of Chicago to take the motion picture censorship out of the hands of the police and civil service lists and to place it in the hands of politically appointed censors, the *Chicago Tribune* says in part:

"We have only limited sympathy, at best, with any form of censorship, but if there must be one we can imagine none which, in the long run, will prove more onerous than a politically inspired one. . . . Politics being what it is, there is ample reason to fear that sooner or later a political censorship will be on the market and anything will pass provided the skids are adequately greased. . . . The only useful purpose now served by censorship is the assurance it gives to parents that their children will not be subjected at the movies to unwholesome influences.

Believe It Or Not

EDWIN CAREWE, the producer, was sitting in the dining room of a New York hotel lunching with several magazine writers. He was discussing his forthcoming story, "The Bear Tamer's Daughter," recently bought from the agents of the author, Konrad Bercovici, for Dolores Del Rio to star in. Suddenly his eyes were focused on a heavy set man with a large, dark mustache and bushy eye-brows.

"There! That is the great character for one of the gypsy roles in the story," cried Carewe. "Who is he?"

"That," said one of the writers, "is Konrad Bercovici."

Empire Changes Quarters

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 21.—Empire Productions, Inc., announces that it is now located in its new quarters at 723 Seventh avenue.



**Obey that impulse
Let FILMACK make
Your Special Trailers**

ONE DAY SERVICE Someone Else May Be Giving You Satisfactory Service On Special Trailers. But—
Give Us A Trial And You'll Be Surprised At The Courteous Treatment And Wonderful Service You Will Receive From Us.

PERFECT TRAILERS

FILMACK CO.
730 5. WABASH AVE. CHICAGO, ILL.

For your Protection

To insure exhibitors the highest possible screen quality, Eastman Positive Film is made identifiable. The words "Eastman Kodak" are stencilled in black letters at short intervals in the transparent film margin.

Specify prints on Eastman Film—look for the identifying words in the margin—and get the film that always carries quality through to the screen.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Belle Bennett
The *in*
"Sporting Age"

Estelle Taylor
in
"Lady Raffles"

4
Smashing
Showmanship
Productions from
Columbia Pictures
that back up the slogan
"The Best Box-Office Value in
the Industry" ~ ~ Screen these
COLUMBIA PICTURES

And learn for yourself why theatre-owners
who play Columbias right along have
stopped worrying about politics,
patronage and profits ~ They
know Columbia always
delivers the goods.

"A Woman's Way"
with
Warner Baxter
Margaret Livingston

"The Wife's
Relations"
with
Shirley Mason
Gaston Glass
Ben Turpin



EXHIBITORS HERALD and MOVING PICTURE WORLD

You can clean up on this film
IF YOU ACT NOW!

Released **TO-DAY!** The film of the hour
with the personality of the hour.

Metro-Goldwyn-Mayer presents



40,000
MILES WITH
LINDBERGH

Ready for use: One Sheet,
Three Sheet, Press and Ad Copy.

A Showman Event!

Here is the first review of
the sensational aero-
nautical career of "We,"
America's pride; the "Lone
Eagle." It traces his rise
from obscurity to world
fame.

A short subject special in
three exciting, accurate
documentary reels.

WIRE OR
TELEPHONE TO ONE
OF THE FOLLOWING
M-G-M BRANCHES:

ALBANY, N. Y.—1060 Broadway
ATLANTA, GA.—191 Walton St., N. W.
BOSTON, MASS.—60 Church Street
BUFFALO, N. Y.—509 Pearl Street
CHARLOTTE, N. C.—219 West 4th St.
CHICAGO, ILL.—831 So. Wabash Ave.
CINCINNATI, OHIO—526 Broadway
CLEVELAND, OHIO—
East 21st Street and Payne Avenue
DALLAS, TEXAS—300½ So. Harwood St.
DENVER, COLO.—805 21st Street
DES MOINES, IOWA—1111 High Street
DETROIT, MICH.—2310 Cass Avenue
INDIANAPOLIS, IND.—
438 No. Illinois Street
KANSAS CITY, MO.—
1706 Wyandotte Street
LOS ANGELES, CAL.—
1964 South Vermont Avenue
MEMPHIS, TENN.—494 So. Second St.
MILWAUKEE, WIS.—102 Ninth Street
MINNEAPOLIS, MINN.—
74 Glenwood Avenue
NEW HAVEN, CONN.—134 Meadow St.
NEW ORLEANS, LA.—223 So. Liberty St.
NEW YORK CITY—729 Seventh Avenue
OKLAHOMA CITY, OKLA.—
515 So. Robinson Street
OMAHA, NEB.—1512 Davenport Street
PHILADELPHIA, PA.—1228 Vine Street
PITTSBURGH, PA.—1014 Forbes Street
PORTLAND, ORE.—451 Glisan Street
ST. LOUIS, MO.—3332 Olive Street
SALT LAKE CITY, UTAH—
204 East First South Street
SAN FRANCISCO, CAL.—
215 Golden Gate Avenue
SEATTLE, WASH.—2401 Second Avenue
WASHINGTON, D. C.—
1009 New Jersey Avenue, N. W.
TORONTO, CANADA—
1205 Royal Bank Building

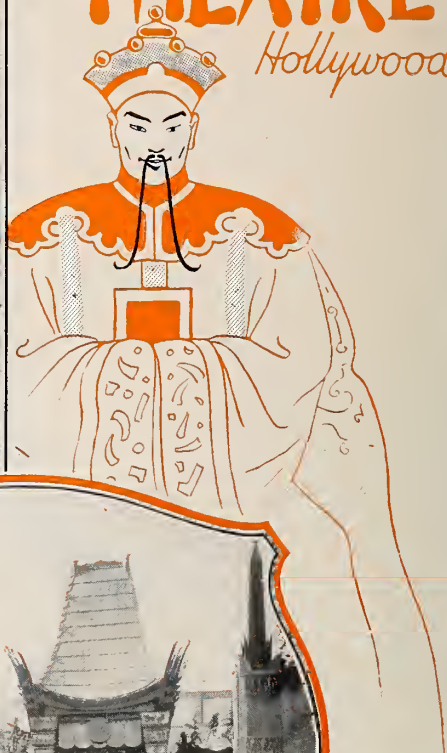
A Metro-Goldwyn-Mayer Picture





GRAUMAN'S CHINESE THEATRE

Hollywood



“WURLITZER”

on an organ represents the highest term of expression applied to organs. Every showman regards the Wurlitzer with admiration for its dependability and versatility; every discriminating organist speaks of the Wurlitzer with enthusiasm and eloquence.



WURLITZER Residence Organs, Church Organs and Auditorium Organs

The same recognition of superiority accorded the Wurlitzer Theatre Organ is also conceded to the Wurlitzer Residence Reproducing Organ—each a masterpiece in construction and tonal beauty—each type of organ distinctively designed for each installation.

WURLITZER ORGAN

REG. U.S. PAT. OFF.
FACTORIES, NORTH TONAWANDA, N. Y.

NEW YORK
CLEVELAND
PHILADELPHIA

ST. LOUIS
CHICAGO
PITTSBURGH

BUFFALO
SAN FRANCISCO
CINCINNATI

DETROIT
KANSAS CITY
LOS ANGELES



HAROLD LLOYD



in

SPEEDY

PRODUCED BY
HAROLD LLOYD
CORPORATION

a Paramount Release



**RECORDS
SKY HIGH!**

“As in 1926, Harold Lloyd is still the leader of all stars of all companies.” This from “Variety’s” 1927 box-office check-up of stars.

“SPEEDY” presents the box-office king in a new and novel characterization—a bewildered boy in the Big City, jumping from one laugh to another. Wait ’till you see it!

With the best box-office bet of the year you get the best advertising and exploitation ideas of the year—the cream of hundreds of campaigns submitted in the \$1,000 Prize Contest. They’re as new and novel as “Speedy” itself! Get behind the picture with this material and write a new box-office record for 1928!



**THE S. R. O.
GUARANTEE!**

\$1,000 in Prizes

for Best Theatre Campaigns by exhibitors, managers, ad and publicity men on Al Christie's Special

"TILLIE'S PUNCTURED ROMANCE"

A Paramount Picture

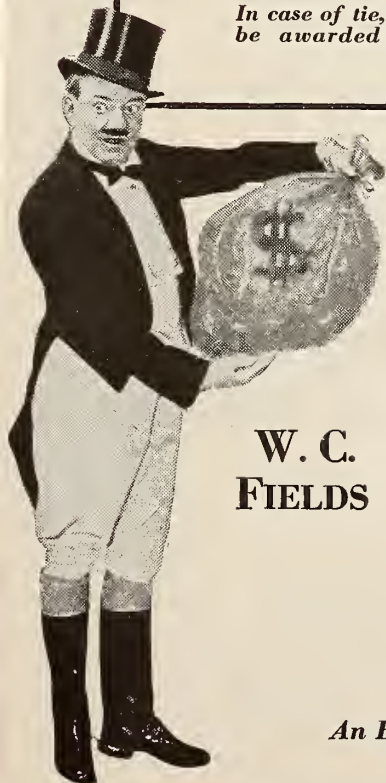
Plan a big campaign, use it on the picture, then send the complete campaign (ads, photos of displays, full explanation of exploitation stunts, etc.) to "TILLIE", Christie Studio, 6101 Sunset Boulevard, Hollywood, Cal.

PRIZES

First Prize	\$300	Next 5 Prizes	Each \$50
Second Prize	200	Next 6 Prizes	Each 25
Third Prize	100	14 Total	\$1,000

In case of tie, duplicate prizes will be awarded tying contestants

Contest closes
Midnight, June 1, 1928

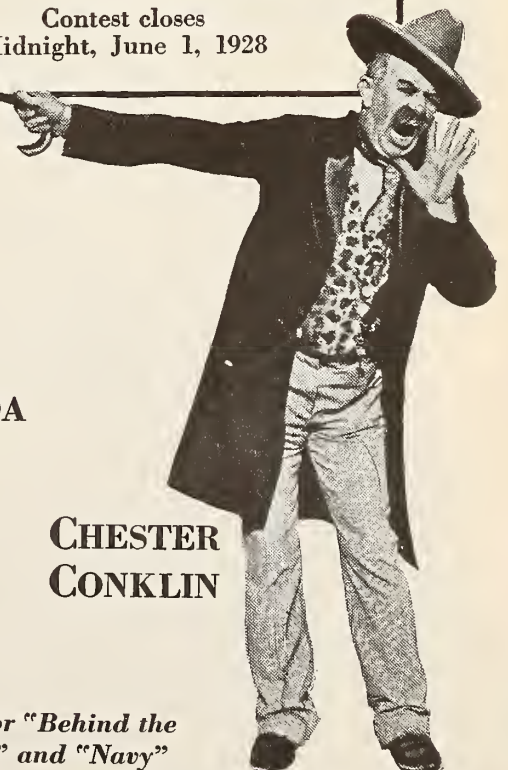


**W. C.
FIELDS**

LOUISE



FAZENDA



**CHESTER
CONKLIN**

*An Edward Sutherland
Production*

*Director "Behind the
Front" and "Navy"*

FILL YOUR TILL WITH "TILLIE"

VICTOR McLAGLEN in "A Girl in Every Port"

Another **FOX** money-getter
packed 'em in last week

at the

ROXY THEATRE NEW YORK

And here's the reason why—

At the Roxy Theatre this week Victor McLaglen returns with "A Girl in Every Port," and in his latest Fox effort offers the best screen entertainment the Roxy has provided in many weeks, perhaps months.

"A Girl in Every Port" is an all around good picture, sophisticated in its treatment. —N.Y. Evening Graphic

"A Girl in Every Port," Victor McLaglen's latest essay in the art of story telling, is one of the most absolutely enjoyable pictures ever shown by Roxy. It is filled with wit, high adventure and with pathos, and it has more laughs than you can count, only most of them are the sort which bring a catch in your throat.

Just as he did in "What Price Glory," McLaglen puts over things which other men would be afraid to tackle and, as he did in that other picture, he comes away clean. —N.Y. Evening World

"A Girl in Every Port" is produced with skill, it will probably be very popular. Mr. McLaglen and Mr. Armstrong make a picturesque pair of fighters, and Miss Brooks is as attractive as ever. —The N.Y. Sun

"You'll make no mistake about an investment in entertainment in this one. It's sure a winner. If Howard Hawks, the director, can convert more scripts into bubbling, provocative comedies of this kind he is assured a safe refuge from critical sharpshooters as well as those who pass their legal tender through the little pigeon hole at the box-office."

—The Morning Telegraph

Victor McLaglen and Robert Armstrong are the roving shipmates. Their work is excellent, but no more so than that of the minor members of the cast, who have fallen under the guidance of a director whose uncommon intelligence, imagination and humor have resulted in a vastly entertaining and satisfying comedy. This is important for the Roxy box-office.

—The World

The story is a rough and ready yarn amusingly done. McLaglen is a good actor . . .

"A Girl in Every Port" has box-office perquisites and is therefore good film entertainment. —N.Y. American

Director Howard Hawks has injected several devilish touches in the piece.

His treatment of the snappy scenario is smooth and at all times interesting. Mr. McLaglen's great, Armstrong is certainly appreciable and Louise Brooks is at her loveliest. The rest of the gals from other ports are good to look at, too. Roxy's got a winner this time. —Daily News

The Roxy Theatre is the port of call visited this week by Victor McLaglen, Robert Armstrong, Louise Brooks and some others in a generally amusing, if not uproarious, comedy entitled "A Girl in Every Port."

Any picture in which the man who played Captain Flag is allowed plenty of range is certain to be a hearty affair, and "A Girl in Every Port" is just that and even more.

—N.Y. Evening Post

Roxy has a hit picture!

"A Girl in Every Port," the current Fox, is a laugh all the way, thanks to the work of Victor McLaglen, of "What Price Glory" fame. —N.Y. Telegram

The picture is good. Victor McLaglen and Robert Armstrong do fine acting, and the comedy is neatly handled. Louise Brooks plays the amusement park high diver. —Daily Mirror

Breaking a New House Record—and a World Record —with Daily Receipts on February 22nd of \$29,463

Presented by William Fox
with

LOUISE BROOKS

LEILA HYAMS • ROBERT ARMSTRONG • MARIA CASAJUANA
FRANCIS McDONALD • NATALIE JOYCE

Screen Story by J. K. McGUINNESS

Scenario by SETON I. MILLER

Titled by MALCOLM STUART BOYLAN

HOWARD HAWKS PRODUCTION

Fox Films Are Always in the Money

Another wise showman
cleans-up with

CHICAGO

presented by
Pathe

"ONE OF THE BEST
BOX-OFFICE HITS
OF THE SEASON"

E. R. RUBIN
FINKLESTEIN & RUBIN
MINNEAPOLIS

PLEASE mark an X opposite the class of
desired; otherwise the telegram will be
transmitted as a fast telegram.

TELEGRAM
TELEGRAMS TO ALL AMERICA
CABLEGRAMS TO ALL THE WORLD

TIME FILED
STANDARD TIME

MINNEAPOLIS, MINN.
FEB. 10, 1928

PHIL REISMAN,
PATHE EXCHANGE, INC., NEW YORK

I do not hesitate to tell you that we
"Chicago" one of the best box office picture
season and at the same time pleased the public
one hundred per cent. Here's looking forward
to many more.

E. R. RUBEN
Finkelstein & Ruben

with

PHYLLIS HAVER

Victor Varconi, Virginia Bradford,
Robert Edeson, Julia Faye, May Robson
and T. Roy Barnes

Adapted by . . . Lenore J. Coffee
from the play by Maurine Watkins

Produced upon the stage by Sam H. Harris

Directed by FRANK URSON

DeMILLE STUDIO PRODUCTION



THE SENSATIONAL HITS ARE NOW BEING RELEASED BY PATHÉ

Something That Has Never Happened Before!

HISTORY

*is now written in the
motion picture industry*

KING VIDOR'S THE CROWD

in one sensational week
at popular prices at the
Capitol Theatre, N. Y., lifts
itself into Road-Show class
by popular and critical
acclaim and is now playing

TWICE DAILY at \$2.00
at the **ASTOR THEATRE**

Again M-G-M makes history!
Always M-G-M makes history!

THE TOP OF THE INDUSTRY

METRO-GOLDWYN-MAYER

BOWERS COMEDIES

"The answer to the exhibitors' prayer"
"Say Ah-h!"

Looks as if Charley Bowers has discovered the answer to the exhibitors' prayer for something special in short comedies. The mechanical ostrich in this number is a prize wow for laughs. Don't ask us how the darn thing works. That's Bowers' secret process idea. At any rate, this mechanical ostrich is a natural screen scream. It's one of those things that must be seen to be appreciated. Charley Bowers himself plays the role of the goofy

assistant on an ostrich farm. The owner is on the farm taking a diet of ostrich eggs to cure an ingrowing grouch. The regular ostriches refuse to lay the eggs, till Charley feeds one of them an assortment of clothes and hardware. The result is the hatching of the mechanical ostrich. From then on it's a scream. At last — a new novelty angle in comedies. And it's as clever as it is funny. H. L. Muller directed.

FILM DAILY—



EDUCATIONAL FILM EXCHANGES, Inc., E. W. Hammons, President

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

75,000 GIRLS

In the past year were reported

MISSING

Why Do Girls Leave Home?

WHERE DO THEY GO? WHO IS TO BLAME?

Walter E. Greene Presents

"THE PORT OF MISSING GIRLS"

With Barbara Bedford and Malcolm McGregor

NATALIE KINGSTON
WYNDHAM STANDING
ROSEMARY THEBY
PAUL NICHOLSON

Supported by
HEDDA HOPPER
BODIL ROSING
EDITH YORKE

LOTUS THOMPSON
CHARLES GERARD
GEORGE IRVING
AMBER NORMAN

Story and Screen Play by
HOWARD ESTABROOK

Directed by
IRVING CUMMINGS

**AN ELABORATE EIGHT
REEL PRODUCTION OF
AMAZING BOX OFFICE APPEAL
WITH A TITLE AND THEME RECEIVING MILLIONS
OF DOLLARS WORTH OF PUBLICITY IN THOUSANDS
OF NEWSPAPERS THROUGHOUT THE WORLD**

House Records Broken

This picture, endorsed by the National Board of Review, is of proven Box Office Value. In two test bookings, in high class theaters, with only block one and three sheets, the house records were broken.

On the Open Market

This is the first time in several years that a picture of such tremendous Box Office Value and lending itself to unlimited exploitation, newspaper tie-ups and cooperation is available on the open market.

**A Golden Opportunity for Live-Wire
Exchangemen and Showmen to Cash In!**

For Territorial Rights and Bookings Write, Wire or Phone to

BRENDA PICTURES CORPORATION

130 W. 42nd St. - Tel. Wisconsin 2087 - New York City

The most sensational hits of the current season

— Are now being released by Pathe



PATHE PRESENTS
"CHICAGO"
with
PHYLLIS HAVER
and **VICTOR VARCONI**



PHYLLIS HAVER

Virginia Bradford, Robert Edson, Julia Faye,
May Robson and T. Roy Barnes
Adapted by Lenore J. Coffee, from the play by Maurine Watkins
Produced upon the stage by Sam H. Harris
Directed by **FRANK URSON**
DeMILLE STUDIO PRODUCTION



PATHE PRESENTS
ROD LA ROCQUE
in
"STAND AND DELIVER"



ROD LA ROCQUE

with **LUPE VELEZ** and **WARNER OLAND**
Directed by **DONALD CRISP**
Ralph Block, Associate Producer

By Sada Cowan

DeMILLE STUDIO PRODUCTION



PATHE PRESENTS
"The LEOPARD LADY"
with
JACQUELINE LOGAN



JACQUELINE LOGAN

ALAN HALE and **ROBERT ARMSTRONG**

Adapted by Beulah Marie Dix, from
the story by Edward Childs Carpenter

Supervised by **Bertram Millhauser** Directed by **RUPERT JULIAN**

DeMILLE STUDIO PRODUCTION



James Cruze PRESENTS
WILLIAM BOYD
in
"THE NIGHT FLYER"



WILLIAM BOYD

with **JOBYNA RALSTON**
Adaptation and continuity by Walter Woods
From "Held for Orders" by Frank Hamilton Spearman
Directed by **WALTER LANG**

Produced by James Cruze, Inc.



Pathe

—“Of course, boys, we’re all honest
—but let’s cut the cards!”

IN the new Standard Exhibition Contract, complete text of which is printed in this issue, it is interesting to note the safeguards taken by the distributors to insure themselves of their share of the box office receipts in the event of percentage bookings.

The word of the theatre owner as to how much money he takes in during the run of a film booked on percentage is not sufficient. The distributor reserves the right to send in checkers.

No one can object to reasonable precautions of this kind. Business is business. You remember the old poker player who used say: “Of course, boys, we’re all honest but let’s cut the cards before each deal.”

In buying advertising in motion picture trade papers, similar precautions could easily be taken. It is not necessary to take the word of a publisher or an advertising salesman for how much circulation is purchased.

The Audit Bureau of Circulations stands ready to act as a checker for every distributor buying trade paper advertising. Its service is at the disposal of any reputable publisher. Why not let the A. B. C. cut the cards before each deal?

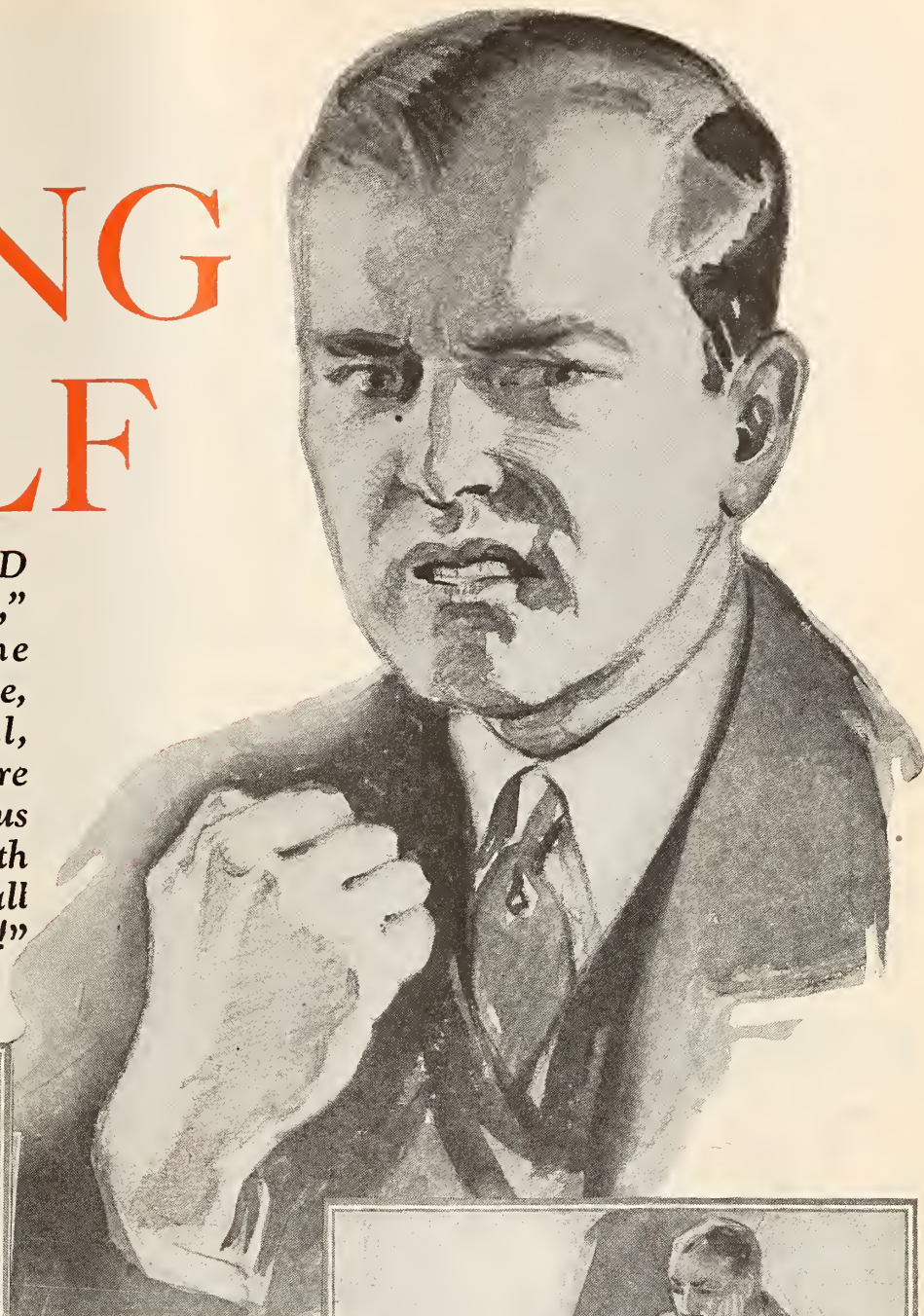
There is no substitute for Circulation!

EXHIBITORS
HERALD
and MOVING PICTURE
WORLD

*Is the only Audit
Bureau of Circulations
paper in the motion
picture field*

"I am KICKING MYSELF

for not putting 'THE SHEPHERD OF THE HILLS' on for 3 days," writes C. M. Hartman of the Hartman Theatres Co., Carnegie, Okla. "You have a wonderful, money-getting, and pleasing picture in the film version of this famous novel by Harold Bell Wright with lovely Molly O'Day. It is topping all in business for the 1927-28 season!"



"Every ONE-DAY house should play it TWO DAYS—or more"

EVERY exhibitor with a one-day house should play RICHARD BARTHELMESS in THE NOOSE at least two days or more," is the opinion of C. A. Grissinger, Manager Shapiro Theatre Co., Mount Union, Pa. "Of all the pictures that ever played this theatre NEVER have we played such a powerful picture. It made people cry that have never cried since they were babies. Let us have more of this quality—that's what this country needs!"

Avoid BITTER REGRETS over money you might have made . . . Book these

**First
National
Pictures**

not for just a Day . . . Not for just a Week . . . but for EXTENDED RUNS!



"My only regret"

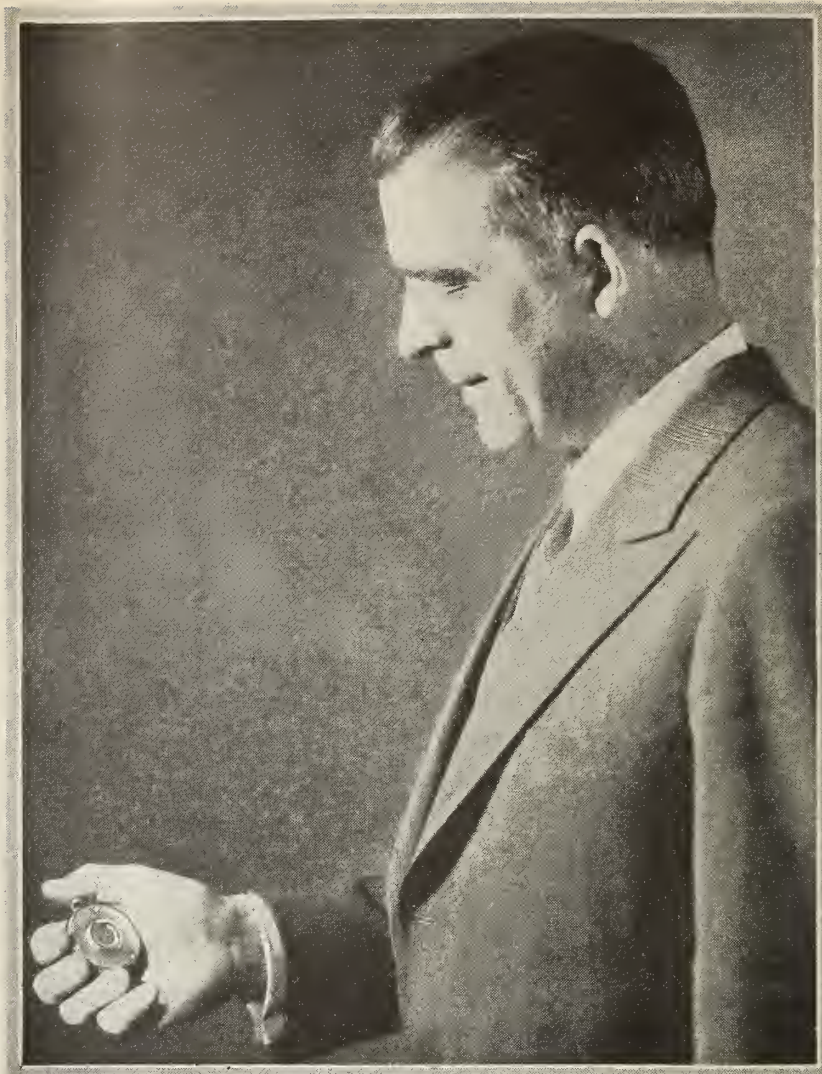
I AM only sorry my house does not have twice its present capacity as I am sure I could fill it at every performance with RICHARD BARTHELMESS in 'THE PATENT LEATHER KID,'" wires Tom H. Boland of Oklahoma City. "I opened with this First National Special Friday First show was capacity and I have been turning them away at every show at advance prices ever since. Have broken all previous records up to date."

"I am certainly glad"

I AM certainly glad I booked 'THE PATENT LEATHER KID' for NINE days," writes Abe Levy of Waco, Texas. "It opened at our Strand Theatre to sensational business and we are turning hundreds away every night . . . It sure looks like First National has the goods this year."

“ Previewed HARRY LANGDON'S new picture "THE CHASER" Wednesday and clocked two hundred and sixty seven roars. Put it on cold without even preview sign in front of theatre so it was a regular picture audience that viewed it. It's a natural laugh getter and enjoyed by all.”

—M. A. Tauber,
Glendale, Calif.



*By actual
count —*

267 LAUGHS

in the latest masterpiece from the reigning favorite of comedy connoisseurs . . . The production four preview exhibitors picked as the next big smile sensation The direct box-office successor to "The Patent Leather Kid," "The Moose," and "Shepherd of the Hills" Now ready.

HARRY LANGDON

in **"THE CHASER"**

Produced by the HARRY LANGDON corporation

A First National Picture

Member of Motion Picture Producers and Distributors of America Inc. ~ Will H. Hays President





The Independent Film Trade Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE —

New Standard Exhibition Contract is printed in full in this issue; Instrument is 30 per cent longer than the one now in use; Concessions made by distributors to exhibitors include changes in provisions regarding exclusion of pictures and new rules on prints; Additional protection clauses are provided for theatre owners.

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PRESENTATION ACTS—Jerome H. Remick and Co., Al Kvale, Arthur Richter, Albert F. Brown, Charles Kaley, Billy Randall, Roy Dietrich, Joie Lichter, Maxine Hamilton, Ramon Berry, Don Isham, Bennie Krueger, L. Carlos Meier, Benny and Western, Ed. Fitch, Ray Turner, Chief Eagle Feather, Heller and Riley, Sam Herman, Eddie Hanson, Brooks Costumes, Dave Gould, Ransley Studios, Dr. G. W. Ronfort.

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WHOLE VOL. 90, No. 9 (VOL. 32, No. 12) MARCH 3, 1928

Conference Results

ANOTHER long stride along the constructive way of conference and negotiations in the motion picture industry was taken in connection with the contract conference which concluded its sessions in Chicago last week.

After a long and difficult meeting a contract form was arrived at which the various principals concerned pronounce as "satisfactory."

This is a development which cannot but have a sound and beneficial effect upon both the immediate and the future prosperity of the business. The rental contract form is a thing of most basic importance. Unless it is reasonably equitable to both renter and exhibitor there can be no good will or content existing anywhere in the business. Disagreements in the past over contractual stipulations have led to more friction and general trouble than have been brought about by any other causes.

If real progress has been made in affording a rental form which will be commonly acceptable to both exhibitor and distributor—and this is the promise of the conference—then this industry has been helped to better days in an unqualified manner.

One of the most significant comments on the result of the conference was made by a member of the unaffiliated exhibitors' group. It is this group, of course, which under existing conditions in the business stands in greatest need of the sort of protection and concession that might be yielded by a new contract form.

A spokesman for this group, at the conclusion of the conference, said that he considered the new form "a pretty thoroughly satisfactory one."

If any group had come out of the conference declaring that they had obtained *everything* that they sought, this might have been very pleasing momentarily to the particular group concerned, but it would not have augured well for the permanence of the new form. Difficult problems such as those involved in a motion picture rental contract form can only be advanced toward a sound and permanent solution by means of concessions and adjustments on the part of all concerned.

The official statement of the joint committee says:

"The new contract is believed to be a vast improvement over its predecessor, giving promise of doing away with

many sources of discontent in the moving picture business."

This statement is forceful and conclusive in itself and it is given added emphasis by the names which are signed to it. The signatories include qualified representatives of the distribution branch of the industry, together with representatives of all of the various types of exhibition interests. If these men say that the new contract is "a vast improvement"—then it must amount to this and nothing else.

Despite the testimony of these men there will be sharpshooters in the business, or in some way identified with the business, who will seize upon the results of the conference as a means toward perpetuating strife and dissension. Unfortunately, there is no escape from this. But those who are willing to think sanely about their own interests in the business and the interests of the industry at large will do well to consider first the natural difficulties involved in drafting such a contract as this and, secondly, to consider the opinions expressed by the qualified representatives who were looking after their particular interests in the conference.

The official statement of the joint committee was concurred in by the following: Messrs. Ben Berenstein, H. M. Richey, H. A. Cole, R. R. Biechele and Nathan Yamins, for the unaffiliated exhibitors; and Messrs. R. H. Cochrane, Felix Feist, Ned Depinet and Gabriel L. Hess for the distributors.

These men are entitled to the gratitude of the whole industry for the very valuable and constructive service they have performed.

The work of the conference also included adjustment of certain of the rules of arbitration. This, while a secondary work of the conference, is nevertheless one of prime importance. The perfecting of the machinery and the operation of the arbitration boards is an important work, of real saving and benefit to the business.

* * *

Mr. Joseph P. Kennedy

ADDITIONAL evidence of the widening influence of Mr. Joseph P. Kennedy in the motion picture industry is seen in the recent announcement that he has become associated in an advisory capacity with Pathe Exchange, Inc.

The swift and certain progress of Mr. Kennedy, and the interests with which he is associated, should be a matter of no surprise. In entering the motion picture business only a little more than two years ago, he brought to his new connection a keen and experienced intellect, together with a personality that was bound to count importantly in this business of personalities. At no time since this industry attained its present proportions has any executive come into it from another field of activity and so quickly introduced himself into a position of industry-wide influence and respect as has Mr. Kennedy.

The industry is fortunate in having won the interest and association of Mr. Kennedy. His influence thus far has been wholesome and constructive and those who know him and his record best are convinced that he will continue to figure more importantly in the industry.

* * *

The Kentucky Tax

THE amusement business in Kentucky is faced with an extraordinary piece of legislation which seems to have been born out of a rash promise made in the heat of a political campaign to furnish free school books to children.

Free school books represent a popular issue and the amusement business is a popular target, so the outcome is a proposal that a 10 per cent tax on admissions be levied to provide funds for the purchase of the school books.

This proposed legislation is of course unreasonable and unsound, but these characteristics, unfortunately, do not necessarily mean the defeat of a proposal in taxation.

This measure must be vigorously opposed, and the amusement interests in Kentucky should be given every possible help by the amusement business generally.

Standard Exhibition Contract Is Printed in Full In This Issue

\$337,500 Damages Against Paramount Awarded in Dallas

(Special to Exhibitors Herald and Moving Picture World)

DALLAS, Feb. 28.—A decision which exhibitors expect to have a far-reaching effect was reached here last week when a jury in district court awarded \$337,500 in damages to Ray Stinnett and Si Charninsky.

The exhibitors, in suit brought against Paramount, Publix, the Dallas Building and Realty Corporation and several others, had charged that under an alleged combination in violation of the Texas anti-trust laws the defendants had prevented them from buying first-run pictures, thereby forcing them to sell their theatres at a loss. Stinnett & Charninsky were former owners of the Capitol theatre in Dallas.

The defendants have announced they will appeal to the fifth civil court of appeals.

Mediator Ends Strike in Schenectady After Picketing of 5 Houses

(Special to Exhibitors Herald and Moving Picture World)

SCHENECTADY, Feb. 28.—Patrick M. Downey, a mediator in the New York State Labor department, was successful in terminating a strike instituted by the ushers, doormen and cleaners to the number of 65 employed in five theatres operated by the Farash corporation in Schenectady. The strike was called last Wednesday on the grounds that William Shirley, general manager of the theatres, had cut the pay below that demanded by the union, and that he had discharged a number of cleaning women without provocation. Following the walk out, picketing was immediately started in front of all Farash houses. The situation became worse by Thursday, when the Trades Assembly in Schenectady voted its moral support to the strikers.

At a conference between representatives of the union and Shirley during the latter part of the week, a settlement was effected. It is understood that Shirley agreed to meet the requests made by the union.

Theatre, Open 3 Weeks, Burns; Loss Is \$80,000

(Special to Exhibitors Herald and Moving Picture World)

LEBANON, MO., Feb. 28.—The Lyric Motion Picture theatre, owned and operated by L. L. Lewis and completed but three weeks ago was among a number of business houses destroyed by a fire which swept the business district of Lebanon, Mo., on February 22. The total loss from the blaze was estimated at \$80,000.

Adds Anti-Censor Bill

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 28.—Although there is already one censorship repeal bill in the New York Legislature, Philip Kleinfeld introduced another, which calls for abolishment of the present censorship bureau on July 1, and the transfer of existing records to the secretary of state.

Instrument 30 Per Cent Longer Than Present One Concessions to Exhibitors Include Changes in Exclusion Privileges and New Rules on Prints

"Exhibitors Herald and Moving Picture World" this week publishes the text of the new Standard Exhibition Contract and the Rules of Arbitration drafted by the joint contract committee during its three weeks' deliberations in Chicago.

30 Per Cent Longer Than Old Instrument

Redrafting of the contract was completed one week ago.

The text of the new contract, which is published on the following pages, runs about 30 per cent longer than the text of the standard instrument now in use.

While a number of exhibitors who were in Chicago at the beginning of the committee sessions had hopes of a shorter contract, those hopes were abandoned after they had read the scores of suggestions for changes which had been received from theatre men.

Concessions Made to Exhibitors

In publishing the new contract, the Herald-World prints in black face type those words, phrases and clauses which make the new contract different from the one it supersedes.

A reading of the instrument will disclose the concessions made by the distributors in favor of the exhibitors.

Articles 20 and 21 of the redrafted contract represent one concession to the exhibitors and were included in the redraft in accordance with the decision of the Trade Practice conference. Article 20 grants to the exhibitor the right, in group booking, "to exclude from this contract up to but not exceeding 10 per cent of the total number of such photoplays." Written notice of such exclusion must be given and the exhibitor must pay 50 per cent of the rental fee, this to be redeemed when and if the picture is licensed for "the same run."

Through Article 21 both the exhibitor and the distributor are given the right to exclude pictures considered racially or religiously offensive. In the case of the exhibitor, a Board of Arbitration must decide the justification of the request for exclusion.

In the instructions to salesmen, which must be printed on the contract, provision is made for the discharge of a salesman for "violation of this direction," which prohibits sales effort directed toward a competing exhibitor before a contract has been rejected.

Under the new contract an exhibitor is not required to accept a picture in which the specified star, director or story has been changed. The distributor, however, reserves the right to change title and alter story.

The approved additional clauses to the contract specify that re-issues shall not be included in a block of pictures, nor shall a group of feature pictures include short features and news reels.

Roadshowing Limited

Regarding the roadshowing of pictures, the distributor is granted the right so to present not more than two such features, and the contract makes it mandatory to charge not less than \$1 for the majority of the orchestra seats. Should a picture be withdrawn for roadshowing the exhibitor

has the privilege to exclude "from this license one of the other photoplays licensed hereunder."

The contract specifies that the distributor must deliver to a carrier the print of a picture in time so that, in accordance with the schedule of the carrier, the print will be delivered at least an hour before the usual time for the opening of the theatre.

Prints Must Be "Suitable"

Prints, according to the terms of the contract, must "be suitable for exhibition."

Protection granted to a theatre at the time of signing the contract must remain in force during the life of the contract, even though a new theatre may open in the protected locality.

In the old contract in Article 1 it was specified that the Standard Exhibition Contract had been filed with the Motion Picture Producers & Distributors of America. In the new contract, in the "Warranty as to Form" clause, the American Arbitration Association supplants the Hays organization. Likewise, the Arbitration Association may determine tax payments to be made under the provisions of Article 14.

Concessions on Prints

News reels are excepted from the provisions governing the cutting of a picture by the exhibitor. As formerly, authorization from the distributor must be obtained in writing or by telegram.

Regarding the damaging of prints, the new contract makes this concession: a print "shall be deemed to have been so damaged or destroyed by the exhibitor unless the latter, prior to the second public exhibition thereof, shall have telegraphed the distributor's exchange that such print was received in a damaged condition."

Instead of making it mandatory that an exhibitor make a refund of 4 cents for every foot of film damaged or destroyed, the new contract specifies that this payment must "be equal to the cost of replacement at the distributor's exchange for each linear foot."

The exhibitor cannot be held liable for prints damaged in transit "provided the exhibitor establishes such damage or destruction" occurred while in transit.

New Protection Specification

In the present contract the distributor is protected in the delay in the delivery of pictures by reason of the elements, accidents, acts of God, etc. The new contract adds, "or of the United States postal authorities."

Exhibitors will note that in the clause

(Continued on page 30)

New Standard Exhibition Contract

New phrasings and clauses are printed in black face type

***DIRECTION TO SALESMEN:** While you have every right to trade among prospective customers to obtain the best offer possible for your product, after you have selected a particular exhibitor whose offer you believe to be the best obtainable and take a written application from such exhibitor, you are hereby directed to forward the application to the office of your company and make no further effort to sell the same service to any other exhibitor directly competing with such exhibitor until the application so forwarded has been duly rejected, accepted or withdrawn in accordance with its terms. A violation of this direction will subject you to discharge.

***(Note: This direction to Salesmen shall be printed upon but shall not be deemed a part of the Standard Exhibition Contract.)**

STANDARD EXHIBITION CONTRACT AGREEMENT, made in one or more counterparts between

..... a corporation (hereinafter referred to as "the Distributor"), party of the first part, and the Exhibitor herein, after named and referred to as the "Exhibitor," operating the theatre or theatres hereinafter designated, party of the second part.

WITNESSETH:

The parties hereto agree as follows:

FIRST: The Distributor warrants that there is contained herein all of the numbered Articles of the "Standard Exhibition Contract" agreed upon by the Contract Committee appointed at the 1927 Motion Picture Trade Practice Conference (an authenticated copy of which has been filed with the American Arbitration Association). The Distributor also warrants that any clauses in addition thereto appearing upon the Schedule have been approved by such Contract Committee, and that any additional clauses appearing upon a Rider, if any hereto annexed, are not inconsistent with any of such numbered Articles. It is agreed that any clauses contained in such Rider shall be of no effect unless such Rider be signed by the Exhibitor. It is agreed that any agreement contained in the Schedule covering or describing what photoplays are licensed hereunder and in respect of any license fee, exhibition dates and any provision permitted by the provisions of the numbered Articles hereof shall not be deemed an additional clause for the purpose of this Article.

SECOND: (a) The Distributor hereby grants to the Exhibitor, and the latter accepts, a license under the respective copyrights of the several photoplays designated and described in the Schedule herein subject to the terms and conditions hereinafter stated to exhibit (during the period of one year commencing with the date fixed or determined as hereinafter provided for the exhibition in the theatre hereinafter designated of the first photoplay deliverable hereunder, unless otherwise in the Schedule provided) each of such photoplays at the said theatre only for the number of successive days in the said Schedule provided. If more than one theatre is hereinafter designated no photoplay is licensed hereunder for exhibition at more than one of such theatres unless otherwise specifically agreed upon in the Schedule.

In case any of such photoplays (except photoplays which shall be "roadshown") shall not be "generally released" by the Distributor for distribution in the United States during the period beginning

and ending , such photoplays shall be excepted and excluded from this license unless the Exhibitor shall give written notice to the Distributor not later than thirty days after such last mentioned date that the Exhibitor elects to exhibit all of such photoplays hereunder. If such notice be given the Distributor shall deliver and the Exhibitor shall exhibit such photoplays as and when available for exhibition hereunder, except that any of such photoplays not so "generally released" within two years after such last mentioned date shall be also excepted and excluded. The Distributor may exhibit or license the exhibition of any photoplays excepted and excluded as aforesaid when and where desired by the Distributor, and all claims or causes of action in respect thereof are hereby expressly waived by the Exhibitor.

THIRD: The Exhibitor agrees to exhibit under said license said photoplays, but only at the theatre hereinafter specified, on the exhibition date or dates fixed in the Schedule or determined as hereinafter provided, and not to allow any positive print thereof to leave the Exhibitor's possession during the period specified for the exhibition thereof by the Exhibitor, nor to exhibit or to permit the exhibition of any such positive print at any other time or place. Such license shall be specifically for such exhibition of such photoplays, and for no other purpose.

FOURTH: The Exhibitor agrees to pay for such license as to each of such photoplays the fixed sums herein specified at least three (3) days in advance of the date of shipment from the Distributor's Exchange or from the last previous exhibitor of the positive print thereof.

***FIFTH:** Payment, if any, made upon the execution hereof by the Exhibitor shall be deemed payment on account of the sums last payable hereunder.

***(Note: The foregoing, or Fifth Clause, appeared as the Sixth Clause in the contract which this supersedes.)**

SIXTH: During the life of this contract the Distributor agrees not to exhibit or license the exhibition of any such photoplays in conflict with the "run" or "protection period," if any, in the Schedule specified. Unless otherwise provided herein, such "protection period" shall be computed from the last date of exhibition of each photoplay as fixed herein. If "protection" is granted hereunder against a specified theatre or theatres which "protection" shall indicate that it was the intention of the Distributor to grant such "protection" against all of the theatres in the immediate neighborhood or vicinity of the Exhibitor's theatre, then, unless otherwise provided in the Schedule, such "protection" shall be deemed to apply to and include any theatre that may hereafter be opened in such neighborhood or vicinity.

SEVENTH: The Distributor agrees to deliver to the Exhibitor during the period specified in Article Second hereof or otherwise in the Schedule provided for a positive print suitable for exhibition of each of such photoplays for exhibition at the said theatre on the dates specified or on the dates determined as herein provided. Delivery of such positive prints by the Distributor to the Exhibitor at the Distributor's exchange or to a common carrier or to the United States postal authorities for mailing or to any agent of the Exhibitor shall be deemed delivery by the Distributor to the Exhibitor hereunder.

All deliveries other than at the Distributor's exchange shall be made in time to enable the carrier thereof in accordance with the carrier's time schedule to deliver to the Exhibitor or at the place where the Exhibitor's theatre is located prints at least one hour before the usual time for the opening of the Exhibitor's Theatre.

The Exhibitor agrees to return each positive print received by the Exhibitor hereunder, with the reels and containers furnished therewith, to the exchange of the Distributor from which the Exhibitor is served or as otherwise directed by the Distributor immediately after the last exhibition of such positive print, in the same condition as when received by the Exhibitor, reasonable wear and tear due to the proper use thereof excepted. The Exhibitor agrees to pay all costs of transportation of such positive prints, reels and containers from the Distributor's exchange or the last previous exhibitor having possession of any of such positive prints (as the case may be) and return to the Distributor's exchange; or if directed by the Distributor, to ship such positive prints elsewhere than to the Distributor's exchange transportation charges collect. It is agreed that the delivery of a positive print properly directed and packed in the container furnished by the Distributor therefor, to a carrier designated or used by the Distributor and proper receipt therefor obtained by the Exhibitor, shall constitute the return of such positive print by the Exhibitor.

If the Exhibitor fails to or delays the return of any positive print to the Distributor or fails to forward or delays forwarding (as directed by the Distributor) any such print to any other exhibitor the Exhibitor agrees to pay the Distributor the damage, if any, so caused the Distributor and in addition the damage, if any, so caused such other exhibitor as shall be determined by Arbitration as provided for in Article Eighteenth hereof.

EIGHTH: The exhibition date or dates of each photoplay, unless definitely specified or otherwise provided for in the Schedule, or otherwise agreed upon, shall be determined as follows:

1. The Distributor shall mail to the Exhibitor at least fifteen days' notice in writing of the date upon which each photoplay will be available for exhibition by the Exhibitor, consistent with prior runs and/or protection heretofore or hereafter granted to other exhibitors (which date is hereinafter referred to as "the available date"). Such notice shall be of no effect unless prints of such photoplay are in the exchange of the Distributor from which the Exhibitor is served.

2. Within fourteen days after the mailing of such notice, the Exhibitor shall select an exhibition date or dates within a thirty day period commencing with such available date, by giving written notice to the Distributor of the date, or dates, so selected.

If the exhibition date or dates so selected by the exhibitor are not open for the Exhibitor, then the exhibition date or dates shall be designated as provided in the following paragraphs "A" and "B":

(A). If other dates within said thirty day period are open the Exhibitor shall immediately select from such other open dates another date or other dates; failing to do so, then the Distributor shall designate the date or dates which shall be within a period not earlier than two weeks nor later than six weeks from the date

first selected by the Exhibitor, by mailing fourteen days' notice thereof to the Exhibitor.

(B). If no other date or dates within said thirty day period are open (after the Exhibitor's written request therefor) then the Exhibitor shall designate the date or dates which shall be within a period not earlier than two, nor later than six weeks from the last date of the said thirty day period, by immediately giving written notice thereof to the Distributor. If the Exhibitor fails to immediately designate such date or dates, as provided in this paragraph "B", the Distributor shall designate the date or dates within the same period by mailing to the Exhibitor fourteen days' notice of such date or dates.

If the Exhibitor fails to make any selection within fourteen days after the mailing of the available dates of any photoplay, then the Distributor may at any time designate the exhibition date or dates thereof, which date or dates shall not be prior to the available date, by mailing notice thereof at least fourteen days before such exhibition date or dates; and if any such photoplay shall have been exhibited by any other exhibitor having a "run" prior in point of time and immediately preceding the "run" specified in the Schedule granted to the Exhibitor, then the Distributor shall designate the exhibition date or dates thereof, which shall be within a period of forty-five days commencing with the available date. In case the exhibition date or dates of any of the photoplays shall be designated by the Distributor pursuant to this paragraph, "the period of protection," if any, specified in the schedule, shall begin upon the fifteenth (15th) day of the thirty-day period specified in paragraph 2 of this Article.

3. The exhibition date or dates of any of the photoplays selected by the Exhibitor (if available), or designated as in this Article Eighth provided, or otherwise agreed upon between the Distributor and the Exhibitor, shall be for all purposes the exhibition date or dates of such photoplay as though definitely specified in the Schedule.

4. In case this contract embraces a series of feature photoplays, five reels or more in length and featuring a particular star or director, the Exhibitor shall not be required hereunder to exhibit more than one photoplay of any such series every five weeks.

***NINTH:** The Exhibitor shall pay to the Distributor a sum equal to the cost of replacement at the Distributor's exchange for each linear foot of any positive print lost, stolen or destroyed or injured in any way in the interval between the delivery thereof by the Distributor and the return thereof by the Exhibitor in full settlement of all claims for such loss, theft, destruction or injury. Such payment, however, shall not transfer title to or any interest in any such positive print to the Exhibitor or any other party, nor release the Exhibitor from liability arising out of any breach of this contract. The Distributor shall at the option of the Exhibitor repay or credit to the Exhibitor any sums paid by the latter for lost or stolen prints, excepting "news reels," upon their return to the Distributor within sixty (60) days after the date when the same should have been returned hereunder. The Exhibitor shall not be liable for the damage or destruction of any positive print, provided the Exhibitor establishes such damage or destruction occurred while in transit from the Exhibitor. The Exhibitor shall immediately notify the Distributor's exchange by telegram of the loss, theft or destruction of or damage or injury to any positive print. If any positive print shall be received from the Exhibitor by the Distributor or any subsequent exhibitor in a damaged or partially destroyed condition it shall be deemed to have been so damaged or destroyed by the Exhibitor unless the latter, prior to the second public exhibition thereof shall have telegraphed the Distributor's exchange that such print was received by the Exhibitor in a damaged or partially destroyed condition, and setting forth fully the nature of such damage and the amount of footage so damaged or destroyed.

***(Note: The foregoing, or Ninth Clause, appeared as the Eleventh Clause in the contract which this supersedes.)**

***TENTH:** The Exhibitor shall not be required to accept for any photoplay described in the Schedule as the photoplay of a star, or of a director, or based upon a specified story, book or play, or by an identifying description, any other photoplay of a different star or different director, or based upon a different story, book or play, or not corresponding to such identifying description, as the case may be. Nothing herein contained shall limit the right of the Distributor to change the title of any such photoplays, or, as respects any photoplay based upon any story, book or play, prevent the making of any alterations, changes in or adaptations thereof.

The Distributor warrants that none of the photoplays licensed hereunder are reissues from old negatives or old negatives renamed, except those specifically set forth as such in the Schedule.

***(Note: The foregoing, or the Tenth Clause,**

is an amplification of the Twelfth Clause in the old contract.)

ELEVENTH: This contract shall not be assigned by either party without the written acceptance of the assignee and the written consent of the other party; provided, that if the Exhibitor sells or disposes of his interest in the theatre hereinafter specified, he may assign this contract to the purchaser of such interest without the written consent of the Distributor and such assignment shall become effective upon the written acceptance thereof by the assignee, such assignment, however, shall not relieve the Exhibitor of liability hereunder, unless the Distributor consents in writing to release the Exhibitor from such liability.

TWELFTH: The Exhibitor agrees to run photoplays (excepting "news reels") as delivered without alteration, excepting with the written or telegraphic approval of the Distributor, subject to requirements of duly authorized public authorities necessitating any change. The Exhibitor also agrees to advertise and announce each photoplay as a " " In all newspaper advertising and publicity issued by the Exhibitor relating to said photoplays the Exhibitor shall adhere to the form of announcement contained in the advertising matter issued by the Distributor.

All advertising accessories used by the Exhibitor in connection with the exhibition of said photoplays must be leased from or through the Distributor and must not be sold, leased or given away by the Exhibitor.

Unless this contract expressly provides for the "first run" in the City or Town wherein the theatre hereinafter specified is located, the Exhibitor agrees not to advertise any of the photoplays herein provided for by means of lithographs, slides, trailers, lobby displays, newspaper announcements, advertising or otherwise prior to, and until after the completion of, the exhibition of such photoplay by any other exhibitor having the right of the "first run" thereof in said City or Town.

The Distributor shall not in any wise be liable for any breach of the provisions of the immediately preceding paragraph contained in any other "Standard Exhibition Contract" with any other exhibitor.

THIRTEENTH: The Distributor warrants that the photoplays herein provided for will not contain any advertising matter for which compensation is received by the Distributor.

FOURTEENTH: The Exhibitor agrees to pay to the Distributor upon demand any tax, fee or other like charge now and/or hereafter imposed or based upon the delivery and/or the exhibition of positive prints of the photoplays and/or upon the sums payable under this contract by the Exhibitor to the Distributor. If under any statute or ordinance any such tax, fee or other like charge is or shall be payable or paid by the Distributor and the exact amount payable hereunder by the Exhibitor is not therein definitely fixed or cannot be exactly determined then the Exhibitor agrees to pay such part of any such tax, fee or other like charge, paid or payable by the Distributor as shall be fixed in the manner determined by the then President of the American Arbitration Association.

FIFTEENTH: The Exhibitor warrants and agrees that during the period each of the photoplays herein provided for shall be exhibited in said theatre the Exhibitor will charge for admission to said theatre an actual admission fee which shall not be less than ten cents, unless a greater minimum admission charge is herein elsewhere specified, for each exhibition and that such photoplays shall not be exhibited unless such admission fee is charged.

SIXTEENTH: In case the Exhibitor shall be delayed in or prevented from the performance of this contract with respect to any of the photoplays herein specified by reason of censor rulings, the elements, accidents, strikes, fire, insurrection, acts of God, the public enemy, public calamity or order of any Court of competent jurisdiction, then such delay or failure of performance with respect to such photoplay shall be excused and all claims or causes of action for damages therefor, or arising therefrom, are hereby expressly waived by the Distributor. In any such event, the time of the Exhibitor to perform this contract with respect to any such photoplay shall be extended for a period equal to the time of such delay, unless performance thereof because of the happening of any such cause or contingency is rendered impossible, in which case performance by the Exhibitor with respect to any such photoplay shall be waived. The resumption of performance by the Exhibitor shall begin promptly after the removal or abatement of the contingencies or causes of such disability or prevention of performance, provided, that if such delay and/or prevention of performance, caused as aforesaid, shall continue for a period of three (3) months either party hereto may cancel this contract, but only with respect to any such photoplay the exhibition hereunder of which has been so delayed or prevented, by sending after the expiration of such three (3) months' period to the other party notice in writing to such effect.

In case the Distributor shall be delayed in or prevented from the performance of this contract with respect to any of the photoplays herein specified by reason of the elements, accidents, strikes, fire, insurrection, acts of God, the public

enemy, public calamity, Court orders, censor rulings, delays of any common carrier, or of the United States Postal authorities, delays in production or failure of the producers of any of such photoplays to make or deliver them to the Distributor or of any star or other performer to appear therein in time for delivery as herein provided, then such delay in or prevention of performance shall be excused and all claims or causes of action for damages therefor or arising therefrom are hereby expressly waived by the Exhibitor. In any such event, the time of the Distributor to perform this contract with respect to any such photoplay shall be extended for a period equal to the time of such delay, provided, however, that in case any such delay or prevention shall prevent the Distributor from "generally releasing" any such photoplay during the period specified in paragraph (b) of Article Second, the provisions of such paragraph shall govern, unless performance because of the happening of any such cause or contingency is rendered impossible, in which case performance by the Distributor with respect to any such photoplay shall be waived. The resumption of performance by the Distributor shall begin promptly after the removal or abatement of the contingencies or causes of such disability or prevention of performance and the Distributor shall deliver to the Exhibitor any such photoplay at the earliest available date thereafter, and such delivery in any such case shall be with the same force and effect as though delivery took place within the period herein above limited and the Exhibitor agrees to accept, pay for and exhibit any such photoplay at such later period pursuant to the terms hereof.

SEVENTEENTH: The waiver by either party of any breach or default by the other party shall not be construed as a waiver of any other or subsequent breach or default by such other party.

EIGHTEENTH: The parties hereto agree that before either of them shall resort to any court to determine, enforce or protect the legal rights of either hereunder, each shall submit to the Board of Arbitration (established or constituted pursuant to the Rules of Arbitration filed with the American Arbitration Association, 342 Madison Avenue, New York City, bearing date May 1, 1928 and identified by the signatures of the Contract Committee appointed at the 1927 Motion Picture Trade Practice Conference, a copy of which will be furnished to the Exhibitor upon request) in the city wherein is situated the exchange of the Distributor from which the Exhibitor is served or if there be no such Board of Arbitration in such city then to the Board of Arbitration in the city nearest thereto (unless the parties hereto agree in writing that such submission shall be made to a Board of Arbitration located in another specified city), all claims and controversies arising hereunder for determination pursuant to the said Rules of Arbitration and the rules of procedure and practice adopted by such Board of Arbitration.

The parties hereto further agree to abide by and forthwith comply with any decision and award of such Board of Arbitration in any such arbitration proceeding, and agree and consent that any such decision or award shall be enforceable in or by any court of competent jurisdiction pursuant to the laws of such jurisdiction now or hereafter in force; and each party hereto hereby waives the right of trial by jury upon any issue arising under this contract, and agrees to accept as conclusive the findings of fact made by any such Board of Arbitration, and consents to the introduction of such findings in evidence in any judicial proceeding.

In the event that the Exhibitor shall fail or refuse to consent to submit to arbitration any claim or controversy arising under this or any other Standard Exhibition Contract which the Exhibitor may have with the Distributor or any other distributor or to abide by and forthwith comply with any decision or award of such Board of Arbitration upon any such claim or controversy so submitted, the Distributor may, at its option, demand, for its protection and as security for the performance by the Exhibitor of this and all other existing contracts between the parties hereto, payment by the Exhibitor of an additional sum not exceeding \$500 under each existing contract, such sum to be retained by the Distributor until the complete performance of all such contracts and then applied, at the option of the Distributor, against any sums finally due or against any damages determined by said Board of Arbitration to be due to the Distributor; the balance, if any, to be returned to the Exhibitor; and in the event of the Exhibitor's failure to pay such additional sum within seven (7) days after demand, the Distributor may by written notice to the Exhibitor suspend service hereunder until said sum shall be paid and/or terminate this contract.

In the event that the Distributor shall fail or refuse to consent to the submission to arbitration of any claim or controversy arising under this or any other Standard Exhibition Contract providing for arbitration which the Distributor may have with the Exhibitor, or to abide by and forthwith comply with any decision or award of such Board of Arbitration upon any such claim or controversy so submitted, within the number of days specified in Article Twenty-Second opposite the name of the City in which such Board of Arbitration is located, the Exhibitor may at his option

terminate this and any other existing contract between the Exhibitor and the Distributor by mailing notice by registered mail within two (2) weeks after such failure or refusal, and in addition the Distributor shall not be entitled to redress from such Board of Arbitration upon any claim or claims against any exhibitor until the Distributor shall have complied with such decision, and in the meanwhile the provisions of the first paragraph of this Article Eighteenth shall not apply to any such claim or claims.

Any such termination by either party, however, shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any such breach of contract by the other party.

The provisions of this contract relating to arbitration shall be construed according to the law of the State of New York.

NINETEENTH: This Contract is complete and no promises or representations have been made by either party to the other except as set forth herein.

TWENTIETH: If the license herein granted shall apply to an entire group of photoplays offered by the Distributor to the Exhibitor at one time, and not otherwise, the Exhibitor shall have the right to exclude from this contract up to but not exceeding ten percent of the total number of such photoplays, but only if the Exhibitor shall give the Distributor written notice to such effect at any time not later than fourteen (14) days before the date fixed for the exhibition of any such photoplay is available for exhibition hereunder, and if at the same time the Exhibitor shall pay to the Distributor one-half of the license fee payable in respect of any such photoplay. In computing such ten percent, fractions of less than one-half shall be disregarded. If any such photoplay shall, because of such exclusion, be thereafter licensed by the Distributor for the same run as that specified in this contract, for exhibition at another theatre where such excluded photoplay would not have been exhibited if not so excluded; then one-half of the license fee (up to but not exceeding the amount paid by the Exhibitor to the Distributor as a condition of so excluding such photoplay) received by the Distributor for such re-license, shall be credited to the Exhibitor by the Distributor.

If the license fee for any such photoplay so excluded is to be computed either in whole or in part upon a percentage of gross receipts of the Exhibitor's theatre, then for the purpose of computing such one-half of such license fee payable hereunder in respect of such photoplay, such gross receipts for each day that any such photoplay is licensed hereunder for exhibition thereat shall be deemed to be the average daily gross receipts of such theatre during the period of thirty (30) operating days immediately prior to such date of availability of such photoplay.

TWENTY-FIRST: If the Exhibitor shall claim that the exhibition at the theatre hereinafter specified of any photoplay licensed hereunder will be offensive to the public in the place where such theatre is located, because of racial or religious subject matter, and if the Exhibitor shall give written notice to the Distributor of such claim within a reasonable time prior to the date fixed for the exhibition thereof hereunder such claim shall be immediately submitted to the Board of Arbitration herein specified. If such Board of Arbitration shall specifically determine that the exhibition of such photoplay at such theatre will be offensive to said public because of racial or religious subject matter, then such photoplay shall be excused from this contract, and not otherwise. The Distributor may exhibit or license the exhibition of any photoplay so excused when and where desired by the Distributor free from all claims of the Exhibitor.

If the Distributor shall be of the opinion that any photoplay licensed hereunder will be offensive because of racial or religious subject matter, to the public in the place where the Exhibitor's theatre is located, the Distributor shall have the right to except and exclude such photoplay from this contract, upon condition that such photoplay shall not thereafter be licensed for exhibition in such place unless such racial or religious subject matter is eliminated therefrom in which case such photoplay shall again be deemed licensed hereunder.

TWENTY-SECOND: This instrument shall be deemed an application for a license under copyright only and shall not become binding until accepted in writing without alteration or change by an officer of or any person duly authorized by the Distributor and notice of acceptance sent to the Exhibitor as herein provided. The deposit by the Distributor of any check or other consideration given by the Exhibitor at the time of application as payment on account of any sums payable hereunder or the delivery of a print of any of the photoplays or the furnishing of any advertising accessories shall not be deemed an acceptance hereof by the Distributor.

Unless notice of acceptance of this application by the Distributor is sent to the Exhibitor by mail or telegraph within the number of days after the date thereof hereinafter specified (immediately following the name of the city wherein is situated the exchange of the Distributor from which the Exhibitor is served, or if such city is not hereinafter named then within the number of days specified immediately following the city hereinafter named nearest thereto) said application shall be

deemed withdrawn and the Distributor shall forthwith return any sums paid on account thereof by the Exhibitor. Albany 10; Atlanta 20; Boston 10; Buffalo 10; Charleston 10; Charlotte 15; Chicago 15; Cincinnati 20; Cleveland 15; Dallas 30; Denver 20; Des Moines 15; Detroit 15; Indianapolis 15; Jacksonville 15; Kansas City 15; Los Angeles 25; Little Rock 15; Louisville 15; Memphis 20; Milwaukee 15; Northern New Jersey 7; Minneapolis 20; Butte 30; New Haven 10; New Orleans 15; New York 7; Oklahoma City 20; Omaha 20; Peoria 15; Philadelphia 10; Pittsburgh 14; Portland, Ore., 30; St. Louis 15; Salt Lake City 30; San Francisco 20; Seattle 30; Washington, D. C., 14.

This application and any application for other photoplays of the Distributor executed by the Exhibitor at the same time shall, for the purpose of this Article only, be deemed one application unless an agreement to the contrary contained in the Schedule is specifically signed by the Exhibitor.

A copy of this application, signed by the Exhibitor, shall be left with the Exhibitor at the time of signing, and in the event of acceptance thereof as above provided, a duplicate copy, signed by the Distributor, shall be forwarded to the Exhibitor.

APPROVED ADDITIONAL CLAUSES

1. If this contract designates certain photoplays by title, it shall be non-cancellable as to such photoplays. If it embraces a series of photoplays not designated by title it may be cancelled as to such series by either party after two photoplays of such series have been exhibited and paid for, by notice in writing to the other party after playing the second of said photoplays, such cancellation to take effect after () additional photoplays shall have been exhibited and paid for.

2. *The Distributor's right to approve or reject this application or any other application signed by the Exhibitor at the same time, or any other time, is not dependent upon the approval or rejection by the Distributor of such other application or this application.

AGREED TO:

Exhibitor.

*(Note: This clause may be added to the Schedule only in respect of photoplays produced by a producer not controlled by the Distributor, and only if the Distributor's contract with such producer provides that such pictures shall be sold separately and apart from other pictures distributed by the Distributor, and shall be of no effect unless specifically agreed to in writing by the Exhibitor.)

3. The Distributor shall have the right to exhibit and/or cause to be exhibited as a "roadshow", at any time prior to the exhibition thereof hereunder, such of the photoplays licensed hereunder as the Distributor may from time to time select and determine, provided, however, that such roadshow exhibitions shall be at theatres at which admission prices for evening performances, during such exhibitions thereof, of not less than one dollar shall be charged for the majority of the orchestra seats, and further provided that except in the cities of New York and Los Angeles not more than two of such photoplays shall be so roadshown.

If any such roadshow exhibition shall be in the city of New York, N. Y., and if the Exhibitor's theatre be situated in a territory then served by the Distributor's exchange or exchanges located in said City, the Distributor shall have the right to except and exclude from this license any such

photoplay (not exceeding in the aggregate two of such photoplays) so roadshown in said City upon sending written notice to that effect to the Exhibitor not later than eight weeks after the commencement of such roadshow exhibition in such City, provided the Distributor shall by like notice except and exclude such photoplay from all other contracts containing this clause and licensing the exhibition of such photoplay in such territory. Such exception and exclusion shall not be affected in case the Distributor shall inadvertently omit to send such notice to any of such other exhibitors.

If any such roadshow exhibition shall be in the city of Los Angeles, Cal., and if the Exhibitor's theatre be situated in the territory then served by the Distributor's exchange or exchanges located in said City, the Distributor shall have the right to except and exclude from this license any such photoplay (not exceeding in the aggregate two of such photoplays) so roadshown in said City, upon the same terms and conditions above provided for the exception and exclusion of photoplays roadshown in the city of New York.

If and when any such roadshow exhibition (except any roadshow exhibition in New York and/or Los Angeles) shall be in the territory served by the Distributor's exchange or exchanges serving the Exhibitor's theatre, such photoplay so roadshown in such territory shall forthwith be excepted and excluded from this license. The Distributor shall send written notice to that effect, to the Exhibitor within fourteen (14) days after such roadshow exhibition commences.

The Distributor may so exercise such right to except and exclude any such photoplay from time to time, in the respective territories, as above defined, in the United States. Any photoplay so roadshown in any place in the United States, and not excepted and excluded from this license as aforesaid, shall not be deemed available for exhibition hereunder until after the completion of such roadshowing of such photoplay in the United States, and such photoplay shall be exhibited hereunder as and when available.

For each photoplay that the Distributor shall except and exclude, as aforesaid, the Exhibitor is hereby granted the option to except and exclude from this license one of the other photoplays licensed hereunder, but only if the Exhibitor shall give to the Distributor written notice to that effect not later than fourteen days before the date fixed for the exhibition hereunder of such other photoplay. The Distributor may exhibit and/or license the exhibition of any and all photoplays excepted and excluded from this license by the Distributor and/or the Exhibitor, as aforesaid, when and where desired by it, free from all claims of the Exhibitor in respect thereof.

4. If this contract calls for payment or any part thereof computed upon the Exhibitor's gross receipts, such payment or any part thereof shall be made daily, together with a correct itemized statement of the gross receipts of said theatre for admission thereto upon the exhibition date or dates of each photoplay for which payment is so required to be made. Should the Distributor so require, such itemized statement shall be made upon forms furnished by the Distributor. Upon such date or dates an authorized representative of the Distributor is hereby given the right to verify the sale of all tickets of admission to said theatre, and the receipts therefrom; and for such purpose shall have access to the theatre, including the box office, and also the right to examine the Exhibitor's books and records in so far as they

relate to such gross receipts. The Distributor, or its authorized representative, shall also have access for a period of sixty (60) days after the receipt by the Distributor of the final box office statement, to all of the Exhibitor's books and records for the purpose of verifying such box office statement. The Distributor agrees that any information obtained by it pursuant to the provisions of this Clause will be treated as confidential, except in any arbitration proceeding or litigation in respect of this contract. The Distributor agrees, unless such representative be a regular employee of the Distributor, not to employ as such representative any person a resident of or regularly employed in the place where the Exhibitor's theatre is located, excepting with the consent of the Exhibitor.

5. If the license fee of any photoplay licensed hereunder is to be computed either in whole or in part, upon a percentage of the gross submission receipts of said theatre, and if the Exhibitor fails or refuses to exhibit such photoplay as provided in this contract, the Exhibitor shall pay to the Distributor as liquidated damages for each day that the Exhibitor fails or refuses to exhibit such photoplay (in addition to any fixed sums payable hereunder in respect of such photoplay) a sum equal to such percentage of the average daily gross receipts of such theatre during the period of thirty (30) operating days immediately prior to the date or dates when such photoplay should have been so exhibited, provided, however, that if the Exhibitor shall exhibit such photoplay for less than the full number of days provided for in this contract, such sum equal to such percentage shall be computed, upon a sum equal to seventy-five per cent (75%) of the gross receipts of said theatre for the last day of the exhibition thereof of such photoplay.

On the same side of the contract upon which the Exhibitor is required to sign, there shall be printed the Schedule. In the Schedule there shall be specified the license fees of the photoplays; the number of days for which each is licensed; the run and protection period, if any, agreed upon; any provision in respect of the exhibition date or dates of the several photoplays; the description of the photoplays, which shall be identified by specific designation of a star or director, or as based upon specific literary material or described by an identifying description of the story, provided that in long term and/or franchise and/or service contracts providing for more than one year's "releases", the photoplays may be generally described as photoplays released by the Distributor or a like general description, and in such long term and/or franchise and/or service contracts the provisions of the Standard Exhibition Contract may be incorporated therein. Any "short subject" photoplay may be identified or described by brand or similar description.

All approved additional clauses, if any, added to the Standard Exhibition Contract and any provision permitted by the provisions of the numbered Articles shall be set forth in the Schedule.

No re-issues of photoplays or old negatives renamed shall be included in any group of new photoplays. No "short subjects" or "news reels" shall be included in any group of feature photoplays, and the licensing of "news reels" or "short subjects" groups shall not be made a condition of licensing the exhibition of feature photoplays or vice versa, provided that the Distributor may include in any long term, franchise and/or service contract, feature photoplays and/or "short subject" photoplays and/or "news reels."

Rules of Arbitration As Adopted

RULE I ELECTION OF BOARD OF ARBITRATION

1. The Board of Arbitration shall consist of six persons, three of whom shall be members of the Film Board of Trade (called Distributors' representatives) and three of whom shall be proprietors or managers of theatres in the territory where the Film Board of Trade is located (called Exhibitors' representatives) provided, however, that in no event shall such Exhibitors' representatives be managers of theatres owned or controlled by producers or distributors.

2. Each of the three Distributors' representatives and two alternate Distributors' representatives shall be appointed by the members of the Film Board of Trade. Each of the Exhibitors' representatives and two alternate Exhibitors' representatives shall be appointed by the local Exhibitors' Association or if such Association fails to appoint Exhibitors' representatives or alternates then the President of the Film Board of Trade shall request the President of the Chamber of Commerce of the City in which the Film Board of Trade is located or if there is no such Chamber of Commerce or if the President thereof fails to appoint then the Mayor or other chief executive of such city, to appoint the three Exhibitors' representatives and two alternate Exhibitors' representatives. Failing such appointment the designation of Exhibitors' representatives and alternates shall be made by the then President of the American Arbitration Association from among exhibitors operating theatres in the territory

wherein such Board of Arbitration is located who shall not be managers of theatres owned or controlled by producers or distributors.

3. Each of the Exhibitors' representatives and alternates and each of the Distributors' representatives and alternates shall serve for one month and thereafter until their respective successors are appointed, provided that any Exhibitors' representative or alternate appointed otherwise than by the local Exhibitors' Association shall be replaced by an Exhibitors' representative or alternate appointed by such Exhibitors' association as soon as such appointment is made.

4. No member of the Board of Arbitration shall hear or determine any case or controversy in which he has an interest, direct or indirect.

5. Upon written notice given to the Secretary of the Board of Arbitration at least seven (7) days prior to the date fixed for the hearing of any controversy submitted for arbitration each of the parties to such controversy shall have the right to challenge not more than two members of the Board of Arbitration, in which case the Distributors' alternate representative or representatives or the Exhibitors' alternate representative or representatives, as the case may be, shall act as a member or members of the Board of Arbitration to hear and determine such controversy in place of the member or members thereof challenged.

6. In case of the refusal, disqualification, challenge or disability of any Exhibitor's representative to hear and determine any such controversy the remaining Distributor's representa-

tives or representative shall appoint from the Distributor's alternate representatives a substitute for such Distributor's representative.

In case of the refusal, disqualification, challenge or disability of any Exhibitor's representative to hear and determine any such controversy the remaining Exhibitor's representatives or representative shall appoint from the Exhibitor's alternate representatives a substitute for such Exhibitor's representative.

7. In case of a tie vote a majority of the members of the Board of Arbitration shall appoint a seventh arbitrator, and if they are unable to so appoint a seventh arbitrator, then the Secretary of the Board of Arbitration shall request the President of the Chamber of Commerce of the city in which the Film Board of Trade is located, or if there is none or if he fails to appoint, then the Mayor or other chief executive of such city to appoint a seventh arbitrator, who shall be neither a distributor nor exhibitor nor interested in the motion picture business.

RULE II POWERS OF BOARD OF ARBITRATION

1. The members of the Board of Arbitration shall at each meeting thereof designate from among their number a chairman whose duty and authority as chairman shall be strictly limited to maintaining order to the end that all proceedings before the Board of Arbitration shall be conducted speedily and with decorum.

2. The Board of Arbitration shall have general power, after a thorough and impartial hearing

of any dispute or controversy, (1) to determine such dispute or controversy, (2) to make findings thereon, (3) to direct what shall be done by either or both parties with respect to the matter in dispute, and shall fix the maximum amount (not exceeding that specified in the arbitration clause of the Standard Exhibition Contract) which each such distributor may demand as security pursuant to said arbitration clause in the event of the failure of the exhibitor to submit to arbitration or to comply with the award.

3. It shall adopt its own rules of procedure and practice, which shall provide for reasonable notice to the parties of the time and place of the hearing and of the nature of the dispute, afford the parties an opportunity to be heard in person or by counsel and to submit evidence.

4. The findings, determination and directions of the Board of Arbitration upon such controversy shall be conclusive and binding upon the parties thereto.

5. In any controversy submitted to a Board of Arbitration upon the complaint of a distributor which is determined in favor of the exhibitor the Board of Arbitration may in its discretion include in its decision or award an award of a sum to be paid by the distributor to the exhibitor not to exceed the cost to the exhibitor of railroad transportation from and return to the city or town in which the exhibitor's theatre is located and an additional sum not to exceed \$10 provided the exhibitor has attended the hearing.

6. The Board of Arbitration shall not have power or authority to adopt or apply any rule which shall be at variance with any of the provisions of the Standard Exhibition Contract or the rights and obligations of the parties thereunder.

7. The Board of Arbitration shall not entertain a claim or controversy unless the same arises under any contract other than those mentioned in paragraphs (a), (b) and (c) of this Rule, excepting with the written consent of both parties to such claim or controversy.

8. Every dispute or controversy must be submitted for determination to the Board of Arbitration within nine (9) months after the date of the breach of contract or of the act of omission or commission out of which such dispute or controversy shall have arisen. A dispute or controversy shall be deemed submitted when a written statement thereof is delivered to the Secretary of the Board of Arbitration. A claim or controversy which cannot be submitted for arbitration because of the limitations of time prescribed in this paragraph may not be introduced as a counterclaim.

9. Members of the Film Board of Trade shall not proceed as provided in paragraph three of Rule IV of these Rules unless the decision or award of the Board of Arbitration determines a claim or controversy arising out of

(a.) A contract which contains or incorporates by reference all of the numbered articles of the Standard Exhibition Contract filed with the Motion Picture Producers & Distributors of America, Inc., identified by the signature of its President on March 1, 1926, or

(b.) A contract bearing a date prior to the 1st day of April, 1926, the provisions of which are substantially in accord with the Uniform Exhibition Contract, or

(c.) A contract which contains or incorporates by reference all of the numbered articles of the Standard Exhibition Contract filed on May 1, 1928, with the American Arbitration Association, identified by the signatures of the Contract Committee appointed by the 1927 Motion Picture Trade Practice Conference.

RULE III

REFERENCE OF CONTROVERSIES TO BOARD OF ARBITRATION

1. Whenever possible distributors and exhibitors shall endeavor to settle claims without resorting to arbitration.

2. Whenever a member of the Film Board of Trade shall be unable to settle a claim or controversy with an exhibitor arising under a contract containing the arbitration clause, such member shall notify the Secretary of the Film Board of Trade (located in the city out of which such exhibitor is served) that such member desires to submit the claim or controversy to the Board of Arbitration having jurisdiction thereof, advising the Secretary of the name and address of the exhibitor and the nature of the controversy. The Secretary shall thereupon give written notice to the member, the exhibitor, the local Exhibitors' Association and the Board of Arbitration that the controversy has been referred to the Board of Arbitration at the request of such member and of the time and place of hearing.

3. Likewise upon receipt by the Secretary of the Film Board of Trade of a notice from any exhibitor that such exhibitor desires to submit to arbitration a controversy with a distributor arising under a contract containing the arbitration clause, the Secretary shall give written notice to the exhibitor, the distributor, the local Exhibitors' Association and the Board of Arbitration having jurisdiction, that the controversy has been referred to the Board of Arbitration at the request of the exhibitor.

4. In case either party to a controversy referred to the Board of Arbitration shall demand a hearing thereon in less than five days for reasons deemed by the Board of Arbitration sufficient, the notice provided for in paragraphs 2

and 3 hereof may be dispensed with and in such case twenty-four hours' written notice of the time and place of the hearing shall be given to the parties to the controversy, the local Exhibitors' Association, and the members of the Board of Arbitration.

5. Nothing herein contained shall be construed to prohibit the filing of claims or controversies by members or exhibitors directly with a Board of Arbitration having jurisdiction thereof, pursuant to the rules of procedure and practice adopted by such Board of Arbitration.

6. Each of the parties to a controversy submitted for arbitration shall have the right to one adjournment of the hearing thereof until the date of the next succeeding regular meeting of the Board of Arbitration by sending a written demand therefor at least three (3) days prior to the date fixed for the hearing of such controversy, addressed to the Secretary of the Board of Arbitration.

7. If either of the parties to a controversy submitted for arbitration fails to appear at the time fixed for the hearing thereof, the default of such party shall be noted. In case of a default in appearance of the complainant, the complaint shall be dismissed, and in case of a default in appearance of the respondent, the Board of Arbitration shall hear the evidence of the complainant and shall make an award to the same effect as if both parties had been present.

The Board of Arbitration may, in its discretion, upon application setting forth reasonable grounds, made within seven days after an award has been rendered open the default of either party upon such terms and conditions as may be deemed just.

RULE IV

ENFORCEMENT OF DECISIONS OF BOARD OF ARBITRATION

1. The Secretary of the Board of Arbitration shall from time to time notify in writing the Secretary of the Film Board of Trade located in each city out of which the exhibitor is served of (a) the name and address of each exhibitor who has been found by such Board of Arbitration (1) to have refused to submit to arbitration a controversy arising under a contract containing the Arbitration Clause, or (2) to have refused to comply with a decision of such Board of Arbitration; and (b) the maximum amount (not exceeding that specified in the arbitration clause) which each distributor may demand as security pursuant to such clause.

2. Upon receipt of such information, the Secretary of each such Film Board of Trade shall advise all members of such Film Board of Trade for their exclusive and confidential information (a) of the name and address of every exhibitor who shall have been found by a Board of Arbitration (1) to have refused to submit to arbitration a controversy arising under a contract containing the arbitration clause, or (2) to have refused to comply with a decision of such Board of Arbitration, and (b) of the sum which such Arbitration Board has fixed as the maximum amount which distributors may demand as security from such exhibitor.

3. Subject to the provision of Rule II, on receipt of any such notice, each member having a contract (or representing a distributor having a contract) containing the arbitration clause with any such exhibitor shall demand payment by such exhibitor of such sum as in the judgment of such member or distributor shall be sufficient to protect such member or distributor in the performance of each contract with such exhibitor. Said sum shall not exceed the actual value of any print thereafter to be delivered under each such contract plus the rental contracted to be paid therefor, and in no case shall exceed the maximum amount fixed by the Board of Arbitration as aforesaid. Thereafter each distributor (represented in the membership) to whom such exhibitor shall have failed within seven (7) days to pay the amount of security so demanded by such distributor shall proceed to suspend service under each such contract until such exhibitor shall have furnished such security or complied with the decision of such Arbitration Board. If service under any such contract shall be so suspended for a period of ten days such contract, at the option of the distributor, may then be cancelled. No member or distributor having so suspended service under any such contract with such exhibitor shall thereafter resume service under any such contract unless and until such exhibitor shall have furnished said security to such member or distributor or shall have complied with the decision of the Arbitration Board. Upon the happening of either of such events service under such contract shall be promptly resumed by such member or distributor.

4. In case either party to a dispute or a controversy arising under a Standard Exhibition Contract submitted to the Board of Arbitration shall claim that a right or liability, under the same or another Standard Exhibition Contract, exists or may exist (because of the facts involved in such controversy) against or in favor of some other party, not then a party to the controversy but a party to a Standard Exhibition Contract with the distributor a party to such dispute or controversy, the Board of Arbitration on application of either party shall, by written notice to such effect, make such other party a party to

the controversy, and an award, if made in favor of or against such other party, may be enforced as provided in these Rules.

5. The Secretary of the Board of Arbitration shall from time to time notify the Secretaries of the Film Boards of Trade specified in paragraph 1 of this Rule IV in writing of the name and address of each exhibitor previously found by the Board of Arbitration to have committed one or more of the acts specified in paragraph 1 of this Rule IV, who shall thereafter have submitted to arbitration, or shall have complied with the decision of the Board of Arbitration. Upon receipt of any such information the Secretaries of the said Film Boards of Trade shall forthwith advise in writing all members of said Film Boards of Trade for their exclusive and confidential information of the name and address of every such exhibitor, and thereupon each member or distributor having suspended service under any such contract with such exhibitor (as provided in paragraph 3 of this Rule IV) shall resume service thereunder.

6. The Secretaries of the Board of Arbitration shall from time to time notify in writing the Secretary of the Film Board of Trade and the Secretary of the local Exhibitors' Association of the name of each member and distributor represented by a member found by the Board of Arbitration (1) to have refused to submit to arbitration a controversy with an exhibitor arising under a contract containing the Arbitration Clause, or (2) to have refused to comply with a decision of the Board of Arbitration. Upon receipt of such information the Secretary of the Film Board of Trade shall, from time to time, advise all members of the Film Board of Trade of the name of every member and distributor represented by a member found by the Board of Arbitration (a) to have refused to submit to arbitration a controversy arising under a contract containing the arbitration clause, or (b) to have refused to comply with a decision of the Board of Arbitration. Thereafter such member or distributor shall not be entitled to redress from the Board of Arbitration having made such a determination or finding upon any claim or controversy against any exhibitor until such member or distributor has submitted to arbitration or has complied with the decision or award of such Arbitration Board and there shall be added to the amount of such award a sum equal to ten per cent (10%) thereof for each thirty days after the time fixed for compliance therewith that such member or distributor fails or refuses to comply with such award, provided that demand for the payment of such award shall have been made by registered mail upon the home office of such distributor.

7. The Secretary of the Board of Arbitration shall from time to time notify the Secretary of the Film Board of Trade and the Secretary of the local Exhibitors' Association in writing of the name of each member or distributor represented by a member previously found to have committed one or more of the acts specified in paragraph 6 of this Rule IV, thereafter submitting to arbitration or having complied with a decision of the Board of Arbitration. Upon receipt of such information the Secretary of the Film Board of Trade shall advise in writing all members of the Film Board of Trade of the name of such member or distributor, and thereupon such member or distributor shall again be entitled to redress from such Board of Arbitration.

**RULE V
DAMAGES**

1. The amount of damages which the Board of Arbitration shall award for "bicycling", "switching" or any other unauthorized exhibition of a photoplay shall be determined and limited as provided in Section 25 of the Copyright Law of the United States provided that if the Board of Arbitration shall find that any such act was not wilfully done then such damages shall be fixed at not less than one hundred dollars (\$100).

2. If in a controversy in which a claim is made against a distributor for damages for failure or delay in delivering any photoplay, and the distributor's defense to such claim is that such failure or delay was caused by reason of the failure or delay of another exhibitor in returning the print of such photoplay, or in forwarding it to the complaining exhibitor as directed by the distributor the Board of Arbitration shall postpone the hearing of such controversy and shall direct that such other exhibitor be brought in and made a party thereto. If the Board of Arbitration shall find that the complaining exhibitor is entitled to damages on account of such claim the Board of Arbitration shall make an award in favor of such exhibitor against the distributor. If the Board of Arbitration shall find that such failure or delay was caused by such other exhibitor, the Board of Arbitration at the same time shall make an award in favor of the distributor against such other exhibitor for the same amount of damages awarded to the complaining exhibitor against the distributor.

**RULE VI
AMENDMENTS**

These rules and regulations shall not be amended or repealed by the Boards of Arbitration or the Film Boards of Trade without the approval first obtained of the beforenamed Contract Committee.

BROADWAY

NEW YORK—Stop the press, boys, here's a bit of news from a gent who never ought to stay anonymous: "Columbia Pictures has signed up *Allen Forrest* and *Otto Mathison*, as the two muscular leads to support *Betty Compson* in 'The Desert Bride.' Forrest is cast as an officer in the Foreign Leghorn, and Mathison as a native." Well, *Hortense Schorr* had to go and spoil it. When she sent in the official notice from the Columbia office it read to the effect that they are to be no more than the familiar masculine leads, one of them in the Foreign Legion and t'other a native leader. Sufferin' cats! A muscle-wiggler in the Foreign Leghorn would have been some chicken fancier. . . . *Bill Murphey* has become a staff member of First Division Pictures. All right, what about it? . . . The A. M. P. A. "Naked Truth Dinner" will be held at the Hotel Astor on March the 31st. Ten pesos a seat, plus hat check. Do your shopping early. . . . *Fields* and *Conklin* have started Paramount's comedy, "Quick Lunch." Hoys Pictures Company have started making "The Dog Stand." And Warner Brothers' "Ham and Eggs" is in general release. Something for the hungry fans. . . . *Senor de Alberich's* "Film," which was being distributed by Metro, was to have been sold to a trade paper, but at the last minute the deal fell through and California interests took it over. The "Film" was in the wellknown Spanish language but while it was published by Metro it was not exactly a house organ. "Film" is now published by the Cina Landia interests of California and since the Senor has no contract with Metro it looks a bit as though he had been left at the post, with only memories of a lot of hard work. At any rate, he is in New York and "Films" has gone west. . . . The Astor Hotel tablecloths, if one can trust their diagrams, seem to figure it out as follows. Pathe was caught at short, Stanley to Fox to Keith-Albee to Orpheum Circuit to F B O. Does that make sense, or does it look like four out in one inning? There are still possibilities. Columbia might take over Universal, Metro, and the Sapiro Co-operatives. Who can tell? . . . Good old *Lon Young* has resigned from the Lumas Company and on March 5 starts for the Coast, to produce pictures for the Chesterfield Picture Company in Los Angeles. Good luck! . . . *Jack* and *H. M. Warner* are expected back from Europe within the next ten days. . . . *Cholmondeley Goodtree* of Melbourne, Australia, arrived in New York on the 22d via the Panama Canal. Mr. Goodtree is one of the largest picture exhibitors in Australia and he is going to the Coast to get a closeup of the production end of the picture business. . . . *Harry Reichenbach* is in again. He is to be the Simon Legree in the publicity department at Universal for "Uncle Tom's Cabin." . . . So many of the transatlantic liners are having projection machines installed on board these days that they are giving the chain theatres a run. However, this is the "anchor chain" and holding its own. . . . *Bill Yearsley*, who has been in California for the past year, is now in New York. Bill is visiting about a bit before sailing for England. He has been subpoenaed to appear in the English courts in the case of *J. D. Williams* against the British National Pictures which let J. D. out before he was able to fill his contract. Bill made one with *Miss Gish* and it had a run in the U. S. A., but the other promised pictures never hit the deck. . . . *Jack Blain* has been cast in a new picture called the "Stall" to play the part of Judson. Being cast in the stall seems like a very horsey situation, and dangerous.

—PETER STUYVESANT.

The Grim Story of a Laugh

IN "The Man Who Laughs," Universal has filmed one of the great tragic tales inspired by Victor Hugo's repressed sentimentality. Disfigured as a boy through the malice of England's James II, Gwynplaine (Conrad Veidt) grows into a man with a horrible grin. Only Dea (Mary Philbin) brings him love, for she is blind. . . . Paul Leni directed.



Restored to his rightful title and wealth by a conspiring queen, the mutilated Gwynplaine offers a toast—to happiness!—for Dea, the sightless girl he loves.



"Gwynplaine dead? Gwynplaine dead?" Believing herself bereft of "the man who laughs," Dea gropes half-crazed through the streets, blind to the pity of the townspeople.

Fox Deal for Stanley Control Reported to be Well Under Way

Would Merge 635 Houses; Mean Domination of F-N

Botsford Calls Paramount-Fox Deal as Likely as King George Love-Feast with Kaiser

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 28.—Long and intricate negotiations between the Fox Film Corporation and the Stanley Company of America apparently are coming to a head. Unless unforeseen developments suddenly force a change in plans, the Fox interests will take over the 270 theatres owned and controlled by Stanley as an addition to its imposing string already stretching from Coast to Coast.

Will Control First National

A highly significant feature of the deal will be the fact that with control of Stanley, Fox also will gain control of First National. No verification could be had from the offices of the companies involved, for obvious reasons. At the same time there were no official denials.

A. M. Botsford, of Publix Theatres, denied vigorously recent rumors that an amalgamation or agreement was being reached between Paramount and Fox. Such an arrangement, he said, was about as likely as a love feast between King George and the Kaiser. Botsford said the rumors might be traced to the expected acquisition of Finkelstein & Ruben by Fox, inasmuch as F. & R. is a partner of Publix in some Western cities. Some crystal-gazers probably saw the prospect of close harmony between Paramount and Fox.

The Fox and Stanley deal would set at rest the generally accepted report that Fox and the Stanley Company of America were engaged in a race for control of First National. With papers reported to be practically ready for acquisition of the Finkelstein & Ruben chain in the Northwest by William Fox, it had been thought that the control of First National would go to either Fox or Stanley, according to which would be first to buy up the few individual shares which held the balance of power.

Now, if the Fox-Stanley deal goes through, William Fox will control First National by the direct route of gaining the 25 per cent which Stanley is supposed to hold in F-N. Fox gained 28 per cent by the Wesco deal. Thus the two deals would assure Fox of control, regardless of the F&R shares.

If all of Fox's recent plans reach maturity, and the opinion seems to be unanimous that they will, a new force of tremendous power will have arisen in the industry.

It is noted also that a number of changes now are being effected in the Stanley organization, bringing in new blood.

The Fox-Stanley deal would make William Fox the outstanding figure in theatre ownership, in the opinion of Wall Street leaders, not even second to Paramount or Loew's. The theatres under Fox control are said to total 365 through the acquisition of Wesco and affiliated chains a month ago, which brought 250 houses into the fold. Stanley theatre holdings are estimated at 270, making a total of 635 houses.

William Fox in South

William Fox was in the South and his visits to Atlanta, Augusta, Ga., and New Orleans have given rise to reports that he is planning additional theatres there. During his absence, other Fox officials would contribute no information regarding the negotiations with Stanley, but one trustworthy source declared that "some negotiations have been made in respect to Fox's acquisition of Stanley, al-

though nothing definite has been arranged." Wall Street says the holdings that would be merged by the deal would total \$300,000,000, one-third of which was brought in by the Wesco transaction.

Holding Company Seen

Reports also are current to the effect that a holding company will be organized to take over the operation of the Stanley houses and those of the Fox Theatres Corporation in the event the merger goes through. Fox would have both the Fox Film Corporation and First National as producing organizations for its theatres.

A number of construction projects are said to have been held up by both Fox and Stanley pending the outcome of the negotiations. The merger would give Fox theatre holdings in a hundred cities in ten to fifteen states, irrespective of the extensive projects already begun in several parts of the country.

Fabian Succeeds Boyd As Stanley Vice-President

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, Feb. 28. — Foremost among changes made as part of a plan to reorganize the personnel of the Stanley Company of America, announced at a meeting of the board of directors Friday, was the stepping out of Alexander H. Boyd as vice-president and director of the company in favor of Simon H. Fabian, of the Fabian chain of theatres in Jersey, which was acquired by the Stanley Company a year or more ago.

Frank W. Buhler, managing director of the company, Louis Sablosky, at one time treasurer, Alfred W. Fleisher, real estate dealer and former partner of the late Jules E. Mastbaum, and Morris Wolf were dropped from the directorate of the board and were succeeded by Louis J. Kolb, Philadelphia capitalist; E. C. Jameson, president of the Globe & Rutgers Insurance Co.; Lessing J. Rosenwald, vice-president of Sears, Roebuck & Co., and Mrs. Jules E. Mastbaum. The

(Continued on page 30)

Sunday Campaign In "Better Theatres"

Publication of the complete campaign of Youngclaus & Latta, which resulted in a victory for Sunday shows at Perry, Iowa, must be foregone for one week because of the necessarily large amount of space which is required in this issue for the printing of the new Standard Exhibition Contract and the Rules of Arbitration, which appear on Pages 16 to 19, inclusive.

The Sunday show campaign positively will be printed in full in the next issue of Better Theatres, which will appear as Section II of the March 17 issue.

F B O to Distribute Series of Tom Mix Argentine Pictures

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 28.—F B O has acquired distribution of a series of productions to be made starring Tom Mix, according to announcements from Joseph P. Kennedy, president of F B O, who has just completed negotiations with Fred Kley and James S. Douglass, trustees of the Hollywood-Argentine Cinema company.



Tom Mix

The series, said to be planned on a more lavish scale than former Mix pictures, will be filmed in the Argentine against scenery never before used in motion pictures. The entire company, including the star, director, players and technical staff will leave for the Argentine the first of June, following a 10 weeks' tour of the Orpheum circuit. Headquarters of the company will be established in Buenos Aires.

Three Bandits Rob Manager of \$127

(Special to Exhibitors Herald and Moving Picture World)

GLOUCESTER, N. J., Feb. 28.—A. D. Koeneman, manager of the Apollo and Leader theatres, was held up by three men and robbed of \$127, part of one night's receipts, as he was turning it over to Philip Kalikman, one of the owners of the theatres, in the latter's store. The bandits have not been captured.

Named Branch Manager

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 28.—Phil E. Meyers has been appointed branch manager of the Tiffany-Stahl New York exchange, filling the vacancy caused by the resignation of Dave Brill.



A consultation on the subject of theatre construction and decoration at the offices of National Theatre Supply, Chicago. The men are (left to right) Calvin Bard, owner of the Iowa theatre, now under construction at Cedar Rapids; Phil Chakeres of the Chakeres theatres, Springfield, O.; Alvin Seiler, director of engineering, National Theatre Supply, and R. Stahl, contractor and builder of Springfield, O.

Business in Europe Increasing, M-G-M Sales Congress Told

Companies Handicapped by Paucity of Theatre Construction, Executives Declare—Wreath Placed on Marcus Loew's Grave

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 28.—Distribution of American motion pictures is steadily on the increase throughout Europe but companies are handicapped by the paucity of theatre construction, particularly in the rural districts, foreign sales chiefs of M-G-M agreed at a sales congress which closed Tuesday night with a farewell banquet at the Hotel Astor.

THE first two days of the convention, which opened February 15, were allotted to surveys of the foreign situation, after Arthur Loew had opened the meeting as chairman and Nicholas M. Schenck, head of M-G-M, had given the address of welcome.

Many Countries Represented

Among the leading foreign sales executives attending were: David Lake, Australia; Benjamin Fineberg, Brazil; George Forman, Chile; P. M. Gonzales, Porto Rico; Raoul LeMat, Sweden; Allen Byre, France; J. C. Squier, England; George Fatt, Guatemala; T. Neilson, Denmark; P. N. Brinch, Germany and central Europe; F. L. D. Strengholt, Holland; J. J. Letsch, Belgium and Switzerland; F. Curioni, Italy; David Lewis, Spain; Louis Goldstein, Cuba; A. L. Kalb, Mexico, and H. Gunderloch, France.

No theatres have been constructed in France since 1924, except a few in Paris, Byre declared. The increase of 75 per cent in M-G-M sales in France in 1926-27 he attributed in part to adoption of the percentage basis with minimum guarantee. F. Curioni, salesman in Rome, called the situation in Italy excellent, and presented an

autographed photo of Premier Mussolini to Arthur Loew.

Carl E. Milliken, representing the Hays Organization, declared the motion picture the greatest existing force for world betterment.

Dietz Among Speakers

Other speakers included Howard Dietz, director of publicity, advertising and exploitation; W. F. Rodgers; David Blum; H. F. Frecke; J. Robert Rubin, vice-president and counsel; David Loew, of Loew's, Inc.; Fred C. Quimby, short features salesman; William Orr, on government co-operation; Major Edward Bowes, vice-president, on latest theatre methods.

Raoul LeMat, in charge of sales in the Scandinavian countries, spoke in tribute to the late Marcus Loew when delegates placed a wreath upon his grave at Maimonides Cemetery.

The foreign representatives made inspection tours of the Roxy, Paramount and Capitol theatres, saw "The Enemy" at the Astor, were guests at the Marcus Loew home, visited the factory of Consolidated Film Laboratories, and also witnessed "The Crowd" at the Capitol.

M-G-M Withdraws "Mare Nostrum" in England after Censors Suppress "Dawn"

(Special to Exhibitors Herald and Moving Picture World)

LONDON, Feb. 28.—Following the suppression by British censors of the English picture, "Dawn," which depicts the career of Edith Cavell, Metro-Goldwyn-Mayer has withdrawn "Mare Nostrum," the war picture of submarine warfare, because it is alleged to have offended the Germans, according to press reports. "The Four Horsemen" is also being considered for withdrawal.

A stormy controversy preceded the suppression of "Dawn," relating to the manner in which Miss Cavell met death, various versions have been offered by German officials. Because of the controversy the German picture, "The World War as Seen Through German Spectacles," has been withheld from trade showings in England.

Associated Exhibitors of Indiana Show Growth

Charles R. Metzger, president of the Associated Theatre Owners of Indiana, calls attention to the fact that there is no such organization as the "M. P. T. O. of Indiana," referred to in connection with a cut of Frank J. Rembusch which appeared in the February 11th issue. Metzger announces that the association now includes between 80 and 90 per cent of the theatre owners in Indiana and has been highly successful in its operation.

\$300 in Prizes Posted By First National for Best Posters by Pupils

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 28.—Prizes totalling \$300 have been offered by First National for the best posters exemplifying "the spirit of First National Pictures," to be submitted by the 140,000 pupils of the 38 high schools in New York City. The poster contest opens March 1 and will extend up to and including March 31. It is being conducted under the supervision of Foster Grant, director of art in all of New York City's day high schools.

Salesmen Contest for Money Prizes in Spring Drive of Tiffany-Stahl

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 28.—A Spring clean-up campaign for sales and collections has been inaugurated by Tiffany-Stahl under the leadership of General Sales Manager Ed J. Smith. The contest, which started February 4, will continue until April 28, when the winners will be announced. The prizes of a substantial amount of money have been divided into two classes, three for the exchanges and three for the exchange bookers.

Cashier Faints When Bandit Draws Revolver, Grabs \$74 and Escapes

(Special to Exhibitors Herald and Moving Picture World)

HAWKESBURY, ONT., Feb. 28.—A sensational theatre robbery took place here when a lone bandit held up Miss Georgette Lavigne, cashier of the Ottawan theatre, at 9:30 one evening last week. The robber flourished a revolver, Miss Lavigne fainted, and the bandit thrust his arm through the box office window, securing \$74 in bills, and making good his escape.

Young Quits as Gotham Ad Director to Produce

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 28.—Lon Young, who for the past three years has been director of advertising and publicity for Lumas and Gotham, has resigned. Young will transfer his activities to the production end of the business. He intends to leave for Hollywood about March 5 to assume charge of a production unit the identity of which is not announced.

Young is vice-president of the A. M. P. A. His successor at Gotham has not yet been announced.

K-A Gets Interest in F B O; Provides 700-Theatre Outlet

Warners Releasing Six Films By June to End Year's Lot

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 28.—Sam E. Morris, general manager of distribution for Warner Brothers, has announced a complete schedule of release dates for the remainder of the pictures on the 1927-28 program. Six to reach exhibitors during March, April, and May will round out the total of 26 for this year. They will be released as follows:



Sam E. Morris

March 10, "Powder My Back," starring Irene Rich; March 24, "Domestic Troubles," starring Louise Fazenda and Clyde Cook; April 7, "The Crimson City," featuring Myrna Loy and John Miljan; April 21, "Five and Ten Cent Annie," starring Louise Fazenda and Clyde Cook; May 5, "Rinty of the Desert," starring Rin-Tin-Tin; May 19, "Pay as You Enter," starring Louise Fazenda and Clyde Cook.

Bergquist, Cameraman, Third to Die as Death Stalks Amid Fox Group

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 28.—Death, for the third time, has entered the ranks of the company making "The Sport Girl," a Fox picture. R. J. Bergquist, cameraman, was mortally injured last Wednesday afternoon, while enroute to Ocean Park for a scene, when the auto in which he was riding struck another car on Santa Monica Avenue, Beverly Hills. Bergquist died three hours later at Good Samaritan Hospital.

Thomas Haggerty, an electrician, fell from a parallel to the studio a week ago while working with the company, and Reginald Morris, who prepared the script for the picture, was found dead in his apartment in Hollywood ten days ago.

Arthur Rosson is directing and Madge Bellamy is the star of the picture.

James Zabin Joins Advertising Agency

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 28.—James Barton Zabin announces that he has accepted a position as a member of the Hanff-Metzger Advertising Agency. He was formerly connected with United Artists Corporation.

Warren Lewis Rejoins Warner Bros. Ad Staff

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 28.—Warren Lewis, who was formerly connected with the advertising force of Warner Brothers, has rejoined the department.

Deal Follows Kennedy's Association with Pathe

Aid "in Reorganizing Certain Branches" with Which K-A Is Affiliated Is Called Aim

(Special to Exhibitors Herald and Moving Picture World)

New York, Feb. 28.—Keith-Albee-Orpheum has acquired an interest in F B O. Official announcement of the deal yesterday adds that the arrangement "brings together on the board of directors of F B O the combined interests of four great organizations, Joseph P. Kennedy and his associates, the Keith-Albee-Orpheum group, representatives of the Radio Corporation of America, and the General Electric Company."

Provides F B O Big Outlet

Mr. Kennedy, frankly elated at the success of the negotiations, said, "The deal speaks for itself. It gives F B O a tremendous outlet for its product and provides the Keith-Albee-Orpheum interests with a product they can rely upon day in and day out." The K-A-O chain is estimated at 700 theatres, with a total daily seating capacity exceeding 2,000,000.

While Mr. Kennedy recently became associated with Pathe, which now is affiliated with K-A-O circuit, the new arrangement does not mean that F B O will unite with the Pathe-De Mille organization, which has been joined to K-A-O for some months. Mark A. Leuscher, spokesman for the vaudeville interests, said that both motion picture organizations will be allied with the vaudeville group, but not to each other, as each will retain its separate entity.

The announcement of the F B O—K-A-O deal states that the officials of Keith-Albee-Orpheum "no doubt had in mind Joseph P. Kennedy's ability and resourcefulness as being helpful in reorganizing certain branches of the industry with which they are affiliated." It adds that "it is expected that out of this combination will develop others of even far greater magnitude."

The official statement from the K-A-O offices is as follows:

"An announcement of extraordinary significance to the theatre and picture industry was made yesterday (Sunday) with the public statement that Keith-Albee-Orpheum officials had through Joseph P. Kennedy, acquired a substantial interest in the F B O Pictures Corporation, known generally as F B O. This arrangement brings together on the board of directors of F B O the combined interests of four great organizations, Joseph P. Kennedy and his associates, the Keith-Albee-Orpheum group, representatives of the Radio Corporation of America, and the General Electric Company. The Keith-Albee-Orpheum interests have recently merged the vaudeville and motion picture theatres and booking facilities of B. P. Keith-E. F. Albee in the East and the Orpheum Circuit in the West, into one of the most gigantic theatrical units in America. The new institution extends from one end of the country to the other, and controls or books, through ownership or affiliation, nearly 700 theatres in the United

States and Canada, with a total daily seating capacity of over two million.

Cites Genius of Kennedy

"This new alliance with F B O, it is stated, is in keeping with Keith-Albee-Orpheum's policy toward future expansion and development, and no doubt its officials had in mind Joseph P. Kennedy's ability and resourcefulness as being helpful in re-organizing certain branches of the industry with which they are affiliated.

"It also adds another gesture to the sensational development of F B O under the astute and skillful guidance of Mr. Kennedy, its president. He had displayed a rare genius for both organization and re-organization of large interests. It is film history that he took over F B O when it was in a chaotic state, and through his executive ability and experience in re-organization has built it up until it is today one of the best paying companies in the picture business. No movie scenario is as rich in romance and adventure as the history of this organization since February of 1926 when Mr. Kennedy became its head. He came to the head of the motion picture field from the banking business with a general background in the steel industry.

"His comprehensive and constructive direction has done more for the motion picture industry than any other single feature in this country. His remarkable personality and his progressive accomplishments have made an impression on the entire screen field, and the latest association with Keith-Albee-Orpheum is singularly important to the industry as a whole. It is expected that out of this combination will develop others of even far greater magnitude."

Tracing the dynamic career of Mr. Kennedy through the R-C-A and General Electric deal, the statement says:

"With all these various influential and resourceful associations, the outlook for F B O would indicate that Joseph P. Kennedy has just started his real achievements and several other startling public announcements are promised in the near future.

"Its screen output is attracting world-wide attention and yesterday the announcement was made that negotiations were completed between this company and the trustees of the Hollywood-Argentine Cinema Company whereby F B O will distribute the forthcoming series of productions.



Joseph P. Kennedy

Columbia Starts Victory Drive To Fete Seventh Anniversary

Seven Weeks Allotted to Nationwide Campaign—Special and Four Other Productions Available for Drive

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 28.—Columbia's Victory Drive, in celebration of seven years of progress, is now under way in the 33 branches of the sales division of the corporation, with the twofold objective of commemorating the company's seventh anniversary and cementing the friendship between it and exhibitors.

SEVEN weeks have been allotted to the campaign, each week representing a year of growth. Special circulars, accessories and

the Lone Wolf," "Sally in Our Alley," "The College Hero," "The Tigress," "The Opening Night," "The Wife's Relations" and "That Certain Thing."



Joe Brandt



Jack Cohn



Harry Cohn

other agencies are being employed.

Five productions, one a special, have been made available to exhibitors in addition to those previously announced. Heading the new pictures is "A Woman's Way," with Warner Baxter and Margaret Livingston introduced as a romantic team.

Edmund Mortimer directed.

The other four are: "The Sporting Age," directed by Erle Kenton with Belle Bennett starred; "The Matinee Idol," cofeaturing Bessie Love and Johnnie Walker under Frank Capra's direction; "The Desert Bride," with Betty Compson, Walter Lang directing; and "After the Storm," with George B. Seitz directing Hobart Bosworth.

Those already released as part of the "Perfect Thirty" include "The Blood Ship," "Alias

Call Wampas Frolic Best Staged; Some Balk at \$10 Seats

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 28.—The Seventh Annual Wampas Frolic and Ball, held at the Ambassador auditorium, Saturday night, was characterized as the greatest ever held by that organization. Scores of screen celebrities attended the annual feature, which marked the height of filmdom's social season, and thousands lined the walks leading to the auditorium to glimpse the stars as they passed in.

Thirty vaudeville acts and stage revue specialties gathered together by the Wampas committee, served to entertain the crowd between dance periods. The whole affair was the best managed of the frolics thus far held. Every act clicked and the program was disposed of with celerity. The sale of tickets was limited to 3,000, but the receipts this year did not come up to expectations. Many of the \$10 seats were vacant, and also quite a few boxes. The auditorium was beautifully decorated, while a more comfortable seating arrangement was provided than in former years. Charlie Murray and Jackie Coogan served as master of ceremonies.

Among those present were Mayor Rolph of San Francisco, Mary Pickford, Douglas Fairbanks, Tom Mix, Milton Sills, Jack Mulhall, Estelle Taylor, Jack Dempsey, Thomas Meighan, Dolores Del Rio, Clara Bow, Florence Vidor, Bebe Daniels, Robert Edeson, Jacqueline Logan, Phyllis Haver, Marie Prevost, Robert Leonard, Lew Cody, George Hill and the 13 Wampas "stars" of 1928.

Dolores Del Rio was presented with the Don Lee trophy for the greatest achievement in 1926.

Re-Takes

WELL, another Wampas Frolic is now but a memory. A memory of a pleasant evening, however, with the boys in charge surpassing all former affairs. Everybody interested in pictures was there and the 3,000 guests got their money's worth for they could gaze to their heart's content at the headliners in picturedom.

* * *

And all the former Wampas stars, for several years back attended. There'll soon be enough of these to hold a little ball of their own. Let's see, 13 of them in 100 years will make 13,000. Quite a bunch.

* * *

The crowd outside the Auditorium was almost as large as that inside. They all wanted to get a glimpse of Charlie Chaplin, Tom Mix, Bebe Daniels, Colleen Moore, Billie Dove, Jack Mulhall, Bob. Edeson, Ronald Colman, Thomas Meighan, Richard Dix and a host of other celebs.

* * *

Pretty Quiet

If many more studios close hereabouts Hollywood will become a deserted village.

* * *

Those Jazz Jugglers

I see a New York genius has invented a manless orchestra for theatres. That's going to take half the pleasure out of life, watching the antics of the trap drummer.

* * *

Easy on Heroes

Washington, D. C., authorities are trying to pass an ordinance prohibiting the firing of guns and revolvers in theatres. Villains will hereafter be disposed of by being pushed over cliffs in plays at the capital.

* * *

Rumor Hounds Busy

There are so many rumors floating around Hollywood these days a lot of folks don't know who their boss is going to be when they get back from lunch. Almost every executive in town has changed places with some other executive, according to rumor, and on top of the local crop we get oodles of rumors direct from Broadway, New York. Some lots are not making many pictures but they are turning out an awful lot of first-class rumors.

* * *

Famous Last Words

"I'm going to ask for more money before I sign a new contract."

* * *

Meadows, you've got to quit eating that \$1.10 lunch at the Montmartre, you're splitting your livery.

—R. M.

Laboring Classes Need Sunday Shows, Montreal Merchants Tell Government

(Special to Exhibitors Herald and Moving Picture World)

MONTREAL, Feb. 28.—The battle over Sunday shows in Quebec took a sensational turn last week, when the Retail Merchants Association of Canada, representing thousands of organized retailers throughout the Dominion, came out with petitions in favor of the continuation of Sunday performances at theatres in Quebec. Thousands of petition blanks were circulated in Montreal by the association and a public statement was issued outlining the stand of the merchants in opposition to the proposal of the Quebec government to ban Sunday shows.

The association took the step, it was announced, "in order to protect and safeguard the commercial interests."

The arguments advanced were that patrons attending Sunday performances in Montreal represented 75 per cent of the laboring classes, that the workers considered attendance at Sunday shows as a privilege and as a rightful liberty after six days of laboring, that the closing of Quebec theatres would add to the privations and restrictions of the workers; and that the lack of Sunday shows would have a tendency to stir up pernicious agitations among the laboring classes.

If a decree ordering the closing of the theatres on Sundays be promulgated, it was asked that an exception be made in the case of Montreal, as a concession to the working classes there.

Motion Picture Men in Buffalo Organize

(Special to Exhibitors Herald and Moving Picture World)

BUFFALO, Feb. 28.—The Motion Picture Association of Buffalo has been recently formed and is composed of film men in the city. At the last meeting the following were elected officers: G. Emerson Dickman, president; Otto Siegel, vice-president; F. Ray Powers, secretary-treasurer. Twelve directors will be elected on March 5 at the next meeting.

Kennedy Passes Cigars

(Special to Exhibitors Herald and Moving Picture World)

BOSTON, Feb. 28.—Joseph P. Kennedy, president of F B O, appeared early on the film row here one morning last week, passing out cigars in announcement of the arrival of his eighth child, a daughter. Kennedy is now the father of five daughters and three sons.

Block Booking Foes Have Inning As Brookhart Hearing Starts

Brookhart Bill OK, Independents Hold At Seattle Session

(Special to Exhibitors Herald and
Moving Picture World)

SEATTLE, Feb. 28.—A resolution endorsing the Brookhart bill was adopted at a special luncheon meeting of 60 exhibitors here last week, but affiliated exhibitors voted solidly against the measure and two unaffiliated exhibitors joined the opposition in protest against government control.

The meeting at the Gowman hotel was the outgrowth of a special meeting of trustees of the M. P. T. O. of Washington, at which it had been decided to place the issue squarely before the exhibitors, giving opportunity for full discussion and action thereon.

President Ray A. Grombacher was in the chair and James M. Hone, executive secretary, presented the business for the committee.

49 Perish in Fire and Collapse of Foreign Theatres

Forty-nine are known to have died in catastrophes that wrecked two motion picture theatres in foreign countries last week.

Thirty-five dead—possibly more—is the toll of a fire which destroyed the wooden barn that had been converted into a theatre at Moriago, Italy. The structure, with only one exit, burned like kindling, dispatches said.

Fourteen bodies have been dug from the wreckage of a theatre at Curytba, state of Parana, South America. The roof collapsed.

[Neither of these tragedies would have been possible in the American theatre with its modern construction and safety equipment.]

Ontario Lifts War Ban On Ufa's "Last Laugh"

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Feb. 28.—"The Last Laugh," Emil Jannings' picture, directed by F. W. Murnau for Ufa and brought to America by Universal, has at last been permitted to be shown in Ontario, Canada. It opened at Shea's Hippodrome, Toronto, after being barred from Ontario screens for two years because it was made in Germany. England let down the war bars two years ago.

In the United States "The Last Laugh" is actually growing in popularity, Universal reports.

Joe Leo Given Dinner

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Feb. 28.—Joe Leo, associate general manager of the William Fox circuit of theatres was given a testimonial dinner by several hundred friends in the industry last week. Leo has just installed the Fox system in the newly acquired Ascher theatres in Chicago.

Exhibitor Has Little or No Choice, Witnesses State

Woman Championing Bill Before Senate Committee Refuses to Answer Pettijohn's Questions

[Special from Washington Bureau of Exhibitors Herald and
Moving Picture World]

WASHINGTON, Feb. 28.—With more than 800 pictures produced annually, the theatre owner can show but a small percentage and has little or no choice, it was declared today by Sidney E. Samuelson, Newton, N. J., exhibitor, continuing his testimony before the Senate Interstate Commerce Committee on the Brookhart bill.

Says Producers Allocated U. S.

Hearings began yesterday with independent exhibitors and affiliated producers facing each other before Senator Watson of Indiana, chairman; Metcalf of Rhode Island and Couzens of Michigan, of the Senate committee to fight out the merits of the Smith W. Brookhart measure prohibiting block booking, blind buying and discrimination in the sale of motion picture films.

Samuelson charged that the producers have practically allocated the United States between themselves.

Urges Films Ready Before Sale

Asked by Senator Watson what he deemed would cure the situation complained of, Leo Brecher, New York exhibitor, declared pictures should be sold after they are ready to be seen.

"I would sell them to the theatre best able to exploit them properly, the house able to pay the best price for the picture. I would have each picture sold on its own merit," he declared. "I would not tie up a group of poor pictures and compel a man to accept them in order to get the one, two or three good pictures which are included in that group."

The parents of the country are against the block booking system because it permits distributing of offensive pictures, the committee was told by Mrs. Moray V. Kerns of Philadelphia, representing the National Congress of Parents and Teachers. The organization has been interested in block booking since 1925, she said.

Refuses to Hear Pettijohn

Mrs. Kerns refused to permit questioning by Charles C. Pettijohn, attorney for the Hays organization, and confined herself to a statement that many pictures contained matter harmful to adolescent minds.

Twenty unaffiliated exhibitors were present when the hearing began yesterday, representing a dozen states and they quickly organized themselves and elected a steering committee of ten with Charles L. O'Reilly as chairman.

Under the leadership of Senator Brookhart, the exhibitors at once carried the fight into the "enemy territory," outlining some of the abuses under which they claim they are forced to operate. Legislation, and only legislation, declared Brookhart, will insure free and open competition in the distribution of films, at which his bill aims. It does not prohibit an exhibitor from booking in blocks or buying blindly, if he wants to, Brookhart explained, but would make impossible the use of the block by the producers to force the sale of poor films along with the good.

"Years of litigation will be required to settle the validity of the order issued last July by the Federal Trade Commission after six years of investigation, requiring Paramount to discontinue block booking," he said,

"and then will apply to one company only. All the companies can be reached, and at once, through the bill. There is no government control, price fixing or interference with the business planned by the bill. The Federal Trade Commission would administer it, but would not be empowered to arbitrate every dispute that might arise."

In brief, he explained, the commission would have power similar to that of the Interstate Commerce Commission, which can prescribe the safety devices to be used on the railroads.

"Compulsory arbitration will be included in the measure if it is approved by the committee," Brookhart said, declaring that as now framed the boards of arbitration are but "kangaroo courts" with the cards stacked against the exhibitor.

Brookhart's charges were denied by Charles C. Pettijohn, who asserted that arbitration has reduced the number of court cases by thousands and is working out fine.

"Many reforms have been brought about by the industry itself," he said, "including the elimination of the advance deposit, by which the companies formerly could make pictures with the fifteen to twenty million dollars contributed as advance payments by the exhibitors." The producers, he added, did not invade the exhibitors' field until after the latter, through First National, had entered production.

The larger producer-exhibitors are inter-related to a considerable degree, it was declared by Leo Brecher, independent operator of New York. His houses, booking Fox films, cannot get pictures until after they have been shown in nearby Fox controlled theatres, he said, contending that he should be given an opportunity to have the films if he paid as much as the Fox houses did. Answering questions propounded by Senator Couzens, he said the exhibitors have no objection to films being shown first and exclusively in houses owned by the producers, but do object to the system whereby favored treatment is given the houses of other producers to the disadvantage of the unaffiliated exhibitor.

The Film Trade Conference in New York last October held that the unaffiliated exhibitor should be able to buy on an even basis

(Continued on next page)

Sees Harm to Small Theatres

Brookhart Bill Called Blow To Those It Aims to Assist

Federal Regulation by Commission Has Proved Poor Business, Says Martin P. Brown of Cleveland

He favored the Brookhart anti-block booking bill at first, thinking "it must be something good for the exhibitors." But after he had read the measure carefully he changed his mind and is "now convinced that it is a very dangerous bill."

Sees Harm to Small Exhibitor

That is the experience of Martin P. Brown of the New Lorain theatre, Cleveland. Writing in response to the request of Martin J. Quigley in the issue of January 28 for expressions of opinions from exhibitors regarding the Brookhart measure, on which hearings have just opened in Washington, Mr. Brown declares he is certain that the bill "will do great harm to those whom I believe Senator Brookhart most desires to help—the small exhibitor."

Mr. Brown's letter follows in full:

"To the Editor: In the issue of your publication of January 28, 1928, you invite exhibitors and producers to an open discussion of the merits and demerits of the proposed 'Brookhart bill.' When this bill was first introduced in the United States Senate, I was for it and so voiced my sentiments at a meeting of the Cleveland Motion Picture Exhibitors' Association. I thought, and so stated, that if the producers were fighting it, it must be something good for the exhibitors. But, after reading the bill over carefully several times I have changed my mind and am now convinced that it is a very dangerous bill and will do great harm to those whom I believe Senator Brookhart most desires to help—the small exhibitor.

"Most every moving picture theatre has opposition of one or more theatres which it wishes, and is necessary, to run pictures clear of; and a great many theatres that are owned by one man and operated by him as his very own, are in competition with a chain house. The chain house now has a great natural advantage over the single theatre owner, due to larger buying power, and if in addition to this the 'chain' is allowed to pick and choose from all pictures produced and take the 'cream' of all distributing companies, who will be compelled to sell them by Federal Law, what will be left for the single theatre who is in opposition?

"The 'Brookhart bill' will give the one who bids most for a single picture, the right to exhibit that picture and will compel the distributor to auction off each and every production singly, which will mean higher film rentals. 'Tis true, the first run houses can pick and choose now to a greater extent, especially from the independent distributor, but to extend this practice to the first run neighborhood houses, backed by Federal Law, will only aggravate the situation. I will set forth the following example:

"A—theatre is a chain house of 1,500 seats.

"B—theatre is privately owned and has 800 seats.

"They are in direct opposition.

"B theatre offers to buy Universal Complete Service Contract at \$2,000 for one year, and is given the word of salesman or manager that he will get the specials released during that year at a fair rental.

"Now A theatre offers \$1,000 for ten (10) 'Jewels' but will not use any other pictures on the Universal program. One hundred dollars per picture is more money than B theatre

can pay and he will not take anything unless he gets the whole product.

"Would not Universal be violating the law if they advised A theatre they could sell their entire product to B theatre and unless they, A theatre, would take it all they would not sell them the ten 'Jewels'?

"This same rule would hold, only be more disastrous with the Independent exchange, for if the big opposition theatre could pick and choose five or six pictures and the Independent Exchange would be compelled to sell it by Federal Law, the smaller house would not take the other thirty and the Independent Exchange would lose a steady and consistent customer for an occasional buyer.

"I do not think the bill has a chance to pass, because if the Federal Government designates to whom I must sell my merchandise, it must see to it that I am paid for same, and that it cannot do.

"Federal Regulation Poor Business"

"Federal regulation, by commission, has proven very poor business where the rules are left to a department to make and remake to enforce an ever changing condition. No one in the industry will ever know just where they are at. Commissioner Meyer may be a very able, honest and good business man and fair in all his rulings, but where will he be tomorrow? Might not an incompetent dumb-bell get his place, or worse still, a special representative of a big company? Federal regulation should only come after all other means have failed, and when we don't care a damn what happens, for when it does come, we who brought it about will be in the same position of the man who threw the bear down. We will be praying to God to send someone to help us to let him up.

"I could write a book about the faults of this bill as I see them, but cannot see one good point in favor of the Independent theatre owner who has as opposition a big theatre or a chain theatre. Will you advise me if you can find one?

"You may use this letter or any part of it, just as you see fit, also my name and theatre if you care to.—Martin P. Brown, New Lorain theatre, Cleveland, O.

Made Pathe Manager

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 28.—Charles Strombaugh has become manager of the Pathe exchange in Albany, succeeding Edward Hayes. Strombaugh has been connected with Pathe for a number of years.

Block Booking Opponents Have Inning at Hearing on Brookhart Measure

(Continued from preceding page)

with the affiliated house, he said, adding that the affiliated houses do not have to book in blocks, but get the pick of the pictures.

"Numerous efforts have been made to get the practice cured within the industry, but the situation is getting worse, so much so that each year sees a smaller number of independent producers and independent theatre owners," he said. "They are being put out of business or in one way or another forced into combinations which are strangling the business and reducing normal competition. In a short time, a few men will be in a position to dictate to the industry on every point of operation."

Rembusch Attacks Decision

A \$60,000 fine assessed against Frank Rembusch of Indiana by a film board some years ago caused him no concern, but when a board last year cut off the supply of films to one of his houses he found it impossible to get films from any of the big producers, Rembusch told the committee. For five years he has endeavored to have the department of justice declare the arbitration system illegal, but only to see the attorney general issue an opinion upholding the film boards, he declared.

As a result of strong protests, however, the question has been reopened, and new investigations are now being made, from which, he said, he does not expect much. The attorney general's decision was rendered despite the fact that the reports of some of the investigations, according to information he had obtained, were decidedly unfavorable, Rembusch charged.

Charges "Gigantic Conspiracy"

The producers have a "gigantic conspiracy," Rembusch charged, and a super-government with powers more extensive than those of the Federal government or the courts, this being exemplified by the \$60,000 fine levied upon him.

Samples of contracts he has been required to accept were shown by Samuelson. He explained some of the conditions under which he operates. Block booking, he told the committee, means "take all of a program or none," the injustice in this being that the exhibitor has no means of complying with the wishes of his patrons. The affiliated theatre can pick and choose, but if the customers of an independent do not like underworld pictures or Westerns he cannot cross them off the list. Samuelson declared blind booking means just that—the pictures are listed by the producer long before they are made, the name being given and some explanation of the story, but the producer reserves the right to change the title, the story, the cast and the director, and the picture as delivered frequently is not the same as ordered.

Forced to Double Price, He Says

As an illustration he cited "White Flannels," a Warner Brothers picture originally listed as a tennis story, which was delivered as a coal mining film. The producer can even dictate the admission to be charged by an exhibitor running his films, Samuelson said. In showing "Ben Hur" and "The Big Parade," he was forced under his contract to double his regular price, he declared.

Explaining to the committee how the exhibitor buys his films, Samuelson said, "The theatre owners are buying from the biggest bully, who carries the biggest stick and is most able to build a theatre. That is the one you buy your films from."



Film News
in Pictures

PICTORIAL SECTION

Stories Told
by the Camera



Adolphe Menjou, the dapper sophisticate, and Katherine Carver, several times his leading woman, at Menjou's home in the Hollywood Hills. Menjou's latest Paramount picture is "The Code of Honor."



La Jana, in whom a First National-Defu contract confirms a great deal of thespian promise—her beauty needing no special recognition. Her first role will be in "The Beaver Coat."



Arriving only to leave again. Irving Thalberg, M-G-M production supervisor, and Mrs. Thalberg (is it necessary to add Norma Shearer?) detrainning in New York, where they sailed for Europe.



Time was when photographers had all their subjects swell out proudly, almost always, of course, without reason. Above, however, old-fashioned posing is not amiss, since the picture is of Chester Conklin, Director Allan Dwan, and Bodil Rosing, makers of "The Big Noise" for First National. (The swelling of the megaphone is but indirectly associated with pride.)

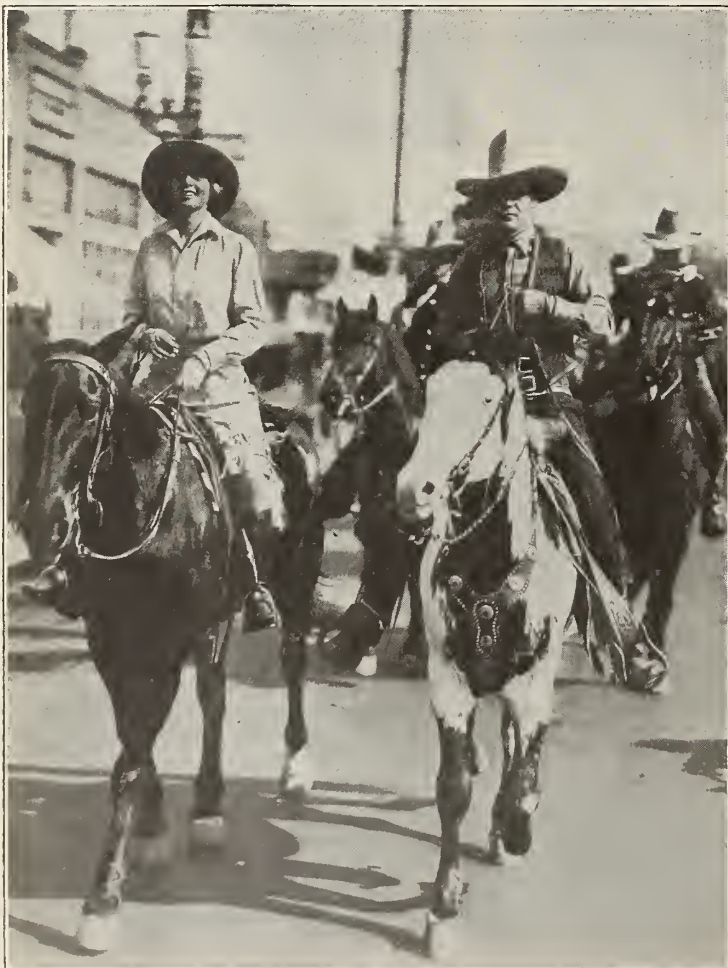


Cecil B. De Mille, Will H. Hays, and a delegation of California women who, seeking to establish a model women's prison, were interested in the Pathe director's photographs of reformatories, compiled for "The Godless Girl." Left to right, Mesdames Ernest Wallace, John Buwalda, and I. B. Slocum; Hays, De Mille, and Mrs. C. H. Johnston.



New beauty for the screen has arrived in the persons of Frances Hamilton, above, and Doris Dawson, at right, whose talents have earned them contracts with First National.

Molly O'Day (above), who in one year with First National has risen to feminine leads. She is opposite Richard Barthelmess in "The Little Shepherd of Kingdom Come."



The triumphal entry of the "Eaglette of the Saddle" (why not?) into Los Angeles, after a horseback ride from New York to exploit Universal Westerns. Vonceil Viking created these statistics: Miles, nearly 4,000; time, 120 days; states traversed, 16. And what mere channel swimmer could equal them? Her reward includes feminine leads in Ted Wells' Westerns. At left, Miss Viking is pictured with Wells and a cowboy escort riding to the Los Angeles city hall, and at right, being welcomed by Mayor George E. Cryer, with Wells and an interested throng looking on.



This camera-occasion was the visit of Mr. and Mrs. Irving Berlin to the Columbia studio in general and to Harry Cohn in particular, during their sojourn on the Coast. Cohn used to turn the themes of Berlin's songs into screen product some ten years ago. From left to right are pictured. Lois Wilson, Berlin, Cohn, Mrs. Berlin, Jack Holt, and Betty Compson.



Irene Rich, screen star, as a stage star of beauty and temper(ament). The former quality, of course, is a studio commonplace. As to the latter . . . Miss Rich appears as above in Warner Brothers' "Powder My Back."



Belle Bennett, whom Columbia has cast to star as a woman of the futile forties, seeking to recapture the romance of youth. The picture is entitled "The Sporting Age."



John Miljan, Warner Brothers character player, whose fame has been gradually, solidly built up out of brilliant impersonations. His next picture is "Tenderloin," which stars Dolores Costello.



In and around Metro-Goldwyn-Mayer's International Film Congress at the Hotel Astor, New York. At left are pictured members of the European delegation on their arrival. From left to right (front row), Dave Lewis, Spain; Mrs. P. H. Brinch, F. Curioni, Italy; Tage Nielsen, Denmark; T. T. Letsche, Belgium; P. H. Brinch, Germany and Central Europe; (back row) R. Limat, Sweden and Norway; F. L. D. Strengholt, Denmark; J. C. Squier, London; and H. F. Gunderloch and Allan Byre, France. Shown at right are gifts brought by delegates to President Nicholas M. Schenck and Vice-President Arthur M. Loew of M-G-M.



KNOW YOUR SALES LEADERS

NED E. DEPINET, general manager of distribution and vice-president of First National Pictures, Inc., though only 37 years old has rounded out more than twenty years of experience in the motion picture business. And during all of these twenty years he has been directly associated with sales.

BORN in Erie, Pa., Sept. 9, 1890, Depinet attended the schools of that city. After being graduated from high school, he found his first job as booker and salesman with the Imported Film and Supply Company of New Orleans. Literally, it may be said that he has



NED E. DEPINET

been a picture man throughout his business life. Step by step, as a result of proven capacity, he has risen to his present post of high responsibility.

In 1910, the Imported Film and Supply Company became a part of the General Film Company, giving Depinet a broader opportunity to familiarize himself with the marketing of pictures in the southern territory. His success was so pronounced that in 1911 the Universal Company offered him the place of Southern division manager, a position that he filled until 1924 when he was brought to the New York office as one of three sales directors. Along with his other duties, Depinet continued to be the righthand man of William Oldnow, who for many years held the Universal distributing franchise for the entire South.

In the fall of 1926, he came to First National as a member of the sales cabinet organized at that time with the country divided into three territories, East, South and West. Depinet took over the Southern territory and soon brought the sales in that part of the country up to a new high mark. When it was decided to appoint a general salesmanager with jurisdiction over all domestic distribution, he was chosen as the ideal man for the place.

Under the direction of Depinet, with A. W. Smith, Jr., Eastern salesmanager, Stanley W. Hatch, Western and W. E. Callaway, Southern, First National branches are going well above their allotted quotas on the new season's product.

Depinet was a distributor representative at the exhibitor-distributor-producer contract conference held recently in Chicago.—J. S. S.

Fox Deal for Control of Stanley Held Underway; Involves 635 Theatres

(Continued from page 21)

company announced the reduction of its regular dividend of \$1 to 75 cents a share.

All these steps, it is understood, are in line with policies advocated by Irving D. Rossheim, newly elected president of the Stanley Company, who upon his election undertook to reduce the overhead expenses of the company by enforcing strict economies, through the elimination of unneeded employees and the cutting of unprofitable contracts. Rossheim also urged that the company build up a strong cash reserve, even at the expense of reducing the dividend. It is understood that these economies will save the company from \$400,000 to \$500,000 a year.

Another proposed change in policy, it is understood, will consolidate all buying under the direction of one individual. While the name of this individual has not been announced, it is believed that Fabian will undertake the task and that carefully supervised buying will not only result in savings

to the company but will provide better attractions for patrons.

It was also announced that one of the largest girders ever made will soon be placed in the Mastbaum theatre which is being built at Twentieth and Market streets. The theatre is to seat 5,000 and cost \$5,000,000. Steel will be the chief part of the structural work.

William Fox in South; New Projects Rumored

(Special to Exhibitors Herald and Moving Picture World)

ATLANTA, Feb. 28.—William Fox spent several hours in Atlanta Wednesday afternoon and his visit gave rise to rumors that, in addition to the magnificent theatre which he contracted for here, he is planning other houses in the South. Mr. Fox came to Atlanta from Augusta, Ga., arriving late in the afternoon, but remained here only long enough to catch the Crescent Limited for New Orleans. He was met at the train by Paul C. Bryan, head of the Fox exchange in Atlanta.

Serve Coffee at Roxy

NEW YORK—Coffee is now being served in the Roxy theatre grand lounge room. The coffee is free to patrons and is served between the hours of 3 and 10 o'clock.

4,000-Seat Stanley In Pittsburgh Has Premiere of Pomp

(Special to Exhibitors Herald and Moving Picture World)

PITTSBURGH, Feb. 28.—Amid pomp and ceremony the long awaited opening of the new 4,000-seat Stanley theatre took place yesterday at 3 p. m., when the official dedication of the theatre by Mayor Charles H. Kline took place. At the opening performance scenes of this were shown as part of the Paramount News. A dinner at the William Penn for the officials of the company and other prominent people followed the dedication. The entire house was reserved, at \$1.65 for orchestra seats and \$1.10 for balcony.

The theatre itself is modern in every respect, with 4,000 seats on two floors. The foyer is not separated by doors from the auditorium but constructed to allow standees to see the show, as in some legitimate houses. With an elevating pit and organ and a medical room, besides being beautifully appointed, this house compares favorably with any in the country.

There was no confusion at all at the opening, and much credit is due James Balmer, the manager. Charles Raymond has prepared thorough exploitation for the premiere.

Concessions Made in New Standard Contract

(Continued from page 15)

specifying the number of days for acceptance of a contract, these periods of time have been revised in the case of several cities.

Considerable of the additional text in the new contract is devoted to percentage booking, and in the clauses affecting this it is specified that "if this contract calls for payment or any part thereof computed upon the exhibitor's gross receipts, such payment or any part thereof shall be made daily." Heretofore the contract has specified only that a daily itemized statement was required.

Woodhull Makes Statement

In making public the new contract, the following statement was issued by R. F. Woodhull, chairman of the unaffiliated exhibitor group, and R. H. Cochrane, chairman of the distributor group:

"We are more than pleased with the really fine work of the Contract Committee, the members of which gave unstintingly of their time at a great sacrifice of their personal interests to do a constructive piece of work for the motion picture industry at large.

Called "Great Improvement"

"It is the belief of the committee that the new Contract and Rules are a great improvement over those which they will supersede, beginning May 1, 1928,—and that the new provisions and those which were omitted from the old Contract and Rules, will do much to eliminate many points of trade differences between exhibitors and distributors of motion pictures."

Following were the members of the committee representing the Unaffiliated Exhibitors: Ben Berinstein of Los Angeles, Nathan Yamins of Fall River, Mass., R. R. Biechele of Kansas City, Mo., H. M. Richey of Detroit, Mich., secretary.

Representing the Affiliated Exhibitors: Fred Desberg of Cleveland, and Edward Schiller of New York.

Representing the Distributors: Felix F. Feist, Ned Depinet, Phil Reisman.



THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Goldwyn Named U-A Director; Will Move Into Firm's Building

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 28.—Samuel Goldwyn's name has been added to the directorate of the United Artists Corporation, and with Joseph M. Schenck, Mary Pickford and Douglas Fairbanks, he becomes a joint owner of the studio property in Santa Monica boulevard.

Goldwyn's production activities will be transferred to United Artists studios as soon as new executive offices, now in course of construction, are completed. The studio is building a new office 180 feet long, facing on Santa Monica Boulevard, at an expenditure of \$250,000. It will be completed about April 1.

Goldwyn, accompanied by Mrs. Goldwyn, left here Thursday for New York, where they sail March 3 for Europe.

Reed Finishes Work on "Hell's Angels"; to PFL

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 28.—Luther Reed, who has completed directing the dramatic sequences of "Hell's Angels" for Caddo Productions, has returned to Paramount, where he is preparing "The Glory Girl." It will be a starring vehicle for Esther Ralston.

Jacqueline Logan in Film Directed by Windemere

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 28.—Fred Windemere began the direction of "Broadway Daddies" last week for Columbia. In this starring roles are Jacqueline Logan, Rex Lease, and Alec B. Francis.

Griffith Names Next

HOLLYWOOD, Feb. 28.—D. W. Griffith, who returned from New York last week, has announced "The Battle of the Sexes" as his next United Artists picture. Belle Bennett has the lead, with Jean Hersholt playing an important role.

Six in Shooting on Fox Lot; F B O to Close Until June 1

31 Pictures in Production; Most Studios Normal; Willat Completes "Michigan Kid" at Universal; Korda Under Way with "Yellow Lily" Starring Billie Dove

By DOUGLAS HODGES

HOLLYWOOD, Feb. 28.—With six pictures shooting, Fox Film Corporation last week held the lead as the busiest lot in town. Stars working included Janet Gaynor, Dolores Del Rio, June Collyer, Madge Bellamy, and Doris Hill. In the same order, Murnau is directing "Four Devils," Walsh "Red Dancer," John Ford "Hangman's House," and Arthur Rosson "The Sport Girl," the John Stone comedy drama. Other films under way are "Wild West Romance" and "Thief in the Dark."

Other Studios on Curtailed Program

Numerous other studios are working, but upon a more or less curtailed program. Bebe Daniels is starring in a comedy as yet untitled. It is being directed by Clarence Badger at the Paramount lot.

Four pictures are being shot at First National. A few closing shots are being made by George Fitzmaurice for "Lilac Time," Colleen Moore's latest film. Al Santell is shooting "The Little Shepherd," and Mervyn Le Roy is shooting "Harold Teen."

One of the big pictures recently begun is "The Yellow Lily," which Alexander Korda is directing. Production experts and critics are eagerly watching the results, expecting Korda to bring Miss Dove to an even greater prestige than she already commands. It is from a script by Bess Meredyth.

F B O to Close Until June 1

F B O will close its studios within a few days, with no promise of further cinema activity before June 1. However, the television apparatus will soon be installed and that will prevent the studios from being entirely void of life.

With the ending of Irvin Willat's picture, "The Michigan Kid," Universal officially closed its plant last week for almost as long The U will begin action again in April with its Western unit. It will probably be May before the studio gets under full force again. Meantime several departments will continue to function.

The short feature studios are practically all closed. That includes Educational, Christie and Mack Sennett.

The Tec-Art studios have discontinued operation for a short length of time but will probably have companies working again within a few weeks.

U A Quiet Until April

The closing of the Barrymore picture next week will also mean the closing of United Artists studios until the beginning of Norma Talmadge's next opera. She will commence work in April.

In spite of these shutdowns there are 31 pictures in work in Hollywood. That is below normal of course but nevertheless it is far from being the panic pictured by a score of newspaper correspondents in their columns syndicated throughout the country.

Rumors Cause Industrial Scare

Announcements of shutdowns have been made by each of the aforementioned studios and many earnest scribes have allowed their imaginations to dwell on the subject to the extent that they have invented magnificent stories concerning the panic that Hollywood is encountering. They have overlooked the fact that the greatest source of any panic is the rumors that foster it. Subsequent to the written and spoken word there are many thousands in Hollywood who are preparing for a lean season and thereby planning one by senseless intrenchment.



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Offices in 10 Cities Being Opened By Principal Theatres Chain

Lina Basquette Made Head of Wampas Baby Star Club—Edwin Carewe Enters Hospital—Directors' Society Names Officers

By RAY MURRAY

HOLLYWOOD, Feb. 28.—Joseph H. Skirboll, general manager of Principal Theatres of America, left here last week to establish offices for the country-wide chain of theatres in San Francisco, Portland, Seattle, Denver, Kansas City, St. Louis, Louisville, Memphis, Cleveland and Philadelphia. With a nucleus of 35 houses, Principal Theatres Corporation expects to have 1,000 motion picture houses of 1,000 seating capacity each, within five years, according to a statement issued by Sol Lesser, president.

THIS is the first and only theatre-operating organization conducted on a national basis," Lesser said, "and the policy of establishing first-class theatres in towns of about 15,000 population will be carried out through the broadening program of this corporation.

"We have associated ourselves with architects and engineers who will provide theatres not only beautiful in design, but comfortable and well ventilated. Los Angeles will remain the national headquarters of the company," declared Mr. Lesser.

* * *

The 1928 Wampas stars named Lina Basquette as president of the year's Baby Star Club, at a meeting held last Wednesday at the home of Sally Rand, who was president of the 1927 Wampas body's star group. The young women pledged themselves to aid Wampas whenever they can and attend the frolics staged by that organization in succeeding years. Gwen Lee was made vice-president.

* * *

It's "Grandpa Bushman" now. A son was

born last Wednesday morning to Mr. and Mrs. Jack Conway, which makes Francis X. Bushman former screen idol, a grandfather. Mrs. Conway is Bushman's daughter. The baby weighed 9½ pounds and was born at the Hollywood hospital. Conway is director for Metro-Goldwyn-Mayer studios.

* * *

Edwin Carewe, producer-director for United Artists, returned to Hollywood last week from the Mayo Brothers clinic at Rochester, Minn., where he received a physical examination, following weeks of suffering from acute mastoid trouble. Carewe will enter the Los Angeles hospital for a tonsil and adenoid operation and later be operated on for the mastoid ailment.

* * *

Leaves Swanson Company

P. A. Benard, former New York bank executive, who became identified with Gloria Swanson Productions, Inc., when Miss Swanson was making pictures in the East, has resigned as production manager. He super-

vised the filming of "Sadie Thompson," Miss Swanson's latest picture for United Artists. Benard states he will announce his new affiliation in a few days.

* * *

Byron Morgan, well known scenario writer, has signed a year's contract and will remain with Metro-Goldwyn-Mayer studios. Morgan is preparing Buster Keaton's first picture under his new M-G-M contract.

* * *

The Motion Picture Directors Association named the following officers for 1928, at its annual election last Tuesday:

Henry Otto, president-director; James Horne, assistant director; Fred Newmeyer, technical director; Frank Cooley, treasurer; Francis Powers, secretary; and Reginald Barker, William Beaudine, Reeves Eason, Phillip Rossen, Roy Clements, George Irving, and Norval MacGregor, trustees.

* * *

Anita Rivers, who came to Hollywood two months ago with the Harry K. Thaw company, known as Kenilworth Productions, has joined the Metro-Goldwyn-Mayer studio players. She has been rechristened Ann Page and will appear opposite William Haines in his next picture, "He Learned About Women," which Sam Wood is now directing. Miss Page is a New York girl, born at Murray Hill, Long Island, and has had stage and screen experience. She is declared a "find" by M-G-M officials.

* * *

Funeral services were held last Friday for Mrs. Mae Warne Marsh, who died last Tuesday of cerebral hemorrhage. Mrs. Marsh left six gifted children to mourn her death—Mae Marsh, former D. W. Griffith star, now the wife of L. L. Arms, journalist; Frances Marsh, film editor for Paramount-Famous-Lasky; Olive T. Marsh, cinematographer at the United Artists studio; Mildred and Leslie Marsh, screen actresses; and Mrs. George Berthelon, wife of C. B. DeMille's production manager.

* * *

Ben Bard, Fox Films player, leaves this week on a four weeks' tour of Fox theatres in and around New York, where he will act as master of ceremonies.

* * *

Jacqueline Logan has been loaned by Pathe-DeMille to Columbia Pictures for the leading role in "Broadway Buddies," in which she plays the role of a dancer.

* * *

Al Martin, free-lance title writer, leaves on March 10 for a month's vacation in Honolulu. Edward Sloman, Universal director, is scheduled to sail at the same time.

* * *

Elizabeth Pickett, who originated Fox Varieties and has written several original stories for Fox, has resigned after several years with that organization. She will announce her new affiliation within a short time, she declares.

* * *

Robert Collier is "batting" for Jeff Lazarus in the home office of West Coast Theatres, as publicity and advertising manager, while Lazarus is in Seattle and Portland, Ore., opening the two new Publix houses.

Two Paramount Pictures Get Additions in Cast

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 28.—Leonardo De Vesa has been added to the cast of Adolphe Menjou's next picture, "Super of the Gaiety." He has just arrived from the Argentine, after having been a film actor there for seven years. Eugene Pallette and Martha Mattox, character actors, have been added to the cast of the new Fields-Conklin picture which went into production last week. John Monk Saunders has signed a new contract with Paramount, and Hope Loring, woman scenarist, has renewed a Paramount contract.



Jacqueline Logan,

Pathe-DeMille
star who has
been loaned to
Columbia Pic-
tures to play
the lead in
"Broadway
Daddies."

Writers Sue Thaw Over Story of His Life Film

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Feb. 28.—John S. Lopez and Arthur B. Reeve, writers, have brought suit against Harry K. Thaw. The writers allege that they were hired by Thaw to write 12 film stories at \$500 apiece, the stories to be produced into two reel pictures by Thaw, but that Thaw became interested in filming the story of his life and let the other pictures drop.

Leyser Joins Langdon Firm as Publicity Head

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Feb. 28.—Billy Leyser, formerly director of publicity at Universal and Metropolitan studios, has become affiliated with the Harry Langdon Corporation. Leyser was motion picture editor of *The Cleveland News* for several years.

Langdon to Remain at F-N; Starts New Film

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Feb. 28.—Harry Langdon will remain at the First National studios, despite all rumors that he is to rent space at another studio in Hollywood. Production on his next starring vehicle for First National will start this week.

Norton Signs with Fox

(Special to Exhibitors Herald and
Moving Picture World)

LOS ANGELES, Feb. 28.—Barry Norton has just signed a long term contract with Fox. He comes from Buenos Aires. He played the mother's boy in "What Price Glory."



LOU SEILER

Director of
TOM MIX

- in
"Outlaws of Red River"
"Great K&A Train Robbery"
"No Man's Gold"
"Tumbling River"
"Wolf Fangs" Starring "Thunder"
"White Silence"
"Square Crooks"

Fox Release

THE STUDIO PREVIEW

"Anybody Here Seen Kelly"

"Has Anybody Here Seen Kelly" is the latest of the old popular songs to be used for screen material. Universal has taken this title and built up an unusually amusing and interesting story. It is, I believe, William Wyler's initial production and is quite a break for this young director. Leigh Jason wrote the story and John Climber adapted it. Both have made a good job of it.

It is a story of France during the World War, and of New York following the great struggle, and concerns a pretty little French maiden who falls in love with a big, loveable Irishman, a member of the A. E. F. The war ends and he returns to America, to which country the French girl comes in belief that the soldier's proposal of marriage was sincere. She finds him working as a traffic cop, and he establishes her in his rooms. A jealous rival discovers Jeanette living with the policeman and swears out a warrant for her deportation. Of course she is rescued a moment before the ship sails and wedding bells ring out later.

Bessie Love is given an opportunity to display her real ability in "Has Anybody Seen Kelly" and gives one of the finest performances we have seen in many a day. Why isn't this actress playing bigger parts? Tom Moore was surprisingly good as Kelly. Kate Price played the boarding house keeper in her usual pleasant style. We must not overlook Dorothy Wolbert in an excellent bit either. The titles were delightful, the work of Walter Anthony, and drew many a laugh. Director Wyler should feel proud of "Kelly" and it will no doubt prove a hit on the Universal program, especially

in and around New York. The Manhattan scenes were perfect, a delightful touch being that as Bessie Love, just arrived, stands and gazes at the Woolworth building from City Hall Square, and unintentionally draws a large crowd. —MURRAY.

"The Big Noise"

Ben Hecht's story, "The Headliner," a tale of New York newspaper life, comes to the screen as "The Big Noise." It is humorous and dramatic at times, but based upon a premise that is hardly convincing. The story is primarily a character study, with interest centered on Chester Conklin. As such it is very good and the various humorous touches are well handled by the comedian. But when we are asked to believe that 6,000,000 people are stirred to the highest pitch of excitement when a subway guard falls off a platform and bumps his head and then cast their votes for the mayoralty candidate who befriends him, it taxes one's credulity.

The story opens with long travel shots of Conklin going to work. Then the accident. A reporter covers the accident in four lines, but the city editor, seeking an issue for a political campaign, grabs the idea of exposing the subway corporation and in true tabloid form plays the story to the limit. Sob stories are written, Conklin is feted, and the new mayor is elected. Then the poor subway guard is forgotten and a new idol, a flagpole-sitter, is acclaimed. This was one of the cleverest bits in the picture but passed almost unnoticed at the preview. Allan Dwan directed and he "made" the most of the story. —MURRAY.

World's Youngest Film Executive, Carl Laemmle Jr., "Goes Over"

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Feb. 28.—The other day I met the youngest film executive in the world—Carl Laemmle, Jr. I found him in his bungalow, with his secretary and assistant, laying out plans for four big productions for Universal's next year's program which he will supervise. Carl, Jr., will be 20 years old next April, but his entrance into motion pictures dates back to the time of his birth, and he is the only motion picture executive today who has claim to this distinction. He made his first picture, called "My Father Is," at the age of seven. It showed the difficulty of breaking into a studio without the proper credentials. Junior di-



rected it and played the leading part. Many times since his father and himself have been amused by it.

Junior was educated at Clark School in New York City and has traveled all over the world, at which times he was privately tutored. He is a great reader and is familiar with the world's best works. He is in constant touch with every Universal exchange manager in the country and has visited most of the foreign offices, and now corresponds with all foreign representatives.

During his short but active career at Universal City, he has originated and written two series of ten "Collegians" stories and supervised their production. —RAY MURRAY.

He Whose Laughs Last -

Writing "The Boss of Little Arcady"
(in collaboration) for Charlie Murray

- - - Howard J. Green
at First National

Curtiz Tells of Hardships Actors Encounter Touring Europe

Theatrical Experience Began in Hungary at Age of Eight; Says War Has Brought Renaissance in Pictures

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 28.—Michael Curtiz, director of "Tenderloin," "Good Time Charley," and several other Warner Brothers pictures, has been chosen to direct a series of Vitaphone productions for this season. Curtiz, since arriving here from Europe several months ago, has become prominent as a forceful dramatic director.

CURTIZ often tells of his experiences as an actor in Europe when he traveled with a barnstorming troupe. Those days are recalled and contrasted to the lives of actors in Hollywood because of the hardships he encountered as a member of the wandering acting fraternity.

Enthusiasm for the work and enjoyment of acting caused them to prefer this life of poverty. Actors did everything, made bill posters, printed programs, set scenery, mended wardrobe, and arranged seats in the auditorium. The troupe traveled either on horseback, stagecoach, or trains. The show may have been given in a theatre, a restaurant, or out-of-doors.

His first theatre was in the cellar of his own home, when he was eight years old. There were four other children in that project. All have risen to heights in various professions. S. Major is now a noted cartoonist; Pete Eskanasy has become a noted violinist; Tunne Bekery has become a Viennese publisher of note; and Ludwig Gellert is now a famous Hungarian actor.

At 19, Curtiz, having finished college in Vienna, went to a theatre and asked for a job as an actor in a traveling company. He was engaged. Later he was principal pantomimist with a circus in an act called "The Hand." He acted in pictures and on the stage in Denmark and Germany.

"Four Sons" is a Notable Picture Says Wilford Beaton in "Spectator"

FOX has made another notable contribution to screen art. "FOUR SONS" is a noble picture: it is a glorious and impressive tribute to mother-love, a great, human masterpiece that will provoke the world's tears and smiles. Like its studio-mate, *Seventh Heaven*, it is a ten-reel heart-throb, and like its other studio-mate, *Sunrise*, it is a production that motion picture people can study with profit to themselves. John Ford previously had given us nothing to prepare us for the depth of feeling that he reveals in this picture, although he hinted at it in *Three Bad Men*.

John Ford Directs in Masterly Manner

"FOUR SONS" pays a greater compliment to audiences than any other picture ever made. Some of its strongest bits of business are little more than suggested, and unobtrusively, at that, in medium and long shots. And Ford does something else that I never saw done so effectively in any other picture: he keeps the camera for a long time on scenes in which the characters are almost static. One such scene shows the four boys gathered around their mother's chair. For several seconds the scene is held on the screen, with no one in it moving. Another scene shows the old woman, her last son gone, sitting in her rocking chair. She rocks back and forth, back and forth, with no movement except that of the chair, her face set and expressionless. In handling these scenes in this manner Ford gets right down to the fundamentals of the screen. Motion is not necessary to every scene in a motion picture. The only thing of importance in any scene is the reaction it causes.—*Film Spectator*.

Now directing

JOHN FORD "Hangman's House"

Fox Release

AL MARTIN

free-lance title writer. Address, Hollywood Plaza Hotel. On Vine Street. Still Going Strong.



McGowan Makes Hay While His Star Shines

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 28.—Buddy Roosevelt began work for Rayart in the starring role of "The Lightning Shot," "Devil's Tower," and "Mystery Valley" last week. All are directed by J. P. McGowan, are made for the same company, and are intended to be finished on the same day.

D'Usseau, F B O Official, Marries Stage Actress

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 28.—Miss Ottola Nesmith, New York actress, and Leon d'Usseau, FBO studio executive and supervisor, were quietly wed last Wednesday. Miss Ottola has appeared as leading lady with Henry Miller, Margaret Anglin, Cyril Scott and others in stage productions. D'Usseau came to Hollywood less than a year ago, after several years' association with William LeBaron, vice-president of FBO at the Paramount Long Island studios.

Howard Green Completes Year with First National

HOLLYWOOD, Feb. 28.—Howard Green, free lance writer and comedy constructionist, has completed one year at the First National studios and has recently been assigned to take part in the writing of "The Boss of Little Arcady" for the same company. At no time while he has been under the employ of First National has he been under a year's contract.

Confer on 30 Principal Theatres in Tenn., Ky.

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 28.—Colonel Fred Levy of Louisville, Ky., is here to confer with Sol Lesser, president of Principal Theatres, Inc., with regard to the construction of 30 theatres in Tennessee and Kentucky.

Lady Douglas Wins Role

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 28.—Winning a bet of \$1,200 made in London six months ago, Lady Sholto Douglas has "crashed the gate" in motion pictures. She has been engaged for a minor role in an M-G-M picture soon to be released.

Mae Marsh's Mother Dies

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, Feb. 28.—Mrs. Mae Warne Marsh, mother of six children, all of whom are well known in motion picture circles, and one of them being Mae Marsh, died here last week. She was 53 years old.

Fred Kohler Marries

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, Feb. 28.—Fred Kohler slipped away while making the picture "The Showdown," long enough to be married. The bride is Marjorie Prole, a player in minor screen parts.

Warners Sign Beranger

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, Feb. 28.—Andre Beranger has been signed by Warner Brothers, and will appear in three productions with May McAvoy and Conrad Nagel.

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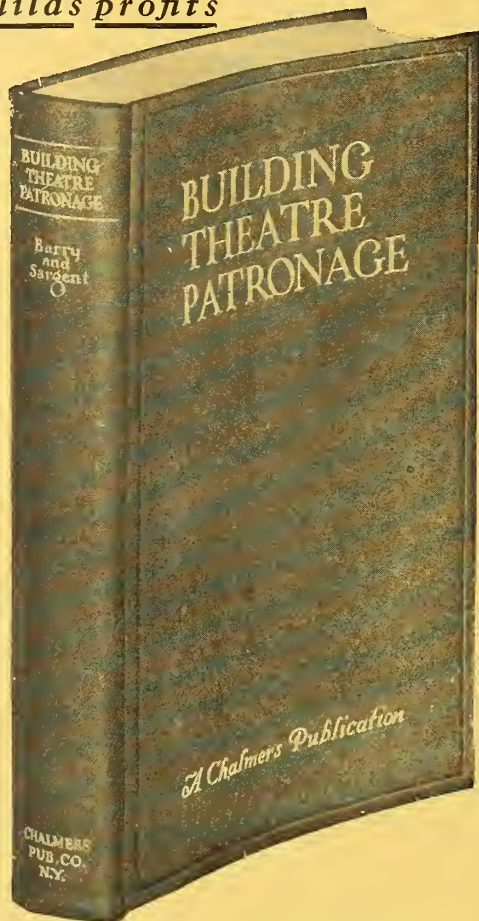
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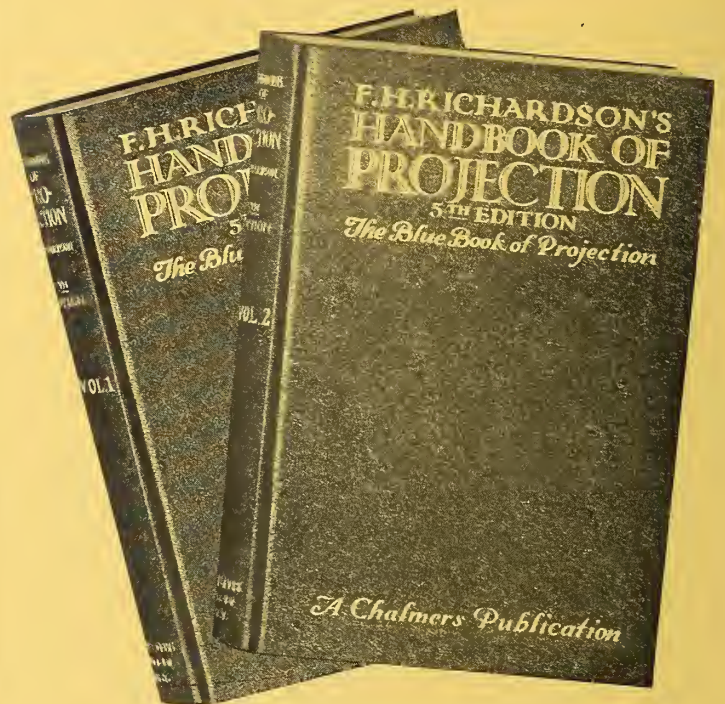
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Exhibitors Herald and Moving Picture World Production Directory

[Number immediately following title denotes production number]

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
California Studio				
"Danger of the Patrol"	Duke Worne	Virginia Brown Faire	Rayart	Feb. 21
"The Lightning Shot"	J. P. McGowan	Buddy Roosevelt	Rayart-Trem. Carr	Feb. 13
"Devil's Tower"	J. P. McGowan	Buddy Roosevelt	Rayart-Trem. Carr	Feb. 13
"The Mystery Valley"	J. P. McGowan	Buddy Roosevelt	Rayart-Trem. Carr	Feb. 13

Columbia Studio				
"Broadway dies"	Dad-Fred Windemere	Rex Lease Jacqueline Logan		Feb. 17
"After the Storm"	Geo. B. Seitz	Alec B. Francis Hobart Bosworth Chlares Delaney Eugenia Gilbert		Feb. 21

DeMille Studio				
"The Godless Girl"	C. B. DeMille	Lina Basquette Marie Prevost		Jan. 3
"Tenth Avenue"	Wm. DeMille	Phyllis Haver		Feb. 9
"The Man-Made Woman"	Paul Stein	Leatrice Joy		Feb. 21

F B O Studio				
"Little Yellow House"	Leo Meehan	Martha Sleeper Orville Caldwell	Gold Bond	Feb. 1
"Notices"	Ralph Ince	Joe E. Brown Gertrude Olmstead Gertrude Astor Lee Shumway	FBO Super Special	Feb. 14

First National Studio				
"Lilac Time"	Geo. Fitzmaurice	Colleen Moore Gary Cooper		Dec. 19
"The Little Shepherd of Kingdom Come"	Al Santell	Richard Barthelmess Molly O'Day		Dec. 14
"Harold Teen"	Mervyn LeRoy	Arthur Lake Mary Brian Alice White		Jan. 30
"Yellow Lily"	Alexander Korda	Billie Dove Clive Brook		Feb. 14

Fox Studio				
"The Four Devils" (2)	F. W. Murnau	Janet Gaynor Chas. Morton Nancy Drexel Barry Norton		Jan. 3
"Red Dancer of Moscow" (21)	Raoul Walsh	Dolores Del Rio Chas. Farrell		Dec. 31
"Hangman's House"	John Ford	June Collyer Larry Kent Earle Foxe Wm. Farnum		Jan. 13
"The Sport Girl"	Arthur Rosson	Madge Bellamy		Jan. 30
"Wild West Romance"	R. L. Hough	Rex King Lillian Gilmore		Feb. 3
"Thief in the Dark"	Albert Ray	George Meeker Doris Hill		Feb. 13

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Metropolitan Studio				
"Hell's Angels"	Luther Reed	Ben Lyon Greta Nissen James Hall	Caddo Prod.	Nov. 7

Metro-Goldwyn-Mayer Studio				
"Iron Mike"	Sam Wood	Wm. Haines		Feb. 8
"Detectives"	Chester M. Franklin	Karl Dane Geo. K. Arthur		Feb. 13
"Pride of the Empire"	Albert Rogell	Joan Crawford Norman Kerry		Feb. 19
"Diamond Hand-cuffs"	John McCarthy	Eleanor Boardman Conrad Nagel Nils Asther		Feb. 20

Paramount-Famous-Lasky Corporation				
"Sunset Legion"	Lloyd Ingraham	Fred Thomson	Paramount	Jan. 23
"The Patriot" (690)	A. W. Werker Ernst Lubitsch	Emil Jannings Florence Vidor Lewis Stone	Paramount	Jan. 3
"Three Sinners"	Roland V. Lee	Pola Negri Bebe Daniels James Hall	Paramount	Jan. 27 Feb. 9
Untitled	Chas. Reisner	W. C. Fields Chester Conklin		Feb. 13
Untitled	Hobart Henley	Adolphe Menjou		Feb. 14

Tec-Art Studio				
NO PRODUCTION THIS MONTH				

Tiffany-Stahl Studio				
"The Scarlet Dove"	Arthur Gregor	Margaret Livingston Lowell Sherman Robert Frazer	Tiffany-Stahl	Feb. 21

United Artists Studio				
"Tempest"	Sam Taylor	John Barrymore Camilla Horn Louis Wolheim	United Artists	Oct. 14

Universal Studio				
CLOSED				

Warner Brothers				
"5 & 10 Cent Annie"	Del Ruth	Louise Fazenda Clyde Cook		Feb. 6



LIVE NEWS FROM COAST TO COAST

Albany

ALBANY.—Gardner Hall in Troy, N. Y., which has been owned and operated for several years by the Rosewind Corporation of that city, was bought last week by *Joseph H. Crouch* of Rensselaer, and *Harry W. Lamont* of Troy. *Ross Fayles* secured the Columbia theatre in Rensselaer last week from *Abe Stone* of Albany and will operate it along with the Bright Spot. *Jack Kaplan*, who owns the Rialto in South Fallsburgh, has taken over the Lyceum in Woodridge. . . . The Avon theatre in Watertown, N. Y., is being used for noonday Lenten services on Six Fridays, with Rev. James W. Wilson as chairman. . . . Before *Harry Goldstein* left Albany last week to take up his new duties as manager of the Paramount exchange in Pittsburgh, he was tendered an elaborate dinner at the DeWitt Clinton hotel, by the Albany Film Board of Trade. His office force presented him with a set of pipes and a tobacco pouch. . . . Fire believed to have been caused by defective wiring, destroyed the Castle theatre at Olcott Beach, a well known summer resort on Lake Ontario, early one morning last week. A number of other buildings were also burned to the ground. The village has no water supply or fire protection and adjoining villages were called on for aid.

Cincinnati

CINCINNATI.—*Andrew Hettesheimer*, manager of the Orpheum theatre, has resigned to become manager with Keith-Albee. He has taken a suite of offices in the Palace Theatre Building. . . . *Albert Irwin*, manager of the Walnut Street theatre, has been named manager of the Terre Haute, Terre Haute, Ind., recently acquired by *Isaac Libson* of Cincinnati. . . . *Carl Adams*, motion picture editor of the Cincinnati Enquirer, has written a play which may be made into a moving picture. . . . *Harold Priest* and *O. J. Welsch* have purchased the Playhouse at Jackson, O. . . . The Eagle theatre, Hamilton, Ohio, is playing vaudeville Sundays, in addition to the regular program. . . . *Danny McKapp* has left the employ of the State theatre, Dayton, O., to assume management of the Keith in Cincinnati.

Ottawa

OTTAWA.—Aurelien Belanger of Ottawa. Liberal member in the Ontario legislature, has introduced legislation which provides for a considerable number of reforms in the laws governing the theatres of Ontario and in the film censorship. The bill calls for the appointment of an additional censor, whose duty it would be to revise all possible moving picture subjects for presentation to children under 16 years of age in theatres of Ontario. There is also a provision for additional matrons at theatres attended by children. . . . The Quebec government is considering a bill which would bar all children under 16 years of age from all moving picture theatres at all times in Quebec cities. . . . *Lillian Franklin*, beautiful and talented daughter of *J. M. Franklin*, manager of B. F. Keith's theatre, Ottawa, was one of the outstanding perform-

ers at the annual revue at the Lisgar Collegiate Institute in the Canadian capital. Miss Franklin, who is a fourth-year student, is prominent in Canadian musical circles as a violinist and her solo numbers at the high school performances were a hit. . . . Charlie Chaplin's "The Circus" closed a three weeks' engagement at the downtown Tivoli, Toronto, as its first Canadian run, on March 2, with the prices ranging from 60 to 25 cents. The comedy was followed by a special British production, "The Battles of Coronel and Falkland Islands," for its Canadian premiere, the picture being presented as a road show.

Indianapolis

INDIANAPOLIS—Plans for celebrating the opening of the Loew Palace theatre March 3 have been approved by members of the Pennsylvania Street Business Association. Isidor Kornblum, president of the club, presided. It was decided to carry on a publicity campaign to boost business at the theatre. *W. A. Timney* of Pittsburgh, district manager of Loew's, Inc., and *C. L. Winston*, publicity director of the theatre, were guests at the dinner meeting of the association. . . . *V. U. Young* of Gary, owner of four theatres in that city and also head of theatres in various parts of the Middle West was in Anderson, Ind., recently in conference with other partners of the Anderson Hotel and Theatre Company, which intends to build a seven story hotel and theatre building in the latter city. He announced that within 60 days construction will be under way and plans call for the completion of the building this year. Young stated that theatre would be called the Palace and will seat 2,000. *George Challis* of Muncie, Ind., will be the manager. . . . Work has been completed in making extensive changes in the Lyric theatre at Lafayette, Ind., under the direction of the new owners, *A. W. Thompson and Son*. In Ohio they operated a circuit of motion picture houses.

San Francisco

SAN FRANCISCO.—*O. L. Olsen*, for ten years with Metro and Metro-Goldwyn-Mayer, has joined the sales staff of Columbia and has been assigned the Sacramento Valley and North Coast territory. . . . A Vitaphone branch has been opened at the Warner Brothers Exchange, under the direction of *Paul J. Swift*, general manager of the Vitaphone Corporation, who spent a couple of weeks here. . . . *Newton Levi* and *Gerald Hardy* have qualified for the K. O. Club of First National, being among the leaders in the national sales contest. . . . *Samuel H. Levin*, San Francisco exhibitor, is home from a trip to New York. . . . *T. C. Reavis*, of the Cline theatre, Santa Rosa, is on a vacation trip to Honolulu. . . . *W. A. Crank*, former local film manager but for some time manager of theatres at Chico, Cal., for National Theatres, Inc., has joined the staff of T. & D. Jr. and will have charge of the new California theatre at Chico. . . . A Kilgen organ has been installed in the Unique theatre, Santa Cruz, Cal. Recent visitors on Film Row include *Harry West* of Greenville; *W. J. Clark* of Vacaville; *H. F. Anderson*, of Andy's theatre, Albion; *George Roy*, of Reno, Nev., and *W. G. Hull*, Ely theatre, Ely, Nev.

San Antonio

SAN ANTONIO.—*Charles Karr*, ad sales manager for Paramount in the Southwest section of Texas, has just returned from a trade trip into his territory. . . . *Harold E. Pickett*, branch manager for Paramount, is back at his desk after sickness lasting eight weeks. . . . As a special trailer stunt on "Sorrell and Son," the Texas theatre in San Antonio is going to use a novel idea in picture selling. The entire trailer will be shown on scrim. When the right time comes, the scrim will be spotted by two spots from the booth, the picture cut off simultaneously, and the scrim flied. Back of the scrim will be a little boy beside a mammoth reproduction of the book, showing the title page. The boy will turn the pages of the book, on which will be art work and selling copy, consisting of catch lines. At the arrival at the last page, the copy will read, "Now Watch the Screen for scenes from the photodrama you will see next week," and the scrim will be lowered to show the regular pictorial trailer.

Kansas City

KANSAS CITY.—In view of the belief that there is too much of a lack of strenuous exercise along Kansas City's movie row, an effort to organize a movie row basketball league has been launched. Names of members of prospective teams should be sent to *Russell Borg*, manager of the Educational branch. . . . The Colonial theatre, Pittsburg, Kas., was broken into Monday night by burglars, who escaped with \$1,200, taken from a safe. . . . Steam shovels are breaking ground for the new \$750,000 Country Club Plaza theatre, seating 2,500. The project is under the supervision of *J. C. Nichols*, realtor. The house will be of Spanish design. *Noller Brothers* and *Edward W. Tanner*, Kansas City, are the architects. *Jack F. Truitt*, of Los Angeles, formerly of Sedalia, Mo., will lease the theatre.

Boston

BOSTON.—Through a tie-up with Boston newspapers, the Publix Metropolitan theatre is receiving much publicity through the daily taking of a straw vote on presidential possibilities. In the first two days this week more than 11,000 ballots were cast, giving Al Smith over 6,000 and Herbert Hoover about 3,000 votes, besides scattering votes for numerous others. . . . Reorganization of the Pathe exchange has been effected here. District Manager *L. J. Hacking* goes to New Haven as branch manager. Salesmen *W. Snyder*, "Bean" *Hartford*, *Thomas Conlon*, and *Ralph Quive*; *Timothy Douahue* of the cashier's department; *Gerald Swaabe*, district non-theatrical manager; and *Chester Sawin*, district representative, have resigned. There are six salesmen now, instead of eleven. . . . The Strand theatre at Willimantic, Conn., has been sold by *Louis Coriarty*. The name of the new owner has not been announced. . . . *Charles Franks*, musical and stage director of the Worcester Capitol, has resigned to join Harry Lauders company. . . . Stage and film celebrities were out in force for the benefit to *William DeWolf* at the Quincy Strand.



THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Stern Official Sees Replacing of Long Comedies by Short

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, Feb. 28.—The picture market has become so super-saturated with comedy features during the last twelve months or so that a decided swing back to a greater percentage of dramatic pictures is now under way, is the belief of Max Alexander, eastern representative of the Stern Film Corporation, which releases through Universal. As a result of this condition, the market is slowly but surely opening up for short comedies, he points out.

"A study of exhibitor reports for the current season and advance announcements by feature producers for next season, clearly indicate that the percentage of feature comedies offered for release next season will be materially smaller," said Alexander.

Short Feature Releases

WEEK OF FEBRUARY 26

"The Man Without a Face," No. 7, Pathe, two; "A Blaze of Glory," Fables, Pathe, two-thirds; "The Smile Wins," Roach, Pathe, two; "The Swim Princess," Sunnott, Pathe, two; "Pathe Review," No. 9, Pathe, one; "Topics of the Day," No. 9, Timely, Pathe, one-third; "Back to Nature," Snappy, Universal, one; "The Vanishing Rider," No. 7, Adventure, Universal, two; "All Balled Up," Special, Universal, two; "George's False Alarm," Stern Bros., Universal, two; "The Looters," Western, Universal, two.

WEEK OF MARCH 4

"Rival Romeos," Snappy, Universal, one; "The Vanishing Rider," No. 8, Adventure, Universal, two; "Newlyweds' Success," Junior Jewel, Universal, two; "Indoor Golf," Stern Bros., Universal, two; "Madden of the Mounted," Western, Universal, two; "Amazing Lovers," Metro-Goldwyn-Mayer, one; "Edison, Marconi & Co.," Metro-Goldwyn-Mayer, two; "Mickey's Nine," Standard, F B O, one; "Too Many Hisses," Standard, F B O, two; "Newsfluff," No. 14, F B O, one.

WEEK OF MARCH 11

"The Happy Trio," Standard, F B O, two.

WEEK OF MARCH 18

"Monarch of the Glen," Metro-Goldwyn-Mayer, one; "Bright Lights," Snappy, Universal, one; "The Vanishing Rider," No. 10, Adventure, Universal, two; "No Blondes Allowed," Stern Bros., Universal, two; "Battling Justice," Western, Universal, two; "Top Pats," Standard, F B O, two; "Newsfluff," No. 15, F B O, one.

WEEK OF MARCH 25

"Ringside Romeos," Snappy, Universal, one; "The Haunted Island," Adventure, Universal, two; "Some Babies," Special, Universal, two; "Watch George," Stern Bros., Universal, two; "The Payroll Round-up," Western, Universal, two.

WEEK OF APRIL 1

"Sagebrush Sadie," Snappy, Universal, one; "The Haunted Island," No. 2, Adventure, Universal, two; "Newlyweds' Friends," Jr. Jewel, Universal, two; "Her Only Husband," Stern Bros., Universal, two; "The Ring Leader," Western, Universal, two.

Newsreel Between Acts Adopted At Greenwich Village, New York

The newsreel as a between-acts attraction at so-called legitimate theatres is now an established fact. The latest case to come to light is at the Greenwich Village theatre in the heart of New York City, where the newsreel has been adopted as the welcome diversion during the long and boring pauses between scenes.

Increased Usage Predicted

With the development at the Greenwich Village theatre we have the straight use of newsreels to fill out the intermissions, and from now on one can expect to learn of a steadily increasing number of instances of this policy.

The first outstanding instance was the application of the idea at the Garrick theatre in Fond du Lac, Wis., where the Fond du Lac Theatre Company, of which W. L. Ainsworth is president, put on newsreels as well as other short product in the nature of comedies in connection with the stage shows of a stock company, and a long feature in addition. But in this case the total running time of the performance was three and one-half hours, indeed "your money's worth."

Ideal Solution of Delays

Adoption of this policy at the Garrick in Fond du Lac came concurrently with a suggestion by Ashton Stevens, dramatic critic of the *Chicago Herald-Examiner*, that the newsreel would be the ideal agency for taking away the tedium of the long waits while settings and costumes are being changed.

The Stevens suggestion was commended by Martin J. Quigley in an editorial article.

Pathe News at "Legit"

Pathe News is the screen newspaper that has been adopted for regular use at the Greenwich Village theatre in New York and re-

ports have it that the patrons have taken enthusiastically to the idea. Milton Kronacher was the Pathe salesman who won over the theatre management to the plan.

Incidentally, the use of the newsreel between acts has been a regular policy in European "legit" theatres for some time. The only recent adoption of the policy in this country seems to indicate that while American pictures and things of the theatre in general set the style of the theatres of the world, there are times when we can learn from the Old World. The use of the newsreel between acts seems to be a case in point.

Newspictures

PARAMOUNT NEWS NO. 58—Costes and LeBrix are greeted by Chamberlin at Mitchell field in New York—New fire boat throws 10,000 gallons water per minute—Hoover announces candidacy for president on platform of Coolidge policies.

PATHE NEWS NO. 18—Campbell makes over 200 miles an hour in Stutz 900 horsepower which weighs 6,000 pounds—Lawn bowlers compete in championship test at Florida—Equine champ breaks record for ice track at Clayton, N. Y.

INTERNATIONAL NEWSREEL NO. 13—Huge gas well fire spreading rapidly at Alto, La.—Impressive solemnity surrounds funeral of Earl Haig in London—Secretary announces candidacy for president.

KINOCGRAMS NO. 5371—Lindbergh home in St. Louis after 9,000 mile journey—Britain pays final homage to Earl Haig—Thomas Edison, great inventor, celebrates his 81st birthday at Fort Myers, Florida.

M-G-M NEWS NO. 54—Scientists produce 900,000 volt tube at Schenectady—Fox Terrier crowned country's best dog at New York—Daring auto driver wins race at Los Angeles with an average of 72 5-10 miles per hour.

FOX NEWS NO. 41—Lindbergh finishes Latin-American tour—Herbert C. Hoover announces candidacy for president—Edison celebrates his 81st birthday with Mrs. Edison at Florida.

M-G-M NEWS NO. 55—British ace drives auto 207 miles an hour at Daytona Beach, Florida—Anti-aircraft guns in effective tests against sky "enemy" at Aberdeen grounds, Md.—Gay night spectacle as Mardi Gras opens in New Orleans.

PATHE NEWS NO. 19—Coolidge pays tribute to unknown dead of '76 at Alexandria, Va.—Navy's big guns roar in battleship practice off California Coast—Colorful parade opens gay Riviera carnival in France.

Edison Given Universal Pass

FT. MYER, FLA.—Thomas A. Edison was given a gold pass good at all Universal theatres, at a celebration held here on his 81st birthday.

Half of His Advertising Allotted to Short Feature

Here's a mark to shoot at in the allotment of newspaper advertising by the exhibitor. George Conover of the Maroa theatre at Maroa, Ill., tells J. C. Jenkins, the field investigator than whom there is no whomer, that he believes 50 per cent of the advertising of his programs should be given to the short features.

Other instances of a similar nature have appeared in the returns from the "Jaysee" survey which have been appearing in this department from time to time. Conover is one of the many who have found that it pays to give the short feature proportionate space in the newspapers. In fact, he gives the short feature even more reel-for-reel prominence than the long picture.



PRESENTATION ACTS

Incorporated in this department of Exhibitors Herald is the Moving Picture World Department, "Stage and Pit."

60 Week Bandshow Circuit Formed

Managers Are Wise to Kick Back Deals

System of Accepting Large Sums for Booking Acts Is Hurting Artists and Theatres

One of the greatest evils that has cast its reflection on the presentation field today is that of the gyp booking agent and picture house booker representing individual artists playing deluxe picture houses. Since establishing a stage policy in picture houses more than three years ago, there have been a number of agencies forming in different parts of the country that strive more or less to supply talent to the theatres in their particular territory. Many of these agencies are very reliable and hold a high position as well as standing in the theatrical world due to their association with various members of the profession. However, there are many that are not.

The sad part of this new branch is the fact that the business is being infested with a number of unscrupulous men whose sole purpose is to secure talent under exclusive contracts if possible, sell them to a circuit or individual theatre at a certain stipulated salary and then compel that individual act or artist to refund a certain portion of this salary as personal representatives.

Agents Get a "Kick-Back"

A more common or better known term for this sort of dealing is the term "Kick-back" of which a number of these so-called representatives have been unusually successful up to date in procuring big commissions from the unfortunate artists.

Another sad part of this matter is the fact that the theatres booking these acts are beginning to feel the effects of the huge salaries paid and no real return for the particular name or services rendered by them to justify the big salaries. As a rule an artist in any particular branch of amusements establishes a standard salary and each year it increases according to the value of its name and drawing power which makes it possible for the particular circuits of theatres engaging them

(Continued on next page)

Here's the Man!



Here's the man who was the first organist in the country to play an overture and music for an entire stage show by using his organ to supply all the orchestra effects—LEW WHITE is his name and he is at the world's largest de luxe motion picture theatre—Roxy—Lew recently opened a school for organists in New York to teach the art of photoplay music, again scoring by being the first one in the East to establish such an institution—If you want to spend a few interesting hours at home tune in Lew White on your radio or put on a few of his Brunswick records.

Bennie Krueger Stages Birthday Bandshow

Bennie Krueger, one of the most popular band leaders in Chicago, is back at the Balaban and Katz Theatres, this week, after a serious illness.

He is being featured this week in the anniversary show of the Tivoli Theatre in which Rae Samuels is one of the featured attractions.

Preston Sellers, well known organist, will also offer a birthday greeting solo as the guest organist. N. M. Platt, manager of the Tivoli, has decorated the front of the house and its lobby with some very attractive pendants to commemorate the occasion.

Coast to Coast Tour Offered to Players

Tie-up of Fanchon & Marco and Loew, Gives Publix Units Long Bookings

By A. RAYMOND GALLO

Starting this week "Arabian Nights" the bandshow unit now playing at the Oriental Theatre, Chicago, will be the last Publix Unit produced in Chicago that will tour the circuit. The above unit will play three more weeks in Chicago such as the Norshore, Senate and Harding and then take to the road for about thirty more weeks. "The Mikado of Jazz" which was produced also at the above theatre two weeks ago is the other unit that will play the same route. In spite of the fact that Publix and Loew theatres have now merged their booking activities on stage presentations in which they have from thirty to forty weeks work to offer presentation artists, the plans of production are still somewhat undecided as to whether the production center shall be New York or Chicago.

About a year ago most of the units that played Balaban and Katz and Lubliner and Trinz Theatres were produced in Chicago with an occasional unit coming out of the New York office. After considerable conferences it was decided that production activities should be carried on in New York and up until a few months ago, most of the stage bandshows came from there.

No More Chicago Units

Again after more conferences, it was then decided that the production office should be divided with the Eastern office supplying units for the Eastern territory and the Chicago office for the Southern-Middle-Western territory.

Even at this writing there is some talk going on that no more units will be produced for the road out of Chicago. According to the latest reports the Oriental Theatre, Chicago, will hereafter produce a bandshow that shall also play at the Norshore, Senate and Harding Theatres, Chi-

cago, and by doing this they will be able to spend more money for better talent and more lavish settings.

All stageshows that will hereafter play the Chicago, Uptown and Tivoli Theatres, of Chicago, will in the future come out of the New York production office which after playing the Chicago run will immediately take to the road replacing the present units now leaving out of the Chicago production office that play about 35 weeks all told.

With the affiliation of Fanchon and Marco on the West Coast whose activities in the picture houses extend from San Diego to Vancouver and from Salt Lake City to San Francisco, a territory that covers more than 50 deluxe theatres, it is now possible for presentation acts as well as stageband units to play consecutively 60 weeks or more.

Booking Coast to Coast

The establishing of this affiliation and that of Loew's has created a coast to coast picture house circuit that has provided work for over 2,000 artists now playing in over 100 deluxe picture houses belonging to Publix, Loew and West Coast Theatre Circuits.

Publix now controls and operates more than 500 theatres all over the country of which more than 100 of them run a policy of pictures and stage presentation.

Publix Adds Three New Theatres

Two new deluxe picture houses will be added to the Publix chain this month when the new Seattle opens in Seattle, Washington, about March 5, and the New Portland in Portland, Oregon, about March 15.

Jules Buffano, formerly band leader for Balaban and Katz in their Chicago Theatre, Chicago, will open the Seattle and Jay Mills will probably be the new band leader at Portland.

Al Short, musical adviser for Publix in their Western territory, is now organizing the orchestras for these theatres and will supervise the opening.

Sometime the end of this month another house will open on the Publix Circuit in Minneapolis which will probably be called The Minnesota. All of these houses will offer stage presentation and pictures.

Harry Gourfain Keeps Busy, Producing Shows

Harry A. Gourfain, one of the most successful production managers for Balaban and Katz and Publix Western office, has just staged a band unit called "Hands Up." This unit had its premier at the Norshore Theatre, Chicago, this week, under the title of "Take It Easy."

In addition to the Gould Dancers, Jimmy Dunn, Dezzo Retter, Taps Clubo and Margaret Rickard are being featured. After playing the regular Chicago theatres, the show will go out on the road for 20 weeks.

Will J. Harris and Harry A. Gourfain are alternating stage productions at the new Regal Theatre, Chicago, a Lubliner and Trinz house. Each week a stage presentation is put on in the form of a band-show with the entire cast consisting of colored artists.

Ruth Etting Returns to Presentation

Ruth Etting, known as the "Sweetheart of Columbia Records," and one of the best liked presentation artists plays a return engagement at Balaban and Katz Chicago theatres starting next week.

Miss Etting has just completed a successful engagement in "Zeigfeld Follies" and comes direct from its New York run. She is one of the many artists who has gained entrance into the production shows through the doors of the presentation theatre.

Managers Are Wise to "Kick-Back" System

(Continued from preceding page)

to realize a certain return on their investment. When this return is not possible and the amount paid is more than that which they are able to draw for their theatre, it immediately establishes a loss for the theatre as well as for the circuit.

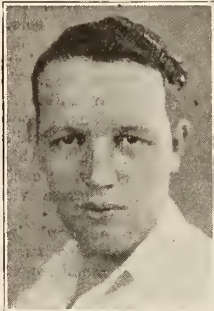
There have been a number of cases where certain artists were receiving \$500 as a weekly salary but in reality were sold to the theatre for \$750 of which \$250 was kicked back to the agent or representative of the act.

Let's Clean Up the Business

This department as well as this publication is well aware of all these unethical business transactions and is quite familiar with the reliable agencies whom picture houses and exhibitors can receive the utmost co-operation with and we want to feel that if at any time there are any negotiations between you and a booking agency that does not seem legitimate or fair and square to please call on us for any advice and assistance that we are able to give in the matter.

Mark Fisher Makes His Concert Debut

Mark Fisher, who next to Paul Ash is probably the best liked and most popular band leader in Chicago, made his concert debut on Washington's birthday at the Covenant Club. This club is one of the most exclusive places in Chicago.



Fisher who is blessed with a golden voice of a tenor range has been training under the capable direction of Madame S. Lustgarten who admits that Fisher has one of the finest dramatic voices she ever heard, in presentation.

The program for the evening consisted of "Mama Mia," "The Faraway Bells" and "Il Pagliacci" sung in Italian. This is probably

the first time in the history of picture house singers, that an artist has attempted such roles and succeeded with them. According to the report received from a witness of that evening, Mark Fisher's success in the concert or operatic field looks very promising.

Harding Happy Hour Club Resumed

The Harding Theatre, Chicago, a Lubliner and Trinz house has resumed its "Happy Hour Club." This entertainment is given for the benefit of the children and takes place each Saturday between the hours of 1 and 2 P. M.

Al Belasco, the featured band leader who alternates between this house and the Senate, acts as the toastmaster for the club and is assisted by Ed Meikel, the organist in the accompaniment of music.

Farley Replaces Parks at Chicago Roosevelt

Ruth Farley, formerly featured organist at the National Playhouses in Chicago, a chain of theatres operated by Cooney Brothers, has been appointed feature organist at the Roosevelt Theatre also of Chicago by Balaban and Katz.



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This Week at ORIENTAL Theatre, CHICAGO

Direction—MAX TURNER—Wm. Morris Agency

P. S.—MARKELL and FAUN are now playing return dates for PUBLIX.

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: Will you be so kind as to provide me with the address of Robert A. King, author of "Beautiful Ohio." Thanks. Very truly yours.—Charles L. Drake, Araby theatre Corp., Fort Wayne, Ind.

PRESENTATION ACTS—To the Editor: I expect to be in Chicago the latter part of next week and will try to call at the office.

I am glad you are feeling better and hope you never get sick again.

The new organ that I opened recently is "going over" big.

Sincerely.—Ted Campbell, Organist, Tivoli theatre, Michigan City, Ind.

PRESENTATION ACTS—To the Editor: I am following with the utmost interest Presentations Dept. that you run with plenty of pep and journalistic ability. I am an American of French-Italian extraction with versatile experience in the field of our common interest, and I am writing sketches now for presentation purposes. I guess I have some good ideas, with original music, another of my hobbies, and I am looking for a friendly hand to get introduction with the high hats of our nice game. Suppose you hand me your hand? It would be wonderful. Hoping to hear from you at the above address, I am—Dr. Paul R. De Ville, 1029 Main Street, Room 26, Hartford, Conn.

PRESENTATION ACTS—To the Editor: Just a line or two about an item of mutual interest, namely, a community organ stunt.

Last week I used a Milton Weil stunt called "Stage-Struck." I've used stunts before that were excellent, but "Stage-Struck" simply outclassed anything I've ever had the good fortune to play in the past.

The gag slides are so clever and original that they were applauded repeatedly during the rendition of the stunt.

The featured songs, "Beautiful," "Gee, But I'm Lonesome To-night," and "Everywhere You Go," need no introduction, as each is a distinct hit, and ideal for community use. Previous to last week, I always boasted that my audience at the Buckingham could sing, but after the way they sang the "Stage-Struck" stunt, I am going to organize them and start a "roof-raiser's" union.

Milton Weil & Co., and Irwin Barg, the manager of the slide department, promise even better stunts to come.

Here's success to them.—Harold Daniels, Organist, Buckingham theatre, Chicago, Ill.

STAGE SHOWS

Chicago Chicago

Week Ending February 26

This week's stage presentation also celebrated the opening of Lou Kosloff as the new band leader here. "Russian Revels" was the title and that explains the whole thing. Briefly we give you below an idea of what the Revels were all about.

Opening: In beautiful full-stage set in flashy colors with everybody in Russian costumes as the Berkoff girls did a native routine while the Volga Four presented harmony singing all in Russian.

There is no doubt that they can harmonize but nobody knew what they were singing. It has been proven in picture houses that unless an artist uses strictly English, it is more difficult for them to go over with the audience unless the artist happens to be a name attraction and then that alone sells the routine.

This same troupe doing exactly what they do now but inserting a popular ballad in English will probably find more favor with future audiences.

They were followed by a Russian team comprised of man and woman and although they were not announced or programmed, we are under the impression that they were Stepanoff and Vodney. They did a typical folk song and native steps. The only thing we could understand of the routine was the word "Stoop Stoop." It was rather silly but we suppose that this sort of thing was necessary for the Russian atmosphere.

At the end of the routine the male member attempted to make a speech in broken English in which he announced and introduced Lou Kosloff.

Kosloff made his entrance with just a courteous bow and snapped right into a band number called "Just a Memory" played in a symphonic jazz arrangement style. We must say that we were somewhat disappointed that Kosloff was not given the opportunity to play one of his fine violin solos during this number.

A novelty dance routine was offered next when the eight Berkoff girls made their entrance from the orchestra pit as a man sang "The Russian Lullaby." The routine consisted of clever eccentric steps, rope jumping stunts and Russian steps, to the band's tune of "The Volga Boatman." The exit of this routine was the same as the entrance, with each girl disappearing one by one in the orchestra via a flight of steps.

The next band arrangement as announced by Kosloff was "Ice Creamski," which was also sung with many comedy lines by the various members of the band.

The Darling Twins were announced next in which they made their appearance in cute green taffeta dresses singing "What Do You Say," intermingled with a medley of popular songs. After this they offered their fast musical comedy dance routine to

(Continued on next page)



Well Boys! Spring is near. . . Ain't it a grand and glorious feeling when you know that it won't be long now before you can play golf again. . . Let's start off our weekly meeting with the usual roll call. . . Are we all here? . . . OKMNX. . . Let's go. . . The most important matters shall be discussed first. . . All those who are in favor just say "I" after each one. . . Fanchon & Marco will celebrate their fourth anniversary as West Coast presentation producers this week and for the event they are contemplating a stagershow featuring the WAMPAS stars. . . After this week the Oriental theatre of Chicago will produce future bandshows that shall play at the Norshore, Senate and Harding theatres, also of Chicago. . . We also hear that no further units shall go on the road from Chicago. . . Hereafter they will come from New York. . . Speaking of anniversaries the Tivoli theatre, Chicago, has one this week. . . Bennie Krueger, its popular band leader is celebrating with a clever stagershow. . . Word comes from Edgar Stone that he is now featured organist of the new Worth theatre in Port Worth, Texas, where Al Morey is the band leader. . . Freddie Stritt is still going strong on the Orpheum Circuit as their "Ace" master of ceremonies. . . Zastro and White are to be featured in the "Arabian Nights" band unit now playing the Oriental, Chicago, when it takes to the road for Public. . . Ruth Farley, formerly at the Capitol, Chicago, is now feature organist of B. & K.'s Roosevelt theatre, also of Chicago. . . Henry Francis Parks, who used to be there is now holding down the same spot at the new United Artists theatre of Chicago. . . Sam Coslow, of Spier & Coslow, will be in Chicago next week. . . Organists look out for his smart chatter; he'll sell you the idea of a solo if you're not careful. . . Eddie Hill is now featured in "The Fast Mail," a Frank Cambria bandshow touring Public and Loew theatres. . . Val and Ernie Stanton are now playing picture houses. . . So are Chamberlin & Himes, formerly of Presentation and recently of the Follies. . . Ruth Etting, another Follies star is now back into presentation work after a long run on Broadway. . . While we are on the subject of Artists, let us tell you that Milton Watson is no longer in "The Desert Song," he is again playing Chicago picture houses. . . So are Heller & Riley, Rae Samuels, Al Rome and Johnny Perkins. . . Eddie Hanley is now acting as master of ceremonies at the Capitol theatre, Chicago. . . Gilbert Dutton is the featured organist at the Des Plaines theatre, in Des Plaines, Ill. . . Johnny Parsons is conducting the band for B. & K.'s Lido theatre, in Maywood, Ill. . . Public will open three new theatres this month. . . They are the Seattle in Seattle, Washington. . . The Portland in Portland, Ore. . . And the Minnesota in Minneapolis, Minn. . . Here are the fellers that do all the hiring of organists and band leaders for Public. . . Nat Finston for New York and the East. . . Louis Lipstone for B. & K. in Chicago and Detroit. . . Al Short for the West Coast. . . Frank Waller for the Middle West and Maurice Lawrence for the state of Texas. . . Warren Yates is the featured organist at Fabian's theatre, in Paterson, N. J. . . Frank Hamilton has replaced Harry Rappi as master of ceremonies at the Miller theatre in Milwaukee. . . Guy Lombardo is the biggest drawing card today on the radio as Chicago's hot cafe orchestra. . . Peter Cavallo is the musical director of the Woods theatre, Chicago. . . Say Boys! Did you ever tune in on Gilson and Scott, the Radio Aces of Harmony? Try them some evening. . . Harry Lustgarten, manager of the Harding theatre, Chicago, has resumed the Happy Hour Club. . . They were formerly called "Hank's Happy Hour," but now the theatre gets all the credit with Al Belasco and Eddie Meikel officiating. . . Mark Fisher made his concert debut last week in Chicago. . . Thanks for the letters, folks. . . Especially the ones from Dr. Paul De Ville, Ted Campbell, Leo Terry, Roy Dietrich, Cliff Hess, J. A. Decatur, and Chief Eagle Feather. . . Meeting's adjourned until next week.

P. S. I've a notion to organize a club for all interested in the presentation field—How many will second the motion? Good. Next week we shall start a drive for charter members on the "Gallo Club."

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STAGE SHOWS

(Continued from preceding page)

the band's tune of the "Doll Dance" and almost stopped the show.

Freda and Louis Berkoff followed next in a series of eccentric steps and Russian sensational dances that made them easily the hit of this unit. Without any doubt this couple are about the best Russian dancers we have ever seen in front of a band show. The Berkoff girls played some part in decorating some of their dance steps.

The Four Harmony Singers were back again as elaborate drapes and flashy ornaments began to form under a cleverly arranged lighting effect while the entire cast assembled around the band in native costumes while the band played an arrangement for the Finale.

Observation: Seems that Publix is falling back on the original idea of flashy units but no particular type of talent to carry through a show successfully to each audience. The idea may go over in some spots but is apt to fail in a great many more.

San Francisco Warfield Week Ending February 24

Rube Wolf took a vacation this week from the Warfield theatre and one of the saxophone players from his band filled the role of announcer. Instead of the usual specialty show, "Circus Days," a Fanchon and Marco act, was offered, and this proved one of the most elaborate and pretentious of any ever offered on this stage. There were lions, horses, dogs, acrobats, and all the circus trimmings, with the exception of the pink lemonade and the peanuts.

The band marched down the two main aisles in clown costume, playing circus music, and the circus was on. The musicians occupied the orchestra pit, as the stage was given over to the circus, with the saxophone player, clad in white trousers and red coat, and whip in hand, announcing the acts and declaring that spectators would see fierce African lions, Bengal tigers, mighty elephants and even a ground hog, the latter resembling a sausage.

The curtain went up on the interior of a big tent in which there was a large cage. Inside seven of the Fanchon and Marco beauties garbed in leopard skins went through a dance to the crack of the trainer's whip, as well as music. No sooner had they made their exit than three real lions came leaping into the cage and were made to go through their paces. Following this four clowns cavorted about, one dressed in a lion's skin.

Mr. Announcer then announced, "Gae's bouncing ballet beauties. Bring 'em on, boys, bring 'em on," and in trouped a bevy of dancing girls in costumes of brilliant colors, who offered a pretty dance.

Petite Marie was introduced as America's greatest contortionist and lived up to her reputation by tying herself into sundry and divers knots while performing on a trapeze.

The next act featured a group of lively dogs, named for movie stars, and including Mary Pickford, Douglas Fairbanks, Dorothy Dalton, Theda Bara, Buster Keaton and Ben Turpin. Mary was dainty and adorable. Doug did a high dive from a ladder, Ben's eyes would not behave and Buster Keaton was mighty serious.

There was to have been an elephant act but the

elephant had a flea and this had to be called off. Lillian St. Leon, famous equestrienne, did a bare-back riding act that was really fine and danced and jumped rope on the horse's back. Jerry, the only riding Alaskan Husky dog, did his stunt, and two boys from the audience gave a demonstration of how circus performers are trained.

The act included Gobel's African lions, Bernard's leaping dogs, the Maggioni Brothers, acrobats; Ettore and Umberto, clowns; Bernie Griggs, feature clown from Ringling Brothers circus; Petite Marie and Lillian St. Leon. The presentation was a costly one and quite out of the ordinary.

Atlanta Howard

Week Ending February 25

The Howard presentation this week proved a novelty success, "Flyin' High" it was.

Ray Teal and the Howard orchestra opened the program with a series of musical numbers representing Lindbergh's flight to Europe. Eight well trained chorines next performed in an aviator dance.

Joe Herbert, young singer, rendered "Cobblestones" and drew an encore which he gave as "Among My Souvenirs."

Ernee and Fisher, as two collegians, of slow motion, drew good applause. "St. Vitus" was entitled the dance, done in double slow time.

Lillian Bernard and Flo Henry, songsters, were popularly received. Jerrie, the dancing accordionist, brought a loud applause.

Band maestro Ray Teal gave a musical selection, "Make Believe You're Happy," assisted by the orchestra.

Especially colorful were the sets used for decoration and the aeroplane motif. Three machines were dropped from the loft with their paper propellers in swift turns. An unusually artistically designed back drop curtain showed "We" crossing the Atlantic, so lighted as to give a predominate contrast of hue.

The whole entertainment was interestingly offered and represented well balanced selections.

George Lee Hamrick presided at the organ.

Chicago Piccadilly

Week Ending February 25

Saturdays and Sundays this house offers stage band shows with Armin Hand directing. From the way he is received it seems they like him. This last half show ran as follows:

Opening in full stage setting as band played an arrangement of "Waiting for the Rainbow." This was followed by a pair of good dancers, Hahn and De Negri, man and girl who offered a fine Spanish routine.

The next artist was a youth named Larry, who was dressed like the theatre's usher and he was requested to come up on the stage to sing "There Must

Be a Silver Lining." The kid really had a good voice and won an encore.

This was followed by a xylophone solo given by Billy Paulsen, the band's drummer. The songs played were "Morning, Noon and Night" and "Kitchen on the Keys." Some player this fellow is, and a favorite, too, with this crowd.

Hahn and De Negri came on again, this time doing a nifty adagio. They were followed by the College Four in a series of comedy songs. Not a bad combination, but nothing to write home about.

Montgomery and McDowell, two men in a fast routine of tap dancing, were next and they added the pep and punch for the next to closing spot.

A band arrangement of the "Missouri Squabble" was the finish of this show.

Philadelphia Fox

Week Ending February 25

The surrounding bill at the Fox this week drew many favorable comments, with honors going to Bobby Clark and Paul McCullough, billed as America's foremost musical comedy humorists.

In honor of Washington's Birthday there was a beautiful arrangement of ferns, palms and potted plants surrounding an American flag at each side of the stage! There was a patriotic overture, Victor Herbert's "American Fantasy," with a realistically staged presentation of "The Spirit of '76," with bursting shells at the climax of the overture. The orchestra was conducted by William A. Krauth.

The bespectacled Clark and the plump, unsmiling McCullough with his fur coat, and his top hat which he converts into a drum, kept the audience in gales of laughter from start to finish. They gave an interview to a beautiful newspaper reporter which was packed full of merriment, but the gem of their repertoire was the original verses, "Three Cheers for the Red, White and Blue," ridiculing the workings of various American institutions. The only criticism of their act was that there were not enough encores.

The Three Meyakos presented a colorful review of Oriental dances and then surprisingly introduced a ukelele and a number of American songs, sung in perfect English. Against a background of a beautiful Japanese screen with lanterns suspended before it, two Japanese girls in crimson and white offered some unusual Oriental dances and gymnastic stunts. In the second number a smiling Jap youth strummed his ukelele and sang in true American style. He was later joined by the two girls in costumes of old gold and all three have a clever exhibition of tap dancing.

Wilson Sisters and Flo Washburn presented an act of which the less said the better. The only redeeming feature was the song sung by one of the sisters entitled "I'm Looking at the World Through Liquor Filled Glasses," with actions impersonating an inebriated flapper.

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Chicago Sheridan

Week Ending February 25

Verne Buck the prince of pep and his orchestra presented for this week "A Day in a Chinese Laundry." The stage was arranged as a Chinese laundry with iron boards, wash tubs, etc. Verne Buck appeared on the stage with a Chinese costume and announced that they would play a popular song. The six Abbott girls went through a clever dance routine.

Buck introduced the Three Wonder Men from the Orient, who did a few juggling and acrobatic stunts of unusual interest. They ended up with some clever spins, hanging by their hair.

Dacy and McAvoy followed with "Keep Sweeping the Cobwebs Off the Moon." The two boys harmonize well together and received fair applause. McAvoy sang "Did You Mean It." For their next number they sang "I Scream, You Scream," Verne Buck's help, with the aid of the orchestra, put this song over big. The boys came out for an encore.

The orchestra next played "Together We Two"—and how. It was hard to keep your feet still. Buck also danced to this piece.

Alexander and Swanson gave a little dance routine that did not create much interest until the last. They followed with a hlack bottom, this time doing better.

Ross and Gilbert sang "St. Louis Blues." One of the boys helped a great deal in putting over the song with some clever singing. They were given a big applause. They followed with "Oh, I Adore." It was not as well done as the first.

An arrangement of a special scene. Nacy sang "I'll Be the Same" while the six Abbott girls did some of their fine dancing.

"Singapore Sorrow," played by the orchestra next, with Buck playing a tricky solo. Verne is well liked here and was given a nice hand.

Walter Vernon, announced as the best dressed man on the stage, was next. He turned out to be a silly looking fellow with the same kind of clothes. Some of his stories were rather old but, the way he put them over was worth hearing again. His impression of a five year old girl saying a piece was also received well. For his next number he did a snake dance. He came out for an encore.

The concluding number was "Shanghai Dreamland," with McAvoy singing the chorus. The six Abbotts did a novelty lantern dance, thus ending the performance. The whole show was good and the people were given quality and quantity.

San Francisco Granada

Week Ending February 24

The stage act at the Granada was the third in a series featuring well known stage stars and presented the four Marx Brothers in a lively skit, "Spanish Knights," with Margaret Dumont and a company of twenty.

Again Claude Sweeten and his orchestra were in the pit and the stage act was introduced by a contest for audience approval between the orchestra and the organ, played by Glen Goff. Both classical numbers and jazz were offered, following which the show was turned over to Marx Bros.

The curtain went up on a theatrical booking office scene in which all four came on seeking stage jobs but were turned down because their favorite acts were imitating Al Jolson.

The next scene had the setting of a Spanish patio, with a stringed orchestra of six, which was accorded an enthusiastic reception, and girls dressed in the colorful habiliments of Old Spain.

Groucho acted as master of ceremonies, Chico played the piano in a masterful manner not without its comedy side, while Harpo played the harp as only Harpo can. Zeppo was a scream in Spanish costume and displayed his skill in legerdemain by producing articles from thin air and by permitting a stream of stolen silverware to pour from his coat sleeve. The act came to a close with the singing of airs from "Carmen" to original words.

The stage act was roundly applauded, the four Marx Brothers having become very popular here through their recent appearance in "The Cocoanuts" in a legitimate theatre.

Los Angeles State

Week Ending March 2

Fanchon Marco Idea: Eddie Peabody and His Pals in this week's bandshow titled "In Holland." The show is very pleasing and was very well received.

Opening: Eddie Peabody and Gwen Evans, dressed in Dutch costumes, riding tricycles, and singing opening presentation number, going into full stage with His Pals playing special number, "Hurricane."

Hi-lee-Hi-lo Girls singing that song, and doing a very clever Dutch wooden shoe dance, followed by special number by Gwen Evans, accompanied by Eddie Peabody and one of His Pals on banjos.

Leonard St. Leo next appeared in a soft shoe acrobatic dance, which was very well received.

Girls of chorus, dressed as was Eddie Peabody in his presentation uniform, each with baton, leading the orchestra, doing a song and dance with Eddie Peabody, and going into a stunt very well received accompanying Eddie with hanjo ukuleles.

Harry Vernon, with a wonderful voice, next followed, singing, "Ray, It's Raining," his second number being an impersonation of Al Jolson in the number of "Four Walls." Very well received.

Eddie Peabody doing a request number, "Beautiful," at request of the entire audience.

Cook Sisters, Emily and Romaine, were next on the bill, in a very excellent presentation of hallet dancing, doing just the one number, and ending the show with grand ensemble of entire show in a song number.

Peabody and his banjo were well surrounded with a clever hill, and the excellent presentation rounds out an excellent stage show.

Observation: Noticed during the entire stagemat that regardless of the amount of applause accorded any particular act, that no encores were presented. The show ran off very smoothly and was 35 minutes of excellent entertainment.

Chicago Uptown

Week Ending February 26

With Frankie Masters and his band furnishing the music, the show at the Uptown is the same this week as at the Chicago last week. It is called "Highlights" and has as its feature, Rae Samuels, exponent of syncopation. This reporter happily concurs with the opinion of this department's report of the show at the Chicago last week.

Rae Samuels is ideal for motion picture theatre presentations. Her act is rollicky, good natured and clean cut, and the laughs from it are spontaneous and boisterous. Her songs are clever, sparkling, yet never smutty. She's a whirlwind of fun and rollicky good humor. It is to be hoped that B. & K. can find more acts like hers.

The first band number is a special arrangement of "Among My Souvenirs," which Masters and his hand have given before, but it is so good it can well be given again. Interpolated in the number are "Souvenir," "All Alone," and several other favorites. The number is rendered with feeling and skill and is given one of the most unique and pleasing endings heard in some time. Masters sings the song well, and after the number is over, for an encore, he and three members of the hand sing it in comedy vein.

The rest of the show is identical with last week's show at the Chicago, so there's no use repeating, except to say that "Highlights" is splendid entertainment.

Boston Metropolitan

Week Ending February 24

"Al" Mitchell, guest conductor from the New York Paramount theatre, was with us again this week in a John Murray Anderson production, "Roman Nights." Gene Rodemich will return to the "Met"



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next week from the Paramount, and Al will go back. We enjoyed our guest conductor.

The first number by Al and the band boys was a snappy jazz tune, with entrance of dancers in a classic scarf dance. Then Georges Dufranne of the Chicago Grand Opera Company, sang a tenor solo, "Invictus." The stage setting represented a Roman arena, and Dufranne and the members of the orchestra were all in Roman costume.

M. Senia Gluck's Roman Ballet was next, a comedy number, consisting of ballet dancing by men in white ballet costume. After they came back for a couple of encores, Al and the boys played Irving Berlin's latest hit, "Sunshine," with vocal refrain by Al himself.

Rita and Teske were next in a slave dance of old Rome that was a good exhibition of classic dancing.

The Lassiter Brothers, representing two sailors from the Roman navy, put across a good group of tap steps for several encores. Their comedy asides were particularly good.

For the finale a chariot race with real ponies was staged. Of course they ran on a regular stage platform, but the effect was just as thrilling. The costumes for this act were pretty, too.

Film: "The Secret Hour," with Pola Negri.

Chicago Terminal

Week Ending February 26

This house has a presentation policy every Friday. The seven piece pit orchestra is used on the stage as the stage band and Billy Claire serves this week as master of ceremonies.

The show opens with a short band number and Claire comes out to sing, "All Men Are Devils."

He then announced Mazie White who does a whistling number and then goes into a contortionist act. She does all sorts of contortions with a glass of water resting on her forehead throughout all the twistings. The girl has good ability and gets a fine hand.

The Wolf Brothers follow with a saxophone number, "Brown Eyes," which has nothing in particular to recommend it and then they do a number of soft shoe and tap dances, solo and together. They and their applause are just fair.

Claire next comes out to give a short monologue about the Dempsey-Tunney fight, for no reason at all, but he gets a good hand just the same. A trio of dancers follow with some novelty dance numbers. Their Indian number is best. One of the trio, a boy dressed like Buster West does a tap dance.

A young lady follows by singing, "What'll You Do," and next an imitation of Fannie Brice singing "My Man." Well, it's like most imitations.

Weldon Betts and company are next, the company being one other person. They render a number of selections on xylophones, and the act is the best on the program. Their imitation of a steam calliope is good. The act gets a good applause.

There follow two men doing a burlesque classic dance of some humor and talent and two women playing banjos with quite a little ability. Two members of the dance trio follow with an Apache dance that is rough enough to get a good applause.

The master of ceremonies follows with a bit of

foolishness and a little harmonica playing one number of which is "St. Louis Blues," during which he does some good splits. He succeeds in getting a good laugh out of this. For the finale each act appears to do a bit from their act.

It is unfair to judge the presentations at this house by loop standards. The house cannot afford to put on stage shows of the large house type. The acts although not approaching deluxe house standards are probably very good for the money available for the presentation.

L. Carlos Meier is the featured organist here but did not present a solo at the time this show was reported.

St. Louis Ambassador

Week Ending February 24

Ed Lowry on the stage presented an entirely new production which he called "Treasure Ship." As may be surmised Treasure Ship had a piratical complex and the scenes were laid on the main deck of a Spanish galleon which Lowry and his band of pirates had just captured. But instead of being forced to walk the deck as was the fashion in vogue during the Sixteenth century the captives were compelled to put on a musical show while the pirates furnished the music.

Val and Ernie Stanton and their amusingly idiotic skit, "Won't You Cut Yourself a Piece of Cake?" were headliners of the week.

Charles Bennington and his sixteen harmonica synopators were also included on the musical bill of fare.

In addition there were Carlo and Norma, whirlwind steppers, and Mary Fabian, singer. Lowry, personally, sang his latest hit, "I'm Waiting for Ships That Never Come In."

Dave Silverman and his pit orchestra had a Washington Birthday Overture. It was entitled, "The Evolution of Yankee Doodle."

Salt Lake City Capitol

Week Ending February 25

The Capitol theatre of this city offers a most unique stage presentation in the form of Fanchon and Marco's "Back Stage Idea" this week, which was the only "short run" week ever held at the Capitol and which was due to the fact that the opening date for these presentations change this week from Thursday to Tuesday.

The "Back Stage Idea" takes the audience from

in front of the footlights to a preliminary rehearsal for a musical revue.

The stage is first shown without the drapes and scenery to which the audiences are accustomed, and the orchestra, chorus girls, and performers are all shown rehearsing their various parts for the show which is to come.

As a finale the dress rehearsal of the production is presented, and thus the layman is allowed a chance to see just what work goes into producing a Fanchon and Marco "Idea."

The costumes are very attractive and this bill is exceptionally interesting. The feature picture shown in this connection was "Doomsday."

Kansas City Midland

Week Ending February 24

Loew's Annual Revue constituted the stage program at Loew's Midland theatre this week, featuring Roy Cropper who was starred in the stage production, "The Student Prince." He sang, "The Song Is Ended" and "Among My Souvenirs," looking as handsome as ever. Sylvia and Clemence, a pair of energetic girls, do a clog dance to the "Poet and Peasant" overture, which proved no mean feat.

The Lime Brothers presented a very loose-jointed "Gollywog," who turned out, finally, to be another Lime. The Three Kemmys from England had a remarkable acrobatic and posing act. The Runaway Four, formerly of The Music Box Revue, pleased with their eccentric dances.

Jack Sidney, master of ceremonies, was heard in vocal numbers, while Arthur Hays rendered an organ solo, illustrated by slides. The Midland Concert Orchestra, under Director Corbonara, played a medley selection as the overture.

Pittsburgh Penn

Week Ending February 25

The overture Don Albert and the pit orchestra played this week is "Capprioccio Italien" and was finely rendered. Following the ncws came Dick Leibert organogue, this time it being "Palm Beach Nights," with both Dick and the organ in white. Formerly the organ was in gold.

The stage unit, "Jazz a la Carte," had some fine talent nicely blended, presenting a pleasing unit. The band opened with selections from "The Student Prince" with six singers doing the "Drinking Song" and others in back of the band.

Al and Ray Samuels, tap dancers with an unusual technique, followed with two routines. Then a so-

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prano coloratura solo by Rose-Mary almost stopped the show.

The Happy Go Lucky Boys, three singers of popular numbers, went over also. Charles Rozella was a comedy hit with his funny manipulations of trick instruments, but the biggest hit went to Paul Howard with his wonderful contortion work and his easy way of working.

The closing of the act was a sort of "Opera vs. Jazz" battle, six singing jazz and five opera, with both at the finale, making a great finish. Feature picture was "The Enemy."

Indianapolis Indiana

Week Ending February 24

An unusually good stagershow was offered this week, a fast-moving presentation devised by John Murray Anderson and entitled "Blue Plate."

The conception of old Dutch blue plate is carried through in every number, coming to an elaborate finale in which the Foster Girls perform an aerial ballet on wings of a large windmill.

Lorraine Tumber, the attractive prima donna, sings all the leading melodies. Gordon and King have some original and intricate dance steps.

Tom Long and Sally Small provide no little amusement with Indian clubs and dances, and Myers and Hanford, another pair of comedians, play some extraordinary tunes on a hand-saw. Koehler and Edith perform unusual feats on roller skates.

St. Louis Missouri

Week Ending February 24

"As You Like It" was the title of Brooke Johns' stage show for the week. It was a conglomeration of the best hits of his long stay at the Grand boulevard picture palace plus five other acts that did furnish good entertainment.

Cosci and Verdi, musical comedians, were very prominent in the show, as were the Lucille Sisters, doing a Topsy and Eva act. Babe Carter, a fast tap dancer, went across big. Anna Beckman, ballad singer, got a nice hand, but apparently John Payne, the bucolic Marylander who came to St. Louis to show us how the St. Louis Blues should be played, was the big hit of the week. He stopped the show many times during the run. By way of variety he played two pianos at the same time.

Washington's birthday provided the theme for Leonid Leonard's overture. It was entitled "A Tribute to Washington." As usual Milton Slosser was at the organ.

Johns in the stage show sang an old one that won much applause, "Swanee River Blues."

Omaha Riviera

Week Ending February 23

"Steppin' High" was Paul Spor's stagershow at the Riviera, featured by the fact that there was no chorus. Possibly the headliners were the four Carrs, parents, and son and daughter, dancers. The elder

Carrs demonstrated steps of two decades ago, while the second generation demonstrated the modern steps. Although this is heralded as a jazz age, the audiences accorded the dances of old equal, if not greater applause than those of today.

Two Vitaphone songsters, Hinds and Leonard, provided vocal music. The two girls were well received. Lew Fink as a comic dancer contributed largely to the show while the Kikutas Japs did almost unbelievable things in tumbling and other acrobatics.

Paul himself contributed a drum solo which demonstrated his ability along that line. The pit orchestra under Frederick Schmitt played "Zampa." The feature film was Emil Jannings in "The Last Command."

Chicago Oriental

Week Ending February 26

It was "Circus Days" at the Oriental this week, and the show was well done throughout. No one seemed sorry that he had paid honest cash at the wicket.

The entrance of the orchestra, Paul Ash and his gang dressed in the red and white of the circus band uniform, was from the front of the house, and this introductory brought a great hand.

Once on the stage the front curtain arose, and the a drop, in front of which were four cut-out elephants on which eight dancing girls performed while the members of the orchestra found resting places at each side of the stage.

With this specialty over the drop raised and the orchestra established itself on the interior of a big top set. Colman Getz took the stage with song and chatter. Getz is not on a par with the entertainment generally accorded the public at the Oriental. He vocalized with "Tiger Rag."

Gay Nell did a good job with her dancing. A very clever girl who brought an excellent hand.

The man who next vocalized started slowly, but he did, "Who Is Who and Which is Which" in great fashion, and the audience accorded him the applause he deserved.

Julia Garity, "the Midget," as Ash introduced her (and she weighs—well, you ask her) came on and it was lucky that the payees let her go. Before her fadeout she had warbled "Dream Kisses," "I Don't Love Nobody," "Salty Tears," "Weeping Willow," "My Ohio Home" and maybe another one or two. She was lucky then to bow out.

Deszo Retter, the comic dancer, did great by his public. His trick dancing, including his phantom wrestling match, are worth the price of admission.

Getz on again with "Four Walls" and "Souvenirs." The finale brought the dancing girls out in some calisthenics on ropes from the flies. It was a good show throughout, and don't let any one tell you differently.

Philadelphia Stanley

Week Ending February 25

The overture "Mississippi," by Ferdie Grofe, was an artistic interpretation of the course of the Missis-

sippi river from its source to its mouth. It was played in four parts.

Introduction: "Father of Waters."

Scherzo: "Huckleberry Finn."

Andante: "Huckleberry Finn."

Finale: "Mardi Gras."

Gabriel Hines, conductor of the orchestra acted as master of ceremonies, and also introduced the Tivoli Girls.

The Tivoli Girls, as usual, drew rounds of applause and their dances were entirely too short to satisfy the audience. The background was a vermilion curtain hanging in straight folds across the entire stage. The girls attired in black dress suits with all the accessories, high hats, canes, white gloves and monocles stepped briskly on to the stage with that self satisfied, expectant, sheikish air. The combination of black and red was stunning and the girls made every move in perfect unison.

Bert Tucker, Sophie's son, gave his reasons in rhyme for following his mother around. He illustrated the Sugar Foot Strut and was generally enjoyed both on his own and his mother's account. Sophie was greeted with applause and frequently interrupted with applause. Her act was called "Hello! Sophie" and the group of songs which she sang included "I'm Not Taking Orders From No One," "Nobody Loves a Fat Girl," "I Still Love You," "Some of These Days," "Positively, Absolutely." Her "Bye, Bye, Greenberg," in Yiddish was a howling success, both figuratively and literally. She takes the audience into her confidence, pokes fun at herself and everybody else and seemed to be genuinely happy to get back to Philadelphia. Some of her jokes were not exactly refined but she has a way of telling them that makes everybody shout for more. As an encore she and Bert sang together "Sing Me a Little Baby Song." At the request of Gabriel Hines, she conducted the orchestra but had difficulty in remaining quiet for so long. When she finally tore herself away she was almost smothered with roses which had been presented to her.

Chicago Granada

Week Ending February 26

In reporting the Granada show, "Cabaret Follies," this week, there is little use to dwell upon anything or anyone but the colorfulness of the show itself and the comedy of James Barton, one of the cleverest comedians walking the boards today.

It seemed to be a favorite expression to advertise Barton as being a headliner with Ziegfeld for three or four successive seasons. Even if he had never been with Ziegfeld, this reporter contends that his comic still would be great.

The balance of the show, with the exception of the dancing girls, the Benny Meroff music and, as said before, the colorful setting, was negligible. It would have been almost a perfect show had the Mortons and two male singers, names unknown, been eliminated. It would have trimmed the show to logical length, leaving only the cream.

Barton has an act all his own. Even in his heyday, Leon Errol could not boast an act superior to the entertainment of Barton.

Our only suggestion to Barton would be that he realize that in playing the motion picture theatres he is amusing a larger audience than is possible in the intimate type of houses to which he is accustomed. Therefore, it requires a little louder speech.

Barton's "drunk," his dancing and his songs are prize packages. He knows how to time his stunts, and as a result he is never tiring. This reporter lost count on the number of encores. You might have thought that he was a neighborhood boy who had made good.

Barton is at the Marbro this week, and undoubtedly going over just as big.

BENNY and WESTERN

And Their
WHISK-BROOM DANCE



Have Made
Good in All
PUBLIX
THEATRES

Direction
Wm. Morris
Agency



Billy
Randall
the
"Singing-Dancing
Violinist"

STILL PLAYING
DeLuxe Picture
Houses

Just Completed Another Tour of
PUBLIX and LOEW Theatres
Direction—Wm. Morris Agency

RAMON BERRY

Solo Organist

Second Successful Season

ALAMO THEATRE, CHICAGO

P. S. How do you like it in Alabama, JOE?

Sam Herman

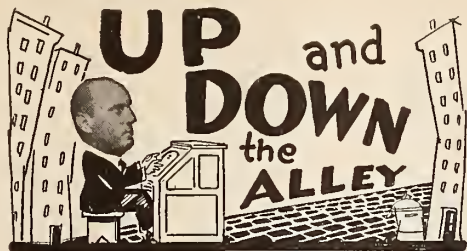
EXHIBITORS!

Here are a few Chicago theatres that pack them in with DISCOVERY NIGHTS.

Windsor Are you getting
Belpark the Service you
Midwest are paying for?
Covent If not
Buckingham WIRE — WRITE
and others. CALL

SAM HERMAN

54 W. Randolph St., Chicago
Tel. State 2147-2148



Well, well, well, my partner Sam Coslow is going out on the road this week to do some work. . . . Organists, beware! he writes some mean slide versions. . . . Leaving New York City Thursday, February 23, he will pass through the following cities, so watch out: Baltimore, Washington, Columbus, Dayton, Indianapolis, Chicago, St. Paul, Minneapolis, Des Moines, Omaha, Council Bluffs, Lincoln, St. Joseph, Kansas City, St. Louis, Louisville and Cincinnati.

Ernie Golden, for four years orchestra leader at the McAlpin Hotel here in New York City, has abandoned the hotel and today is one of the proud owners of the Knickerbocker Grill. . . . Besides having his band there, his interest in the cafe is quite substantial, and from early indications, Golden's big following has not deserted him.

Jan Garber, for years a stand-by of the Victor Talking Machine Company, is now connected with the Columbia, and to prove it, he was here in town last week and made eight tunes for them in his first recording dates. . . . Garber is still in vaudeville and next week finds him in Toronto and Montreal. . . . A worthy addition to Garber's orchestra is Humphry Muldowney, whose vocalizing is one of the big features.

Well, I know of one organist who should be mighty happy . . . that's Lester Huff, who goes back to his happy hunting grounds, Indianapolis. . . . He opens the new Loew theatre in that city, as premier organist. . . . Indianapolisites will be mighty glad to hear about this.

I could hardly believe my ears the other night, when I dropped into the Capitol theatre to catch Henry Murtagh at the organ. . . . THE AUDIENCE WAS SINGING along with him. . . . You out-of-towners don't realize what this actually means. . . . It hardly seems possible that a New York theatre audience would even as much hum, no less sing. . . . Well, more power to Murtagh, 'cause if he can keep them singing in this burg it will be a blessing to the music business.

And speaking about organists, I've recently heard a few big theatre managers here in New York speak of bringing Milton Slosser from St. Louis to their theatres. In fact you hear Slosser's name mentioned quite often up this way, and from all evidence, he must be making a name for himself which reaches all the way from St. Louis to New York.

To show that the music publishers today are willing to pay real good money for worthy talent, Irving Berlin, Inc., have taken on Jack Parker, recording artist and radio favorite, to sing with the various orchestras around town when they are broadcasting. Parker has an exceptionally fine voice, and should be a big favorite with the bandmen. . . . Another newcomer to these parts is Jack Irving, who has scored a big hit in the show at the Monterey Club, and will no doubt hook up with some big publisher soon as a representative.

Lew White, featured organist at the Roxy theatre, has undertaken to establish a school for organists at Broadway and 53rd Street. . . . I wandered in there the other day and was amazed at the sight that greeted my eyes. . . . What was once nothing else but an empty loft has been transformed into a Moorish castle. . . . Three mighty Kimball organs in three sound-proof rooms, with tapestry and drapes and furnishings of rare charm and distinction have really made this school a show place in the eyes of New York. . . . Four premier organists from Broadway theatres are employed as assistants to White, and membership and enrollment applications are pouring in from all parts of the country.

Well, next week I'll take a good long walk up the alley and let you know what's happening. In the meantime, Ta, Ta—

Larry Spier

ORGAN SOLOS

Milton Charles (Chicago Chicago) offered only two songs this week in his solo, but used a medley of several others. The opening one was "Let a Smile Be Your Umbrella," first played in ballad manner and then syncopated in the typical Charles style. The next thing on the program was a novelty film cartoon called "Old Black Joe," in which the characters represented a brass band entering a theatre to render the old song. The lyrics were flashed, to which with the aid of a bouncing ball pointing at each word, the organ played the accompaniment in perfect time. The comedy situation throughout this film was very novel and due to Charles' clever manipulation of his instrument in a modern rendition of "Old Black Joe," the stunt went over very big.

Bob Billings (Chicago Crystal) used a solo called "A Song Convention" which used gag slides on Hoover, Mellon, Coolidge, King George and Bill Thompson. It was a community stunt that featured "My Ohio Home," "Let's Kiss and Make Up," "Baby Your Mother," "What'll You Do," "A Shady Tree," and "My Blue Heaven." "Blue Heaven" was drafted and unanimously elected.

Clark Fiers (Scranton West Side) used for last week Cliff Hess' special version of "Keep Sweeping the Cobwebs Off of the Moon," that served to introduce the old favorite "Smiles" and the latest "I Told Them All About You." The stunt was all in the form of community singing and as usual was well-liked.

Ken Widenor (Chicago Piccadilly). His solo consisted of all classical pieces. The offering was well done and well received. He started off with classical pieces and did not stop till his complete act was finished. The pieces he chose for his act were very hard and tricky, but were played with very much ease.

Eddie Meikel (Chicago Harding) played for his organ club a large group of songs, many of them old but yet always popular. He had a very clever stunt this week which could be classed under institutional advertising. By means of the slides he introduced every man and woman in the employ of the theatre, the slides carrying their pictures, their occupation and a clever little verse about them. It went over fine. Some of the songs he played were "Thinking of You," "Let's Kiss and Make Up," "Among My Souvenirs," and "Sundown." It was a very clever presentation.

Harold Daniels (Chicago Buckingham) reports that his solo last week was called "Stage Struck" and states it was the greatest novelty he ever played. The stunt consisted of the following songs: "Beautiful," "Gee, But I'm Lonesome Tonight," and "Everywhere You Go," to which the audience sang wholeheartedly.

Paul Esterely (Chicago Diversey). Used for Valentine week, a solo called "Vim, Vigor and Valentines." An arrangement of special slides was used. His first number was "Beautiful." No singing was heard and he followed with "After I've Called You Sweetheart." His next piece was a Valentine song played to the tune of "Highways Are Happyways." His next piece was very pretty, called "Gee But I'm Lonesome Tonight." The concluding number was entitled "Everywhere You Go." The slides did not work in time and it annoyed.

Henri A. Keates (Chicago Oriental) gave further evidence this week that the patrons of the Oriental want him. His "Ain't Love Grand" did the work this week. Such songs as "She's Beautiful," "Gee, But I'm Lonesome Tonight" and "Everywhere We Go," gave the songsters in the audience a lot of fun. Keates has them trained as no one else has.

Edward K. House (Chicago Granada) offered his audiences the week ending February 26, "The Legend of the Everglades," with the new song, "Chlo-E" as the theme. It was a very acceptable solo, "Chlo-E" being a beautiful theme. His introduction lacked the harmony so necessary in the theatre today, but once he was into the theme song, it proved very inviting.

Clark Fiers (Scranton West Side) used for his organ selection last week, a stunt called "A Musical Conflict" which is really a community stunt that featured Irving Berlin's latest numbers "The Song Is Ended" and "Together We Two." The audience were asked to show their preference but the response seemed to be equal for these numbers.



FIVE BEST SELLERS

- "Among My Souvenirs" (DeSylva-Brown & Henderson).
- "Diane" (Sherman Clay).
- "My Blue Heaven" (Leo Feist).
- "My Ohio Home" (Leo Feist).
- "Dream Kisses" (Ager-Yellen & Borstein)

GOOD NEWS—(DeSylva, Brown & Henderson)—From "Good News." This show is full of hit tunes. After seeing the opening we feel sure it will be with us for a long while. This tuneful number is one of the many reasons for the success of the show. Words and music by B. G. DeSylva, Lew Brown and Ray Henderson.

PERSIAN RUG—(Villa Moret, Inc.)—An Oriental song that is beginning to take hold like a big number. A perfect lyric by the famous Gus Kahn and the melody by Neil Moret who will be best remembered by his "Moonlight and Roses."

I'M WAITING FOR SHIPS THAT NEVER COME IN—(Forster Music Pub. Co.)—This song copyrighted in 1919 is being revived by the publisher. The lyric is one of the greatest we have heard in a long while. This song should easily become a standard. Words by Jack Yellen, music by A. Olman.

TELL ME AGAIN (That You Love Me)—(Cal De Voll)—Frank Magine, who hasn't given us a song in quite a while has written an excellent tune that will be played extensively by the orchestras. The lyric tells a pretty story. Words by Ed Rose.

LET A SMILE BE YOUR UMBRELLA (On a Rainy Day)—(Henry Waterson)—The first of the year everybody published an optimistic song. This one, however, stepped away from the entire field and is the one outstanding song of that type. Words by Irving Kahal and Francis Wheeler, music by Sammy Fain.

WHEN YOU PLAYED THE ORGAN (And I Sang the Rosary)—(Leo Feist, Inc.)—A beautiful thought in song. Will no doubt be played by every organist in the country. The lyric writer has just recently given us that sensational smash, "Among My Souvenirs." Music by George Gilbert, words by Edgar Leslie.

WOB-A-LY WALK—(Shapiro Bernstein & Co.)—A new dance rhythm that is being featured by Waring's Pennsylvanians, those well known record artists. These versatile entertainers have started many a song in the past and should repeat with this one. Words by Bud Green, music by Harry Warren.

OH, DEM GOLDEN SLIPPERS—(Spier & Coslow, Inc.)—This writer will be remembered by his well known "Carry Me Back to Old Virginny." This is an old spiritual that has been revived and is already being sung extensively. By Jas. A. Bland.

STARLIGHT AND TULIPS—(Sam Fox Pub. Co.)—Jessie Crawford, the well known organist, has already started this song in the east. A beautiful tune that should be heard all over the country with this firm's exploitation. Words by Alfred Bryan, music by Pete Wendling.

I'M IN LOVE WITH YOU (You're in Love With Me)—(Harms, Inc.)—That makes it unanimous. The writers have just given us "Did You Mean It." They are stars of "Night in Spain" and should have no trouble starting this song through their own show. By J. Russell Robinson, Phil Baker and Sid Silvers.

YOU'RE THE FIRST THING I THINK OF IN THE MORNING (And the Last Thing I Think of at Night)—(Broadway Music Co.)—A great idea for those with lots of money but when one is in love why think of money. Well written as a fox trot. Words by Billy Tracy, music by Jack Stanley.

P. S. I enjoyed the Milton Weil banquet very much (All dressed up). Did you hear the master of ceremonies? If not it was your own fault.

Sid Berman



THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the Picture to the Public," which was established September 23, 1911, by Epes Winthrop Sargent, and "Better Business Builders."

Publishing the Theatre House Organ

By Joe Mayer

Editor, Palace Review, Palace Theatre, Hamilton, Ohio.

EDITING a house organ is a labor of love. Unless you are 100 per cent enthusiastic about the job, don't start it, for there is nothing that is quite as uninteresting as a house organ that is simply thrown together. You might be able to get away with clipping press book ads for your daily papers—for the boys down East are turning out some pretty good newspaper copy these days—but don't think for a minute that you can put a house organ together like you write a newspaper advertisement with shears and paste pot. As Mr. Hoyle might have remarked, "It isn't in the cards."

THE surest way to make a house organ uninteresting is to print nothing except news about pictures and stars. The best way to make it so interesting that people will wait for it every month with impatience—just like thousands of exhibitors each week wait for the appearance of EXHIBITORS HERALD AND MOVING PICTURE WORLD—is to get as much local news and breezy chatter as you can.

While I make it a point to have *The Palace Review* in the hands of readers not later than the last day of the month previous to the date of the issue, it happens once in a while that the post-office slips up, and the magazine is a day late reaching subscribers. This happened twice in two years, and on these occasions we received at least a dozen phone calls asking why the paper had not been delivered.

Get Local Writers on Staff

If I were going to start a new house organ in some other town, the first thing I would do would be to get two or three well known local writers on my staff. For the men I

would endeavor to get one of the sporting editors. That our sport column is read is proven by the fact that a deluge of letters will follow if our sport writer steps on someone's toes. This happens once in a while.

We have added a new department, called, "Mom's Vox," with apologies to *Liberty's* "Vox Pop," in which readers can blow off steam, and we are encouraging them to contribute. For the ladies, I would have some well known local writer such as our own Stella Weiler Taylor. Mrs. Taylor's column has been one of the features of the Palace house organ for years, and it is one of the best, if not the best, in the magazine.

"Milady's Forum," a department for the exchange of ideas on fashions, household hints, and cooking recipes, is a very popular department. We receive on an average of 50 letters each month offering suggestions and competing for prizes offered for the best recipes.

A contest department is also a valuable adjunct; in fact, I would say it is almost indispensable. It is a strange, though absolutely true, psychological fact that men and women will work harder for a pass to a theatre than they would for a big cash prize. And the surprising part of it is that a big percentage of these people are men and women who

can well afford to pay their admission to a theatre every night in the week.

Let me illustrate this: When I was writing the contest page for our Christmas edition I mentioned to one of the proprietors of the Palace, Harry Silver, that I was not satisfied with the number of replies received in answer to our November contest. (We had received only about 50 letters.)

"Make your contests easier next month," said Harry.

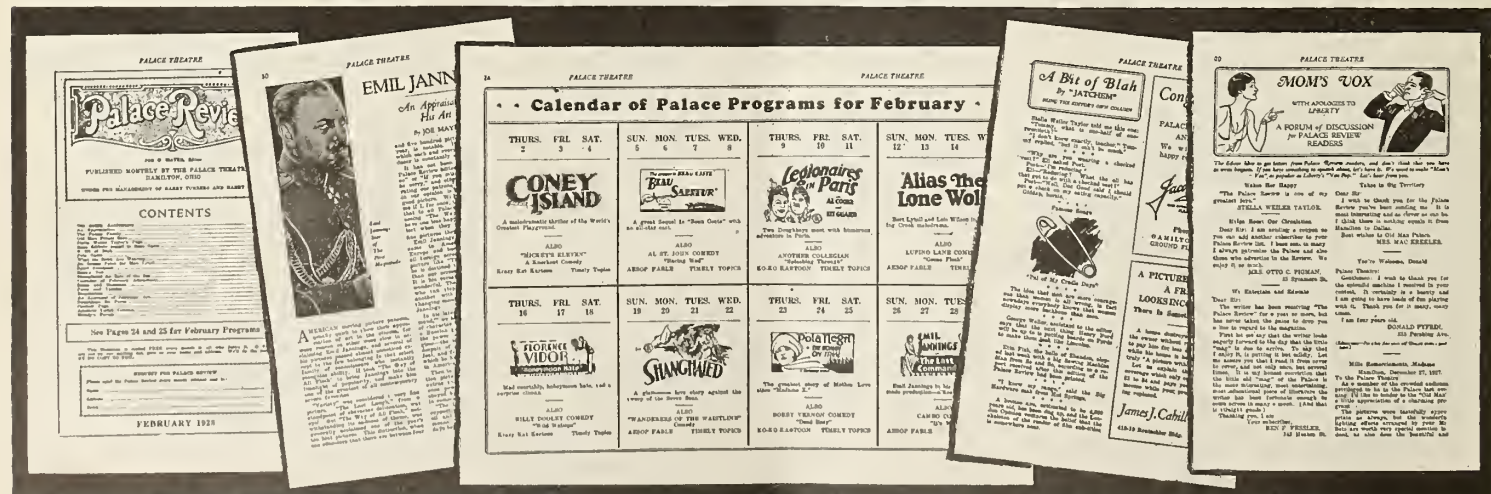
"Yes, and you will have your theatre filled with passes for a month," I replied.

"Damn the passes," he answered. "Let's see how many people really read the Contest page."

Receives 389 Correct Answers

I composed a charade and made it very simple of solution. Two tickets were offered for each correct answer, and the result was 389 correct answers were received, calling for 678 passes. It cost the theatre money, if you want to figure it that way, but it gave us a lot of prestige with advertisers, as we were in a position to convince the few skeptical ones that the magazine is read. Among those sending in replies to the charade were some

(Continued on page 48)



Pages from the "Palace Review," Palace theatre, Hamilton, O., edited by Joe Mayer

Meserole

THEATRE

MANHATTAN AVENUE  NORMAN AVENUE

SATURDAY and SUNDAY

YOUR LIFE—OR MINE!
They fought like madmen, three two, for their very lives! First, one was on top; then the other. Time passed. Such a battle could not last forever. "You're through! You've got to tell the truth!" The words came in gasps. Time was precious. At any moment, Hamby's desperadoes might return and then it would be all over for Don Joaquin and his fair bride-to-be. Hark! What's that? Hoofbeats—nearer, nearer, nearer! The door opens and—but you'll want to see—



RICHARD DIX

"The Gay Defender"

TUESDAY NITE OPPORTUNITY CONTEST

MON. & TUES. Double Feature



AND



LAST TIME TODAY

LON CHANEY in

LONDON AFTER MIDNIGHT


WEDNESDAY THURSDAY FRIDAY



TONITE NOVELTY SURPRISE


Meserole

THEATRE

MANHATTAN AVENUE  NORMAN AVENUE

—SATURDAY and SUNDAY—


YOUR LIFE—OR MINE!
They fought like madmen, these two, for their very lives! First, one was on top; then the other. Time passed. Such a battle could not last forever! "You're through! You've got to tell the truth!" The words came in gasps. Time was precious. At any moment, Hamby's desperadoes might return and then it would be all over for Don Joaquin and his fair bride-to-be. Hark! What's that? Hoofbeats—nearer, nearer, nearer! The door opens and—but you'll want to see—




RICHARD DIX

"The Gay Defender"


MONDAY and TUESDAY—Double Feature



TUESDAY NITE—OPPORTUNITY CONTEST



—NEXT WEDNESDAY, THURSDAY and FRIDAY—



LAST TIMES TODAY

LON CHANEY in

"LONDON AFTER MIDNIGHT"

Tonite—NOVELTY SURPRISE

Rough suggestion for changes in the ad of the Meserole theatre, Brooklyn, offered by "The Theatre." We believe this ad-size gives better display value to each program, and makes it easier for reader to connect programs with dates to be played. This is, in no way, meant to be a finished ad, and is merely a suggestion for changes. Read the comment on this ad on this page.

"The Theatre's" Advertising, Consultation Service

In response to a recent announcement in this department that "The Theatre" would be glad to offer suggestions upon theatre advertising, Sidney Larschan, manager of the Meserole theatre, Brooklyn, N. Y., has sent in several of his newspaper ads with the following letter:

Editor, "THE THEATRE,"
Dear Sir:

Here is a copy of our ad, clipped from the local weekly. In as much as we have but a weekly paper, we find it necessary to arrange our ad so that it serves the purpose of a bulletin.

This paper is published every Friday. The advertising rate—four cents a line—is very low.

Please be good enough to look over this ad and offer suggestions which you think will enable us to utilize our space to better advantage.

Yours very truly,
SIDNEY LARSCHAN.

We have reproduced the two-column ad of the Meserole, herewith, together with an effort on our part to show how we believe the ad might be improved in makeup. No effort was made to make a complete ad, the attempt being made merely to give an idea of how the ad may be changed.

In advertising in weekly papers, the chief problem is to announce the programs, to-

gether with the dates that they are to be played. We believe that by running the announcement of each program side by side, rather than vertically, a better display can be attained, at the same time making it easier to connect programs and dates in the minds of the reader.

The long, vertical ad is very often very effective, but we believe in this case the more nearly square ad is preferable. The case of a Chicago magazine might be mentioned here. This magazine used for a number of weeks one-column, full length ads in a Chicago newspaper. The returns from these ads were disappointing, so the ad size was changed to a three-column ad of one-third the height. The increase in returns was spontaneous and extremely gratifying.

In the ad used by Larschan, two-column mats furnished by the producers have been used. To change the ad size, as we have suggested, it would be necessary to use one-column mats, or original drawings.

Wedding on Stage

A public wedding was held on the stage of the Rivoli theatre, William R. McKenna, manager, when Miss Alice Simpson and Edwin Rodgers, both of Berkeley, exchanged vows. The event was arranged by Manager McKenna, together with Berkeley merchants.

Ad used by the Meserole theatre, Brooklyn, N. Y., in a weekly newspaper. Read "The Theatre's" comment on this ad on this page and notice ad as revamped.

Scanlon, M. B. I. No. 8, Uses Poems in Ads, Increases Theatre Patronage

A problem ever confronting the exhibitor, especially the small town exhibitor, is that of increasing the radius of his theatre patronage. The average city or town has as large or larger trading community outside the city limits than inside, and every exhibitor has the problem of making these rural people regular patrons of his theatre. John J. Scanlon, manager of the Palace theatre, Torrington, Connecticut, has been successful in solving this problem and also adding special interest to his newspaper ads in addition. Scanlon, who becomes M. B. I. number 8 this week, tells how he did it in his "My Best Idea," below.

"My Best Idea," No. 8

By John J. Scanlon

I have been following with interest your M.B.I. Club each week, and I note that some of the ideas printed are campaigns that require a lot of space to explain. However, I send mine in with short use of words and let

the idea as it appears do its own explaining, with the exception of the results that were obtained from it.

I do not claim that this will pack 'em in on any attraction in particular, as it is a stunt that must run daily in the theatre news ad at the cost of an inch or two of space, and two complimentary tickets for each jingle used. I do not claim originality either, but here is how the stunt came about: A dentist in town is quite a poet, and when this house was remodeled and put in good shape he sent in a poem to me which sold me the idea of a contest; it was first called an advertising contest, and the paper carried his poem about the theatre as an example, so everyone sending in an idea sent in a jingle.

Now this house never had much of an outside trade, but with the advent of the Jingles people from farms and the small outlying towns began sending in jingles, and the result was that very much more attention was paid to our news ad than ever before by the outsiders. The idea here was to use as many of these from the outsiders as possible. Today we receive jingles from people who live as far as 40 miles away. And when we stand and watch our patrons today we can see a good number of outsiders present. If this little stunt is passed on I know it will be the means of calling the attention to theatre news ads.

How About It, Joe? It Looks as Though John Has the Goods

In the February 18 issue of EXHIBITORS HERALD and MOVING PICTURE WORLD, Joe Mayer, in his "My Best Idea," claims to have been the originator of the "This Is No Bull" advertising stunt, but this week "The Theatre" receives a letter from John W. Trehwela of the Fox Film Corporation, Kansas City, who claims knowledge of an earlier use. Here is Trehwela's letter:

Editor, "THE THEATRE."

Dear Sir:

On page 46 of your issue of February 18, credit is given a Mr. Joe Mayer for "originating" the "No Bull" advertising stunt, and if that gentleman cannot go back farther than 1919, I must take issue with him.

In August, 1915, Missoula, Montana, sent her crack minstrel performers to Lewistown, Montana, where the show was given the State prize during the State convention of Elks (the writer was, for years, publicity promoter for this organization—Missoula's annual minstrel show).

While in Lewistown, six of the members of the B. P. O. E. of Missoula rented a cow from a dairy, and on either side of the cow on banners was the inscription: "This is no bull; Lewistown has certainly shown Missoula a big time!"

The cow was paraded up and down the main street and occasionally was

Jingles Appearing in Palace Theatre Ads

Bring out the horses, also the sled.
And by the bright moon we will be led.
Off on a straw ride through the deep snow
Straight to the Palace for a good movie show.

* * *

Said May to Jane, "What shall I do?
I lost my book, and such a good novel, too."

Jane answered, "Come forget your plight.
Let's go to the Palace, there's Romance every night."

Notes on Publishing a Theatre House Organ

(Continued from page 46)

of our biggest merchants and best known professional men and women in town.

Getting material for stories on moving picture stars and pictures is the easiest part of the job. I take stories from the press sheets and other literature sent out by the film companies, but rewrite practically everything that goes into the magazine. Biographical data can be secured from the publicity departments of the various film companies. Russell Holman, advertising manager of Famous-Lasky, Paul Gulick of Universal, Vic Shapiro of United Artists, or Gordon White of Educational will send me anything I want in the way of special stories. No doubt the others would do the same, but these are the companies with which we are dealing.

About 80 per cent of the advertising we carry is on contract for nine months. We suspend publication during June, July and August. We accept advertising only from concerns located in Hamilton. Our advertising rates are based on circulation and the cost of getting out the magazine. We print 5,000 copies each month, and of these nearly 4,000 are sent direct to the homes under one cent postage for regular editions, and two cents on special issues. The others are distributed at the theatre. We have two special editions every year—the Christmas and Anniversary numbers.

House Organ Best B. O. Medium

The *Palace Review* makes only a very nominal profit, but it is not the purpose of the magazine to make a profit on our advertising. It is our belief that no other medium of advertising pays better in returns at the box office than our little house organ, and the fact that each month we receive on an average of 50 requests for the magazine from new subscribers is proof convincing that it is desired.

Keeping our mailing list up to date is not a hard problem, as we guarantee return postage in case it is not delivered. Every month we have a few changes of addresses, and of course must have new addressograph plates made for these, but this expense is not great.

A final word about local interest. We are continually urging our patrons to patronize local merchants, and we point with pride to the fact that the *Palace Review* is 99 per cent local. The one per cent that keeps us from being purer than a well-known brand of soap is our cover cuts. We have no engraving plant in Hamilton, therefore must have our cover page plates made in Cincinnati or Chicago. Our covers are, however, designed by local artists.

parked in front of some of the prominent places of business.

Very truly yours,
JOHN W. TREWHELA.

How about it men; does the credit go to Missoula Elks, or do you know of an earlier use of this old stunt? Let's settle this thing, once for all. If you used it before August, 1915, or know of an earlier use, let's hear from you!

PALACE THEATRE

JOHN GILBERT
GRETA GARBO



SUN.-MON.
TUES.

SUNDAY
2 Shows
6 And 8 P. M.

MON.-TUES.
3 Shows
2:30-7:15-9:00

Paramount
News
Comedy

JINGLES

Bring out the horses, also the sled.
And by the bright moon we will be led.
Off on a straw ride through the deep snow
Straight to the Palace for a good movie show.

Submitted by
Mrs. Chas. E. Clinton
Maplecrest Farm

Said May to Jane, "What shall I do?
I lost my book, and such a good novel, too."
Jane answered, "Come, forget your plight.
Let's go to the Palace, there's Romance every night!"

Persons submitting Jingles may present ad at Box Office for two admissions.

NOTE
The original musical score for "Love" as played by the Embassy Theatre, New York City, will be featured by Jack Smallwood, Organist.

IN

A METRO-GOLDWYN-MAYER PICTURE

Notice the jingles at the bottom of this ad. They create additional interest in the ads used by John J. Scanlon of the Palace theatre, Torrington, Conn. Read Scanlon's "My Best Idea" on this page. He becomes M. B. I. No. 8, this week.



SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

"THE CIRCUS"

WHAT a lot of blah is written about this fellow Chaplin. What a lot of bunk and hokum is spun about him and his pictures. I had read—breaking a good old rule to do so—a dozen or more reviews of "The Circus." The dozen or so of them were reviews, rather, of Charles Chaplin, or rather of a considerably mythological person created to be called by that name. I find, upon personal inspection, that Mr. Chaplin is, as I more than half suspected, the same good comedian he always was and "The Circus" is the good comedy that was to be expected of him. My only surprise is that "The Circus" should be so much better than any of its earlier observers said it was. As a matter of fact, it's great, by any and all standards.

I think there are pretty good reasons for saying that "The Circus" is a much greater picture, even, than it seemed to me to be. To explain—Mr. Chaplin's audiences, myself included, were more or less antagonized by the long wait for the picture. His audiences, myself again included, would have liked to find the picture a flop. They would rather have said—and I am still included—"the old master has slipped, as I thought he would." Coming, then, to this type of audience, "The Circus" had to be much better than good to be pronounced acceptable, it had to be great to be pronounced good, and it must be marvelous to incite me to such an expenditure of paragraphs as the present. It is, of course, a marvelous production.

To the Chaplin talent be it credited that the comedian has no more than appeared in the picture than his long absence is forgotten. To the same talent be it credited that his gags are as surefire as they always were, though in actual substance no more unique than the gags appearing in contemporary works. And to this same talent be it credited that the mechanical flaws, without which no Chaplin picture—nor no other long comedy—is complete, are as unimportant as they are conducive to entertainment, which is an awkward way of recording an awkward fact.

What I'm trying to say is that Mr. Chaplin's long absence from the screen, his prominence in the headlines during a portion of that absence and his frequently ill-advised utterances on various subjects roll like water from a duck's back when the Chaplin figure appears and the Chaplin talent goes into action.

By T. O. SERVICE

Before leaving the picture, I must add a purely personal paragraph to the effect that the sequence wherein Mr. Chaplin tries to be funny in rehearsal for the circus manager, and wherein the Chaplin makeup and antics that have made him *Chaplin* fail utterly to click for the boss, is my idea of a comic gem. Curiously, none of the early reporters on the picture seem to have esteemed this bit as worthy of mention. I think it is the best thing in the picture, the nearest approach to perfect comedy. Perhaps its perfection is the explanation of the general oversight.

"THE STUDENT PRINCE"

"THE Student Prince" is one of three stage-plays I have seen in the past three years. (I believe I have stated, previously, my belief that one who lives by his comments on motion pictures should not endanger his livelihood by learning to know stage plays well.) I feel, therefore, that my comments on it may be more or less cock-eyed. If so, however, they are prejudiced on the positive side, for the picture is a fine piece of work, in my estimation, and I did not expect that it would seem so.

I really didn't want to see "The Student Prince" I have had a heartache about this "Old Heidelberg" thing ever since I made its acquaintance in a now quite distant boyhood, when I raised what I considered a pretty good baritone in the chorus of the excellent barber-shop harmonies of the original ditty. The yarn has always bothered me, the futility of its telling, or something, standing between the story and my appreciation of it. I didn't want to see the stage-play, either, and so of course my intense liking for both the stage and film versions (which are identical) may be wholly understandable.

I pass, therefore, the story elements involved. To me it is a very sad narrative, its sadness entrenched by a personal retrospect, but it is also a very beautiful one. As it is told, with Ramon Novarro the incredibly youthful prince and Norma Shearer the incredibly ill-cast Kathie, it is a splendid film. Much of this splendor, this easy flow of narrative and polished delivery of detail, I attribute to the sure hand of Ernst Lubitsch. Herr Lubitsch makes the most of

his moments, a minor item of action is gracefully amplified to a significance at once exaggerated and charming. The plain plot of "The Student Prince" is about enough for one reel; it is made plenty for seven or eight in the manner of its handling.

McVickers, long a favorite playhouse, departed from custom to the extent of employing a small chorus to sing the songs of "The Student Prince" and then had the good taste to keep them out of sight. I praise Balaban & Katz for this.

"WEST POINT"

THE old question as to the priority of hen and egg is a mere trifle as compared to my dilemma concerning "West Point" and "Dress Parade." I do not know which was first (in idea, that is, for the latter was first in point of local exhibition) but I feel sure there was a very definite connection. In "Dress Parade" William Boyd did, as I stated at the time, a direct impersonation of William Haines impersonating a West Point cadet. In "West Point" William Haines does the impersonation. Further, save that Mr. Boyd's cadet found his metal under cannon fire whereas Mr. Haines' cadet finds his on the football field, the stories are practically identical. And of course West Point is West Point in both instances, just as in both instances West Point is the chief attraction.

I believe it would be impossible to photograph any kind of a story against the West Point background without getting an interesting result. West Point, itself, is a better motion picture than Hollywood manufactures in a year of twelve full months. The discipline, the tradition, the cadets in training and the fine old buildings in their gloriously aged severity are good for six reels any day in the week. It does seem, however, that something ought to be done toward maintaining a properly respectful attitude with respect to this institution.

The Haines performance is, of course, the genuine. It was a bit unpleasant to see an upstanding young performer like William Boyd paraphrase the thing (not that he didn't do it capably enough). The Haines performance is also the wrong kind of thing to set into the West Point background and this is, in my opinion, the least of the Haines performances

to date. (You will recall that I have hailed this boy loudly and repeatedly since his rocketish appearance on the horizon.) His humor is lower than usual, his gags more than usually slapstick, and in justice to the boy I throw in the hunch that he probably didn't think much of the job in the first place.

Altogether, confused as I am by the similarity of the pictures and by a pretty deep-heated admiration for West Point as an institution, I believe I'd better let the original conclusion stand: That any picture that shows West Point as West Point really is cannot be a very bad picture. (Which is another way of saying that West Point saves "West Point" is you ask me.)

"THE CRIMSON CITY"

I THINK the first job of the story-teller is to tell his story. I think neglect of this job is final explanation of the flop in "The Crimson City." To explain:

The story's about a fellow who has gone to the dogs and Singapore. It seems he has left home (which may be England or the United States, as you will) because of some crime or other, and the blood and thunder which makes up the picture (not very much blood and very little thunder) results in clearing him of the charge, winning back the girl and all that. But—and I think this is where the picture flops—the crime is never told and so an observer doesn't know what it's all about. (At least, I should add, such an observer as this one.)

Myrna Loy is the player whose name I recall, although the man in the case is a familiar figure and only my bad memory robs him (I think he'll not object) of mention. Anders Randolph is also in the picture, doing an inconspicuous and quite decent parent, but I imagine he isn't worried about being mentioned either. In fact, I shouldn't wonder if Warner Brothers by and large would just as soon have me forget to mention the picture at all.

Therefore, I shall speak instead of the musical accompaniment accorded the picture at Warner's Orpheum in Chicago, where pretty well selected records are shot through the Vitaphone apparatus with pretty successful results. The person or persons selecting and arranging the records has (or have) a rather good sense of musical values and the timing, unless it is very late in the evening or the crowd is very small, is first rate. Indeed, one forgets for two or three reels at a time that the whole thing is not a complete Vitaphone scoring.

"LADIES NIGHT, ETC."

I LIKE Jack Mulhall. I don't like Dorothy Mackail. I am strong for farce. I don't like titles like "Ladies Night in a Turkish Bath." I found the picture, therefore, excellent in spots, very had in others, and altogether a somewhat scattered but undeniably interesting stretch of celluloid.

It seems this thing was once a stage play of some kind or other, and made some history as such. That is creditable, for it has one or two situations that are good in themselves. It has

Denny Snowed In But That's All Right

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, Feb. 28.—Reginald Denny, Universal star, was snowed in for a week in his mountain home near Big Bear. The closing of Universal studios on Washington's Birthday for a two months' period made it unnecessary for Denny to dig his way out.

some others that are made good by the players, and it has some others that could not be made good by these or any other actors on the stage or screen. It is, altogether spotty.

Jack's a steel worker and Dorothy's mother and father make up box lunches which she sells. They get money out of selling the shop and move into relative splendor, whereupon mother takes up reducing and father takes up fasting. Jack and Dorothy quarrel and make up frequently, with Jack's pal (whose name I

Youngest Exhibitor? Huh! Harry Needle Eyes Title Himself

WHOA! All ye who think you have copped the tiara-boom-deay in the youngest manager derby, hearken to the story of Harry A. Needle, who skips the Park West theatre at 103-105 West 99th street, New York City.

"Throughout the United States there comes pouring in each week names of the youngest showmen in each state," he writes. "As good Americans we should be proud of all our states but we must also consider the greatest of them all—my own New York.

"I feel mighty honored in having been the youngest showman for years in this big city. After I had finished a high school course at Commerce I immediately entered the picture field at the age of 16.

"I always look back with pride to that time when if one read the program of my theatre he would immediately notice the heading of 'Glorifying that better style of entertainment under the personal direction of America's youngest manager.'"

This youthful exhibitor says his real opportunity came when he was made manager of one of Marcus Loew's first theatres, the Lyric, from which "600-seat palace of splendor" he took over the Normandy, 1,800 seats. Thence he drifted with his father, M. Needle, into the Park West theatre.

Mr. Needle, who says some very nice things about EXHIBITORS HERALD AND MOVING PICTURE WORLD, adds that he hopes some day to be written of "not as America's youngest manager but as the world's greatest manager." In other words, if you'll forgive us, you won't have to hunt this Needle in a haystack.

Mr. Needle's claim has its points, but comment from any exhibitor who believes he can pin him down with even stronger claims—and make them stick—is welcome.



Harry Needle

didn't catch, but who does the best stuff in the picture) on the fringe of things to interrupt at the precisely correct moments. The ladies finally go to a Turkish bath, the men to a cootch-dance place next door, and a raid sends Jack and the girl friend's father into the bath house while other circumstances send the mother out on the roof to be arrested as the principal cootcher. If this is a little off-center for the members of the Ladies Aid, none the less this is what the picture's all about when it's boiled down.

There are a lot of good wheezes in the thing, smart lines that occur with good reason and get their laughs. I think the T. O. Service Mythical Medal for this year will go to the writer of the line spoken by the enforcedly fasting father who, upon inspecting the bare cupboard in company with his likewise fasting fox terrier, says "If I had some mustard I'd eat you." There is this and a few other downright riotous gags to make the picture viewable to those who don't care for cootch-dance parties even in their comic significance. (And perhaps, for clarity, I should separate myself from this group.)

Jack is, as usual, on the job every minute and getting all there is in the job out of it. Dorothy is as usual, walking here and there about the picture with a dull expression and no visible interest in cause or effect.

"BEWARE OF MARRIED MEN"

IRENE RICH, whom I regard as one of the six best personalities in motion pictures, is murdered again in "Beware of Married Men." I do not mean, of course, that she dies in the picture, but that the picture kills her. I begin to wonder how many of these murders an actress can survive, and when I count on the fingers of both hands the number that have been visited upon Miss Rich I get a still higher opinion of her merit as a personality. (I say personality instead of actress because she hasn't had a chance to act in so long that she may have forgotten how, though I doubt it.)

"Beware of Married Men" has exactly two things in its favor, the sheer personality of Irene Rich and the comedy of Clyde Cook. The former gives the picture whatever claim it may have to tenuous interest, which isn't much, and Mr. Cook's comedy gives it an occasional laugh. It's all very unfortunate.

HEALTH DEPARTMENT

BEDSIDE news of the day is that the young lady with Whooping Cough seems to have the case well in hand. In fact she's getting so she whoops quite casually without so much as laying aside her Dad's wristwatch, the current curio, during the paroxysm. Her Mother, however, is weathering the attack less manfully, while her Aunt and the Old Man himself are total wrecks.

To the glory of science be it set down that one apportionment of vaccine plus one night-burning lamp of intricate and expensive pattern is responsible for this happy condition of affairs. We are assured, now, that the siege cannot exceed six more weeks in duration. (No wonder American Medicine maintains an Association.)



NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD and MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaigns.

BLONDE FOR A NIGHT, A: Pathe comedy-drama, with Marie Prevost, Franklin Pangborn, Harrison Ford, T. Roy Barnes and Lucien Littlefield. Directed by E. Mason Hopper. Released Length

TYPE AND THEME: Farce promoted around a bride who has a negligent husband. Just married, they're in Paris, where Webster meets his old pal, Mason, and Marie her old friend, Hector, operator of a clothes shop. Dissatisfied with her husband because of his unexplainable negligence, Marie goes to Hector's shop, where she discovers that a dress he wants to give her looks better with blonde hair. She dons a blonde wig, and thus she is when Mason enters and flirts with her. Returning to her apartment, Marie finds Webster angry. They quarrel, and she takes the next suite, telling him that she is going to Berlin. Mason dissuades him from following, informing him of the beautiful blonde at Hector's. Marie overhears and going to the shop, bewitches them both as a blonde. Back at the apartment, however, Webster decides to go after his wife in Berlin, and after considerable farce between Webster, Mason, Hector and Marie, she suddenly appears as though just returning from Berlin, whereupon Webster is only too glad to vow eternal fidelity.

DEVIL'S TRADEMARK, THE: FBO drama, with Belle Bennett, William V. Mong, Marion Douglas, William Bakewell, William Desmond, Patrick Cuning and Olin Francis. Directed by Leo Meehan. Released May 28. Length

TYPE AND THEME: An uncommon sort of story. Nellie and Fred give up their lives of crime when their children are born, Fred enlisting Nellie's promise that if either the boy or the girl shows criminal tendencies, he should be allowed to return to the exciting life he craves. The children grow up. Young Gray, son of a millionaire at whose home Nellie once had worked, comes to lives with them, being a weakling disliked by his father. Nellie is happy except for the knowledge that her home was furnished by money stolen from the elder Gray. Nona, the daughter, hears of this and steals enough money from young Gray to permit her mother to pay for the furnishings. Then she tells Gray Sr., who condones the theft. And when a jealous suitor tells Gray Jr., he declares he gave Nona the money, much to the admiration of his father. Fred, however, takes Nona's conduct to mean that he can resume his criminal life. He goes to the factory where he works, intending to blow the safe, and Nellie, unhappily acquiescent, follows. But she meets him returning. He doesn't want the old life any more.

MAD HOUR: First National drama, with Sally O'Neil, Alice White, Donald Reed, Larry Kent, Lowell Sherman, Norman Trevor, Tully Marshall, Margaret Livingston, Kate Price and Rose Dione. Directed by Joseph C. Boyle. Released March 4. Length

TYPE AND THEME: A picture of tough breaks for a girl, and while Fate could easily have fixed things up much better for her in the finish, it didn't, and the poor thing kills herself. As a taxi driver's daughter, Cuddles knows poverty (!). But she endeavors to improve her condition by marrying wealthy Jack Hemingway when both are ginned up. Jack is disowned, whereupon Cuddles seeks money by returning stolen jewels for the reward. She is put in prison, where her child is born. Jack's folks take the child, have the marriage an-

nulled, and get Jack to marry a girl of his own class. As the wedding proceeds, Cuddles arrives, is denied her baby and drives her car over a cliff.

RED HAIR: Paramount comedy-drama, with Clara Bow, Lane Chandler, Lawrence Grant, Claude King, William Austin and Jacqueline Gadsdon. Directed by Clarence Badger. Released March 3. Length

TYPE AND THEME: Clara Bow getting her man—and, before the picture is done, displaying a great deal of "It." Three middle-aged gay-boys are lured by the charms of the little manicurist to make more or less consummate asses of themselves. Bubbles permits them to buy her this and that but is careful to give nothing in return. By making believe that she can't swim, she gets herself rescued by a young fellow who has taken her eye, and meeting him later, a romance quickly ripens. But when she buys a coat, the circumstances indicating to Robert that a little "gold digging" has been indulged in, Bubbles removes all her gifts, including lingerie (from beneath the coat) and returns them in a huff. Then appears an officer, demanding the coat, which was stolen. Robert promises to fish her out of a pool if she'll resume affectionate relations. She does, of course.

SOMETHING ALWAYS HAPPENS: Paramount comedy-drama, with Esther Ralston, Neil Hamilton, Sojin, Charles Sellon, Roscoe Karns, Lawrence Grant and Mischa Auer. Directed by Frank Tuttle. Released March 24. Length

TYPE AND THEME: This one is not straight comedy-drama. It is farce, melodrama, mystery, or what have you? Diana goes to England to visit the home of her fiance, Roderick Hamilton, and soon tires of the quiet life there. There's a ruby (which Diana is to get after the wedding) to be taken to a safety deposit vault to secure it from Chang-Tzo, Chinese outlaw, and the two lovers start with it for London. Getting lost in the rain, Roderick enters a house. He doesn't come out. Diana goes in. Ensues much mystery, walking feet unseen, doors that open and lock automatically, ghosts, etc. Then Neil appears to explain that it was arranged to give her thrills. But the thrills end not. Chang-Tzo continues them. But the lovers escape, Diana has had thrills aplenty, and all's well.

STRIVING FOR FORTUNE: Excellent drama, with George Walsh, Beryl Roberts, Joe Burke, Louise Carter, Brian Donlevy, Dexter McReynolds and Tefft Johnson. Directed by Nat Ross. Released January 15. Length 5,337.

TYPE AND THEME: Story of ships and those who build them. Two loves has Tom Sheridan—ships and Hope Loring. His family and the Loring's have always loved ships. Tom works for the great Harrington ship works, under the foremanship of Lardner, a knave. One day, discovering that Lardner is trying to keep a vessel from being completed on time, Tom is made foreman. Lardner, in the secret employ of competitors, continues his sabotage, but is dramatically defeated by Tom. (Comedy relief is afforded by efforts of Reggie Smythe, millionaire, to convince Geraldine Harrington of his manhood by trying to be a shipbuilder.)

WAGON SHOW, THE: First National Western, with Ken Maynard, Marion Douglas, Maurice Costello, Fred Malatesta, George Davis, May Boley, Paul Weigel, and Henry Roquemore. Directed by Harry J. Brown. Released..... Length.....

TYPE AND THEME: This is a Western, but it's about a circus, not a ranch. However, the locale is Texas. Bob Mason saves Beldan's show a contract by doubling excellently for Vicarino, temperamental trick rider. To get even, Vicarino induces one of the wagon drivers to lead the caravan toward a rival circus, where most of the performers are then held prisoners. But Bob leads a group of Beldan's men to the rescue and by his trick riding, releases the imprisoned showfolk, thus saving Beldan and winning Beldan's daughter.



Tiffany-Stahl executives—John M. Stahl, vice-president in charge of production (left); and M. H. Hoffman, vice-president and general manager.

Well, here they are again —this time with the who's-who correct. (Note to make-up man: Please share our opinion in this.) This repetition of familiar faces is, we admit, morally incumbent upon us, inasmuch as in the issue of January 28, Mr. Left was, rather ambidextrously, called Mr. Right. Yet, would it not be hard to find two pictures more worthy of repetition? That, after all, is the whole basis of our apology.



Standing, David R. Hochreich, president of the Vocafilm Corporation; and Harry Williams, chairman of the board. Educational is producing Vocafilm presentations.



PRESS SHEETS

BEYOND LONDON'S LIGHTS (F B O melodrama): See if you can arrange with the chief of police to permit you to have a traffic officer dressed as a London Bobby at one of the street corners to handle traffic before or during the showing. Have small banners on either side of the traffic signal post reading: "See how London Bobbies handle traffic in 'Beyond London Lights,' picture of Drury Lane thrills at the.....theatre (Date)." Start a newspaper discussion on relative merits of London and local traffic handling.

BLONDE FOR A NIGHT, A (Pathe comedy-drama): Following is a letter for the people on your mailing list: "Dear Patron: We are glad to announce the forthcoming presentation at this theatre on (Date) of Marie Prevost's latest farce-comedy, 'A Blonde For A Night,' Franklin Pangborn, Harrison Ford, Roy Barnes, and Lucien Littlefield are featured. This is a captivating farce, the scenes of which are laid in gay Paris, and there are laughs galore. The story is one that we recommend to every motion picture fan. May we hope to see you at the showing of this picture? Sincerely, The Management." . . . Employ three or four blondes and a like number of brunettes and place them in a car with the title of the picture on both sides of the car, and have them circle the town. The following sign is suggested for the front of the car: "Gentlemen who prefer blondes and those who do not are invited to see 'A Blonde for a Night' at the.....theatre (Date)."

BROADWAY DRIFTER, THE (Excellent drama): Following is a letter for your mailing list: "Dear Patron: The feature attraction next..... will be 'The Broadway Drifter,' George Walsh is announced as the star, but the entire cast is so exceptional that it would not do to name him alone. There are also Dorothy Hall, about whom you have read so much lately—she is one of Broadway's most widely known actresses—Nellie Savage, Gladys Valerie, Arthur Donaldson, George Offerman, Jr., Paul Doucet and Bigelow Cooper. The story tells of a rich man's son, who renounces the White Lights and carves out a successful career. It is tremendously appealing in its telling. You will enjoy it. Very truly yours, (Manager's Name)."

CONEY ISLAND (F B O melo-drama): Have the following sign posted on all of the roads leading to your theatre, made in arrow design. "This way to 'Coney Island.'" Banner a truck and let it parade the town with the following sign: "See 'Coney Island,' all the bloodcurdling freaks from famous Coney Island. Strange beings are being presented. This picture is being shown at the..... (Date)." Tie-up with a red-hot stand and post the following sign on the stand: "Satisfy your hunger with Coney Island sandwiches and then satisfy your thirst for thrills by seeing 'Coney Island' at the.....theatre today." . . . Hire an old automobile and trim it up with colored decorations.

DEVIL'S TRADE MARK, THE (F B O drama): Following are some tie-up suggestions with the stores in your town. The first one is for Gold Medal flour. Have posters printed and scattered about the town with the following: "Two things that can't be beat! Gold Medal Flour and 'The Devil's Trade Mark.' You'll have to see it. Eventually, why not now? To be shown at the..... theatre (Date)." The second tie-up is for Maxwell House coffee. Posters with the following should be distributed: "Maxwell House Coffee, good to the last drop! 'The Devil's Trade Mark,' good to the last foot of film, starring Belle Bennett at the.....theatre (Date)." The third tie-up is with a cigar store. "Lucky Strikes, they're toasted and so is 'The Devil's Trade Mark,' now showing at the.....theatre."

DRESS PARADE (Pathe drama): Arrange to have a buglers' contest and invite all the buglers to the show. . . . Following are some suggestions for teasers to be thrown about the town: "Attention! Don't miss 'Dress Parade' at the..... theatre, a picture of West Point life." Another is, "Every cadet in town is urged to see 'Dress Parade' at the..... theatre. If you aim to go to West Point, this picture starring William Boyd will be a revelation to you." And another, "Don't miss 'Dress Parade,' a picture of cadet life at West Point, now showing at the.....theatre." . . . Arrange with the school cadets to parade the town in their suits with the following sign: "See 'Dress Parade' at the.....theatre (Date)." You can invite the boys to the showing as guests of the theatre.

DRIFTIN' SANDS (F B O): Have local printer run off some envelopes with the wording, "Lucky sand from San Jacinto Valley, scene of Bob Steele's latest Western triumph, 'Driftin' Sands.'" On back of envelope have the words, "Sprinkle this 'Lucky Sand' on your front doorstep." Place a few grains of clean white sand in the envelopes and distribute among patrons a few days before the showing of this picture.

KICK-OFF, THE (Excellent drama): Arrange with the high school football team or any other team to dress in football uniforms and march through the main thoroughfares with a banner which reads: "We are on our way to see 'The Kick-Off' at the.....theatre." . . . Run a contest to name the most popular football player in town. Invite the mothers of the boys playing on the local high school team to the showing. . . . A letter for the people on your mailing list is suggested as follows: "Dear Patron: Permit us to remind you that (Date) is the opening day of 'The Kick-Off,' starring George Walsh in an immensely entertaining collegiate drama. It will be a treat for the whole family. Sincerely yours, The Management." . . . Arrange with sport-

ing goods stores to dress a dummy with a football uniform and display it in the window. Have a sign with the following: "See 'The Kick-Off' at the..... theatre (Date)."

LEGION OF THE CONDEMNED, THE (Paramount drama): If you have an aviation field in town try to get a flyer to throw announcements of the picture from the plane. On the announcement have the following printed: "This paper has flown a great distance to tell you that 'Legion of Condemned' is to be shown at the.....theatre (Date)." Arrange to have an airplane contest for boys. The best plane made can be exhibited on the stage or in the foyer of the theatre. Be sure to specify that difference in size or model will not affect the chances in the contest. . . . Run an essay contest open to children under 12 years or any age. For a subject you can take the life of some well known flyer, such as Lindbergh, Ruth Elder, or Chamberlin. Essays can be sent to the theatre, or arrange with your newspaper to receive them and print the best one in the paper.

NEST, THE (Excellent drama): Tie-up with a jewelry store to carry the following sign in his window: "A marriage ring is necessary to build up 'The Nest.' Let us help you start your career. See 'The Nest' at the.....theatre (Date)." . . . Send out an invitation reading: "You are cordially invited to witness the marriage of Susan Hamilton, a daughter of 'The Nest' at the.....theatre (Date)." Run an essay contest in your daily or weekly papers on the following: "Should a daughter marry against her mother's wishes?" Play this up and announce that the answer will be found in "The Nest," which will be showing at the.....theatre (Date). . . . Arrange a private screening in advance of playdate for clergymen in your vicinity. Then secure their endorsements for newspaper copy.

RED HAIR (Paramount comedy-drama): Invite all the redheaded couples to the showing as guests of the theater and have them sit in a certain part of the house. Run a "Red Head" dancing contest. Arrange to have a man and a woman dressed in summer costumes and wearing wigs of a brilliant red, parade the town, with the following sign: "We like 'Red Hair,' you will, too. See it at the..... theatre today." During the performance, this couple could be used effectively in the lobby of the theatre and as ushers, or might be used to escort red-haired couples to the special section reserved for them. . . . Effect a tie-up with a women's clothes shop for a style show with red-haired models, bringing out clothes especially suitable to red-haired women. . . . Arrange a beauty competition either by ballot or in a newspaper for red-haired girls, or have a style parade in the window of a store, or if possible in the theatre.

STREETS OF SHANGHAI (Tiffany-Stahl drama): During the playing of the picture, the lobby can be decorated in Chinese style to carry out the atmosphere of the production. Dress your lobby and the outside of your theatre with Chinese flags. In the lobby can also be placed Buddhas and incense burners. . . . Have a special matinee and admit all children under 12 free with their parents. Dress your ushers in Chinese costumes during the playing. . . . Secure a rickshaw, (a two-wheeled carriage) and have a pretty girl, dressed in either a Chinese costume or traveling outfit sit in it. Hire a Chinese man (or impersonator of one) to draw the wagon through the main streets of the town, with the following sign: "See 'Streets of Shanghai' at the.....theatre (Date)." Post a sign in front of your theatre with the following: "Special Matinee today for the marines who did duty in China. Your uniform or discharge paper is your pass."

STRIVING FOR FORTUNE (Excellent drama): If your theatre is located in a community which contains a factory, the following is a suggestion to draw patronage from the workers: If possible give a private showing to the personnel director or an executive of the firm. Have him tell the employees about the picture. Have the following poster put in the factory: "Do you want to make a fortune? Have you any idea how to go about making one? If you have or if you have not, see 'Striving for Fortune,' at the.....theatre (Date)."

TRAGEDY OF YOUTH, THE (Tiffany-Stahl drama): As bowling runs in the picture, try to arrange to have a bowling contest. Invite the winner to the theatre. Post a sign in front of the bowling hall announcing the contest and showing of the picture. . . . During the playing of the production get an old woman and have her stand on the busiest corners of your city with a music box or some other instrument with a sign as follows: "Don't pity me, see 'The Tragedy of Youth' and you'll know better. Now playing at the.....theatre." . . . Run a newspaper essay contest on "Should girls in their teens marry?"



Suggested lay-outs of newspaper advertisements for Paramount's "The Legion of the Condemned," which stars Fay Wray and Gary Cooper. They permit "revamping"—that is, all the cuts are adaptable to most any size and form of ad. The end ads are 2 columns wide; the middle, 3 columns; and the others one column.



QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of picture:

- C—Comedy
- D—Drama
- R—Romance
- F—Farce
- M—Melodrama
- W—Western
- My—Mystery

Where the picture is a comedy-drama, comedy melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Review" column are those of the issues of Moving Picture World in which the pictures were reviewed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of EXHIBITORS HERALD in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which this information will be printed.

Title	Players	Length	Released	New Pictures	Reviews
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Columbia

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Alias the Lone Wolf (D)	Lytell-Wilson	5831	Aug. 22	Jan. 7	Oct. 1
Blood Ship, The (M)	Bosworth-Logan	6843	Aug. 10	Dec. 3	July 23
By Whose Hand? (MyD)	Cortez-Gilbert	5432	Sept. 15	Dec. 31	
College Hero, The (CD)	Agnew-Garon	5628	Oct. 9		
Fashion Madness	Windsor-Howes	5513	Dec. 8	Jan. 14	Jan. 14
Isle of Forgotten Women (D)	Tearle-D. Sebastian	5645	Sept. 27	Dec. 3	
Lone Wolf Returns (M)	Lytell-Wilson	5750			July 31
Opening Night, The (D)	Windsor-J. Bowers	5524	Nov. 14		
Pleasure Before Business (F)	Davidson	5569			May 14
Sally In Our Alley (M)	Mason-Allen	5892	Sept. 3	Jan. 14	
Screen Snapshots		1000			Aug. 28
Siren, The	T. Moore-Revier	5996	Dec. 20	Jan. 21	Jan. 21
Stage Kisses (D)	Harlan-Chadwick	5435	Nov. 2	Jan. 7	
Stolen Pleasures (CD)	Revier	5054			
Sweet Rosie O'Grady (CD)	Mason	6108			Oct. 2
Tigress, The (M)	Holt-Revier	5357	Oct. 21		
Wandering Girls (CD)	Revier-Agnew	5426			
Warning, The (M)	Holt-Revier	5791	Nov. 26	Dec. 3	
1928					1928
Lady Raffles	Taylor-Drew		Jan. 25	Feb. 25	Feb. 25
So This Is Love	Mason-Collier		Feb. 6	Feb. 25	
That Certain Thing	Dana-Graves	6047	Jan. 1	Jan. 28	
Wife's Relations, The	Mason-Glass		Jan. 13	Feb. 11	

Cranfield & Clarke, Inc.

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Angelus, The (D)		2000			May 15
Real Charleston	Lesson Novelty	2000			Apr. 24
Wooden Shoes	International				May 8

Emblem Films

Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Husbands or Lovers	Jannings	6250			Dec. 3

Excellent

Title	Players	Length	Released	New Pictures	Reviews
Back to Liberty (D)	Walsh-Hall	5980	Nov. 15		
Bowery Cinderella, A (D)	O'Malley-Huletta	6805	Nov. 1		Nov. 26
Broadway Drifter (D)	Walsh-Hall	5912	May 1		
Broadway Madness (D)	De laMotte-Keith				
His Rise to Fame (D)	Walsh-Shaw	5792	Feb. 15		
Nest, The (D)	Frederick-Herbert	7393	Aug. 1		
Striving for Fortune (D)	Walsh-Roberts	5337	Jan. 15		
Your Wife and Mine (F)	Haver-Holmes	5867	Sept. 1		
Winning Oar, The (D)	Walsh-Hall	5750	June 1		
1928					1928
Satan and the Woman (D)	Windsor-Keefe	6400	Jan. 20	Feb. 25	
Stronger Will, The (D)	Marmont-Carewe		Feb. 20	Feb. 25	

Title	Players	Length	Released	New Pictures	Reviews
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Title	Players	Length	Released	New Pictures	Reviews
1927					1927
Aflame in the Sky (M)	Luden-Lynn		Dec. 18	Dec. 10	
Bandit's Son, The (W)	Bob Steele	4765	Nov. 20	Dec. 10	
Boy Rider, The (W)	Buzz Barton	4858	Oct. 28	Dec. 3	Oct. 8
Breed of Courage (D)	Ranger	4910	Aug. 7		
Cherokee Kid, The (W)	Tyler-Lynn	4837	Oct. 30	Nov. 26	
Clancy's Koshier Wedding (CD)	George Sidney	5701	Sept. 17	Sept. 10	
Coward, The (D)	Warner Baxter	5093	Aug. 21	Sept. 10	
Desert Pirate (W)	Tom Tyler	4754	Dec. 25	Dec. 24	
Don Mike (RD)	Fred Thomson				Mar. 5
Flying U Ranch, The (W)	Tom Tyler	4913	Sept. 4		
Gambler's Game, The (W)	Tom Tyler		Oct. 30		
Gingham Girl, The (C)	Lois Wilson	6300	Oct. 2	Nov. 26	July 30
Great Mail Robbery, The (M)	Von Eltz-Nelson	6507	Aug. 15		July 2
Harvester, The (D)	Orville Caldwell	7014	Nov. 23	Nov. 19	Nov. 19
Hook and Ladder No. 9 (D)	Ed Hearne	5240	Nov. 13	Dec. 3	Nov. 26
In a Moment of Temptation (M)	Kit Guard	5665	Sept. 18		Dec. 10
Jake the Plumber (C)	Jesse De Vorska	5186	Oct. 16	Dec. 3	
Judgment of the Hills (D)	Darro-Valli	6481	Nov. 6	Nov. 12	Aug. 20
Lightning Lariats (W)	Tyler	4536			Jan. 22
Little Mickey Grogan (D)	Frankie Darro	6515	Dec. 27	Dec. 17	
Loves of Ricardo (D)	Beban	5181	June 17	Dec. 31	
Magic Garden (D)		6807			Feb. 26
Mojave Kid, The (W)	Bob Steele	4924	Sept. 25		Aug. 6
Moon of Israel (D)	Maria Corda	6680			July 9
Mother (D)	Belle Bennett	6885			Mar. 19
Moulders of Men (M)	Frankie Darro	6412			Apr. 9
Naughty Nannette (CD)	Viola Dana	4949			May 9
Not for Publication (M)	Ralph Ince	6140	Aug. 31		July 23
Outlaw Dog (M)	Ranger	4721			Apr. 23
Racing Romeo (D)	Red Grange				Dec. 10
Ranger of the North (D)	Ranger	4941	Oct. 9	Dec. 3	
Shanghaiad (M)	Ralph Ince	6004	Oct. 19	Dec. 3	Aug. 20
Silver Comes Thru	Thomson	5476			May 28
Slingshot Kid, The (M)	Buzz Barton	4886	Dec. 4	Dec. 10	
Sonora Kid (W)	Tyler	4565			Mar. 5
South Sea Love (D)	Patsy Miller	6388	Dec. 10	Nov. 12	
Swift Shadow, The (D)	Ranger	4892	Dec. 11	Dec. 10	
Tarzan and the Golden Llon	A Jungle Fantasy	5807			Apr. 2
When the Law Rides (W)	Tyler-Darro	4898	June 24	Dec. 24	
1928					1928
Alex the Great (M)	Skeets Gallagher		May 13	Feb. 11	
Bantam Cowboy (W)	Buzz Barton			Aug. 12	
Beyond London's Lights (M)	Lee Shumway		Mar. 18	Feb. 11	
Breed of the Sunsets (W)	Bob Steele	4869	Apr. 1	Feb. 11	
Chicago After Midnight (M)	Ince-Mendez	6249	Mar. 4	Jan. 21	Feb. 18
Coney Island (D)	Lois Wilson	6375	Jan. 13	Dec. 17	
Crooks Can't Win (D)	Thelma Hill		Apr. 7	Feb. 11	
Dead Man's Curve (D)	Fairbanks, Jr.	5511	Jan. 15	Dec. 17	
Devil's Trade Mark (D)	Belle Bennett			May 28	
Dog Justice (D)	Ranger			June 10	
Driftin' Sands (W)	Bob Steele	4770	Jan. 1	Dec. 17	
Fangs of the Wild (D)	Ranger	4813	Feb. 5	Jan. 21	
Fightin' Redhead (W)	Buzz Barton		July 1	Feb. 11	
Freckles (D)	Stratton-Fox, Jr.	6131	Mar. 21	Feb. 4	
Her Summer Hero (CD)	Blane-Trevor	5144	Feb. 12	Jan. 21	
Law of Fear (D)	Ranger		Apr. 8	Feb. 11	
Legionnaires in Paris (C)	Cooke-Guard	5771	Jan. 31	Dec. 10	
Little Buckaroo (W)	Buzz Barton	4770	Mar. 11		
Little Yellow House, The (D)				Apr. 24	
Man in the Rough (W)	Bob Steele	4785	May 20	Feb. 11	
Phantom of the Range (W)	Tom Tyler	4781	Apr. 22	Jan. 21	
Pinto Kid, The (W)	Buzz Barton	4884	Apr. 29	Feb. 4	
Red Riders of Canada (M)	P. R. Miller	6419	Apr. 15	Jan. 21	
Riding Brigade (W)	Bob Steele	4729	Feb. 19		
Sally of the Scandals (M)	Bessie Love		July 15		
Skinner's Big Idea (M)	Bryant Washburn		May 11		
Texas Tornado, The (W)	Tom Tyler	4793	Feb. 26		
Trail of Courage, The (W)	Bob Steele		July 8		
Wallflowers (D)	Trevor-Scott	6329	Feb. 13	Feb. 4	
Wizard of the Saddle (W)	Buzz Barton	4805	Jan. 22	Dec. 24	

Title	Players	Length	Released	New Pictures	Reviews
First Division					
1927					1927
Comrades	Costello-Hughes	5400	Jan. 1		
Death Valley (W)	Carroll Nye	5960	Sept. 1		Aug. 20
Eager Lips	Garon	5600	Oct. 1		
Finnegan's Ball (C)	Mack Swain	5900	Sept. 15	Jan. 7	
Ladies at Ease (CD)	Garon-Short	5800	Nov. 15		Oct. 15
Ladybird	Compson	5700	Aug. 1		
Naughty	Garon	5750	Nov. 1		
Polly of the Movies	Short-Robards	6700	Oct. 15	Jan. 7	
Ragtime (D)	De La Motte	6700	Sept. 1	Nov. 26	Sept. 3
Return of Boston					
Blackie (D)	Glenn-Palmer	5700	Aug. 1		
Say It With Diamonds	Betty Compson	5600	Aug. 15		
Temptations of a Shop					
Girl	Compson	5700	Nov. 1		

Title	Players	Length	Released	New Pictures	Reviews
First National					
1927					1927
All Aboard (C)	Hines-Murphy	6300	May 8		Apr. 2
American Beauty (CD)	Dove-Hughes	6333	Oct. 9		Nov. 19, Oct. 22
An Affair of the Fol- lies (D)	Dove-Hughes	6433	Feb. 18		Mar. 5
Breakfast at Sunrise (CD)	C. Talmadge	6222	Oct. 28	Nov. 12	Nov. 26
Broadway Nights (D)	Wilson-Hardy	6765	May 25		May 21
Camille (D)	N. Talmadge-Roland	8730	Sept. 4		May 2
Convoy (D)	Sherman-Mackaill	7724	Apr. 24		May 21
Crystal Cup, The (D)	Mackaill-Mulhall	6386	Oct. 16	Nov. 12	Oct. 29
Dance Magic (D)	Lyon-Strake	6588	June 12		Aug. 13
Drop Kick, The (D)	Barthelme-Revier	6802	Sept. 25		
Easy Pickings (MyM)	Nilsson-Harlan	5400	Feb. 20		Feb. 26
Framed (D)	Sills-Kingston	5282	Jun. 19		July 9
Gorilla, The (My)	Murray-Kelsey	7133	Nov. 13	Jan. 7	Nov. 26
Gun Gospel (W)	Maynard-Faire	6288	Nov. 6	Dec. 17	
High Hat (CD)	Lyon-Brian	6190	Mar. 13		Mar. 19
Her Wild Oat (C)	Moore-Kent	6118	Dec. 25	Dec. 8	
Home Made (C)	Hines-Daw	6524	Nov. 20	Nov. 26	Oct. 29
Lady in Ermine, The (D)	C. Griffith-Bushman	6400	Jan. 9		Jan. 8
Life of Riley, The (C)	Murray-Sidney	6720	Sept. 18		Oct. 1
Lonesome Ladies (CD)	Nilsson-Stone	5718	July 8		Sept. 24
Long Pants (C)	Langdon-Bonner	5550	Apr. 10		Apr. 9
Lost at the Front (C)	Murray-Sidney	5255	May 29		June 25
Love Mart, The (D)	Dove-Roland	7388	Dec. 18		
Lunatic at Large, The (C)	Errol-Mackaill	5521	Jan. 2		Feb. 5
Man Crazy (CD)	Mackaill-Mulhall	5542	Nov. 27	Nov. 26	
Masked Women, The (D)	Nilsson-Blinn-Han- sen	5434	Jan. 23		Jan. 22
McFadden's Flats (C)	Murray-Conklin	7846	Feb. 6		Feb. 12
Naughty But Nice (C)	Moore-Reed	6520	June 26		July 16
Notorious Lady, The (D)	Bedford-Stone	6040	Mar. 27		May 14
No Place to Go (C)	Hughes-Astor	6431	Oct. 30	Nov. 12	Dec. 10
Orchids and Ermine	Moore-Mulhall	6734	Mar. 6		Apr. 9
Patent Leather Kid, The (D)	Barthelme-O'Day	11,414			Aug. 20
Perfect Sap, The (CD)	Lyon-Starke	5982	Jan. 16		Jan. 22
Poor Nut, The (C)	Murray-Mulhall	6897	Aug. 7		Sept. 10
Prince of Head Walters (D)	Stone-Tashman	6400	July 17		July 23
Red Raiders, The (W)	Maynard-Drew	6210	Sept. 4		Oct. 15
Rose of the Golden West (D)	Astor-Roland	6477	Oct. 2	Nov. 19	Oct. 8
Sea Tiger, The (D)	Sills-Astor	5606	Feb. 27		May 14
See You in Jail (C)	Mulhall-Day	5800	Apr. 17		Apr. 23
Smile, Brother, Smile (C)	Mulhall-Mackaill	6548	Sept. 11		Sept. 17
Stolen Bride, The (D)	Hughes-Dove	7179	Aug. 14		Sept. 3
Sunset Derby (D)	Astor-Collier	5000	June 5		July 2
Tender Hour, The (D)	Dove-Lyon	7400	May 1		May 28
Texas Steer, A (CD)	Rogers-Fazenda	7419	Dec. 4	Dec. 3	
Three Hours (D)	Griffith-Bowers	5774	Apr. 3		Apr. 16
Three's a Crowd (C)	Langdon-McConnell	5668	Aug. 28		Apr. 16
Twinkletoes	Moore-Harlan	7833			Jan. 1
Valley of the Giants (D)	Sills-Kenyon	6380	Dec. 11	Dec. 24	Dec. 3
Venus of Venice (CD)	Talmadge-Moreno	6324	Mar. 20		May 7
White Pants Willie (C)	Hines-Hyams	6409	July 24		Aug. 6
1928					
Chaser, The (C)	Harry Langdon	5800	Feb. 12		Feb. 11
French Dressing (D)	Wilson-Warner	6344	Jan. 15	Dec. 10	Dec. 17
Noose, The (D)	Barthelme-Joyce	7342	Jan. 29		Dec. 10
Private Life of Helen of Troy (Farce)	Stone-Corda-Cortez	7694	Jan. 8	Dec. 24	Feb. 4
Sailors' Wives (D)	Hughes-Astor	5474	Jan. 22		Dec. 24
Shepherd of the Hills (D)	Francis-O'Day	8188	Jan. 1	Dec. 8	Jan. 21

Title	Players	Length	Released	New Pictures	Reviews
Fox					
1927					1927
Ankles Preferred (CD)	Bellamy	5498	Feb. 20		Mar. 12
Arizona Wildcat, The (W)	Tom Mix	4665	Nov. 20		Nov. 19
Auctioneer, The	Sidney	5500	Jan. 16		Feb. 5
Blackjack (W)	Buck Jones	4777	Sept. 25		
Blood Will Tell (W)	Buck Jones	4556	Nov. 13		Nov. 12
Broncho Twister (W)	Mix	5425	Mar. 13		April 2
*Cameo Kirby (D)	John Gilbert	6078	Aug. 23		
Chain Lightning (W)	Buck Jones	5333	Aug. 14		
Circus Ace, The	Mix	4810	June 26		June 18
Come to My House (CD)	Olive Borden	4300	Dec. 25	Jan. 7	
Cradle Snatchers (FC)	Fazenda	6381	June 5		June 4
East Side, West Side (D)	O'Brien-Vall	8154	Oct. 9	Jan. 7	Oct. 22
Gay Retreat, The (C)	Cohen-McNamara	5524	Sept. 25		Oct. 1
Good as Gold (W)	Jones	4545	June 12		June 11
Heart of Saiome (MyR)	Rubens	5617	May 8		May 9
High School Hero (C)	Phipps-Stuart	5515	Oct. 16		Oct. 29

Title	Players	Length	Released	New Pictures	Reviews
Hills of Peril (W)	Jones	4983	May 1		May 14
*Honor First (D)	John Gilbert	4851	Sept. 18		
Is Zat So? (CD)	O'Brien-Lowe	6940	May 15		May 21
Joy Girl, The (CD)	Olive Borden	6162	Sept. 18		Sept. 24
Ladies Must Dress (CD)	Virginia Vall	5599	Nov. 20	Nov. 19	Dec. 17
Last Trail (W)	Mix	5190	Jan. 23		Feb. 5
Love Makes 'Em Wild (D)	Harron	8538	Mar. 6		Oct. 1
Loves of Carmen (D)	McLaglen-Del Rio	8538	Sept. 4		Oct. 8
Madame Wants No Children	Corda	5415	Apr. 3		Apr. 16
Marriage (D)	Valli	5440	Feb. 13		Feb. 26
Monkey Talks (D)	Lerner	5500	Feb. 20		Mar. 5
Music Master (D)	A. B. Francis	7734	Jan. 23		Jan. 22
One Increasing Purpose (D)	Lowe	7677	Jan. 2		Jan. 15
Outlaws of Red River (W)	Mix	5327			Apr. 28
Paid to Love (D)	O'Brien-Vall	6898	Aug. 14		Aug. 6
Pajamas (CD)	Borden-Gray	5876	Oct. 23		Dec. 10
Publicity Madness (CD)	Moran-Lowe	5893	Oct. 2		
Rich But Honest (CD)	Bebe	5480	May 22		June 4
Secret Studio, The (CD)	Borden	5870	June 19		June 25
Seventh Heaven (R)	Farrell-Gaynor	10726	Oct. 30		Nov. 28
*Shame (M)	John Gilbert	5467	Nov. 27		Nov. 26
Silk Legs (CD)	Madge Bellamy	5446	Dec. 18	Dec. 31	
Silver Valley (W)	Tom Mix	5009	Oct. 2	Dec. 17	Oct. 29
Singed (D)	Baxter-Sweet	5792	Aug. 21		July 16
Slaves of Beauty (D)	Herbert-Tell	5412	June 5		June 11
Stage Madness (D)	Valli	5620	Jan. 9		Jan. 29
St. Almo (M)	John Gilbert	4943	Oct. 9		
Sunrise (D)	O'Brien-Gaynor	10009			Oct. 1
Tumbling River (W)	Tom Mix-Dawn	4675	Aug. 21		Aug. 27
Truxton King	Gilbert	4299	Oct. 30		
Two Girls Wanted (CD)	Janet Gaynor	6293	Sept. 11		
Upstream (D)	Foxe	5610	Jan. 30		Feb. 12
Very Confidential (CD)	Madge Bellamy	5620	Nov. 6		Nov. 12
War Horse (W)	Jones	4953	Feb. 6		Feb. 19
What Price Glory (CD)	McLaglen-Lowe	11109	Aug. 28		
Whispering Sage (W)	Jones	4783	Mar. 20		Apr. 9
Wizard, The (MyD)	Lowe-Hyams	5629	Dec. 11	Jan. 14	Dec. 8
Wolf Fangs (D)	Thunder (Dog)	5531	Nov. 27		

Title	Players	Length	Released	New Pictures	Reviews
1928					
Branded Sombbrero, The (W)	Buck Jones	4612	Jan. 8		Mar. 4
Escape, The (D)	Russell-Vall		Mar. 4		Feb. 11
Daredevil's Reward (W)	Tom Mix	4987	Jan. 15		Feb. 11
\$5,000 Reward (W)	Tom Mix	5000	Jan. 15		Feb. 25
Fleetwing (D)	Norton-D. Janis		Feb. 12		Feb. 25
Gateway of the Moon, The (D)	Del Rio	5038	Jan. 1	Jan. 28	Jan. 21
Girl in Every Port, A (CD)	Victor McLaglen		Jan. 29		Jan. 22
Holiday Lane (W)	Tom Mix		Mar. 11		Feb. 26
Love Hungry (GD)	Moran-Gray		Jan. 15	Feb. 4	Feb. 4
Sharp Shooters (CD)	O'Brien-Moran		Jan. 15	Feb. 4	Feb. 18
Soft Living (CD)	Bellamy-Brown	5629	Feb. 5		Feb. 18
Wild West Romance (W)	Rex King		Feb. 26		Feb. 26
Woman Wise (CD)	Russell-Collyer	5480	Jan. 8		Jan. 28

Title	Players	Length	Released	New Pictures	Reviews
Gotham					
1927					1927
Blondes by Choice (C)	Claire Windsor	6987	Oct. 1		Dec. 31
Cheer Leader, The (CD)	Graves-Olmstead	5800	Nov. 15		
Final Extra (M)	De La Motte	6000			Feb. 19
*Frisco Nights (D)	Percy Marmont	6200	Dec. 1		Dec. 10
Girl from Rio, The (D)	Carmel Myers	5950	Sept. 1	Nov. 26	Sept. 24
Heroes of the Night (M)	Landis-Nixon	6500			Feb. 5
Rose of Kildare, The (D)	Helene Chadwick	6700	Aug. 15		Nov. 19
Satin Woman, The (D)	Mrs. Wallace Reid	6750	Aug. 1		Nov. 19, Aug. 18
1928					
Bare Knees (D)	Mae Busch	6000	Feb. 1		Jan. 7
Chorus Kid, The (D)	Myrna Loy	6000	Mar. 1		
Turn Back the Hours (M)	All star	5900	Apr. 1		Feb. 11

Title	Players	Length	Released	New Pictures	Reviews
Krelbar Productions					
1927					1927
Broadway After Mid- night	Betz	6199			Oct. 20

Title	Players	Length	Released	New Pictures	Reviews
Metro-Goldwyn-Mayer					
1927					1927
Adam and Evil (CD)	Cody-Pringle	6667	Aug. 27		Aug. 13
Adventurer, The (W)	Tim McCoy	4709			Jan. 14
After Midnight (D)	Shearer-Gray	6312	Aug. 20		Aug. 27
Annie Laurie (D)	Lillian Gish	8730	Sept. 17		May 21
Becky (CD)	Sally O'Neil	6439	Nov. 12		Nov. 26
Ben Hur (M)	Ramon Novarro	12000	Oct. 8		Nov. 12
Big City (D)	Lon Chaney				
Big Parade, The (M)	Gilbert-Adoree	12550	Sept. 10		
Body and Soul (D)	L. Barrymore	5902	Oct. 1	Nov. 26	Nov. 19
Bridal Night, The	Norma Shearer				
Bugle Call, The (D)	Jackie Coogan	5821	Aug. 6		
Buttons (CD)	Jackie Coogan	6050	Dec. 24		Dec. 31
Callahans and Murphys (CD)	Dressler-Moran	6126			July 16
Captain Salvation (M)	Hanson	7395	May 14		July 2
Certain Young Man, A (D)	Novarro-Adoree				Sept. 24
Cossack, The (D)	John Gilbert				
Demi-Bride (CD)	Shearer	6886	Feb. 19		Apr. 2
Enemy, The (D)	L. Gish-Forbes				Dec. 31
Fair Co-ed, The (CD)	Marion Davies	6408	Oct. 15	Nov. 10	Oct. 29
Foreign Devils (W)	Tim McCoy	4688	Sept. 8		

Title	Players	Length	Released	New Pictures	Reviews
Frisco Sally Levy (C).....O'Neil	6909	Apr. 2	Apr. 23		
Garden of Allah, The (D).....Terry-Petrovitch	8156	Nov. 5	Nov. 19	Sept. 10	
In Old Kentucky (D).....H. Costello	6646	Oct. 29	Nov. 26	Dec. 3	
Little Journey (CD).....All-Star	6088	Jan. 1	Jan. 15		
London After Midnight (D).....Lon Chaney	5687	Dec. 3	Dec. 17	Dec. 17	
Lovelorn, The.....Sally O'Neil	6110	Dec. 17	Dec. 31		
Lovers (D).....Novarro-Terry	5291	Apr. 9	May 2		
Man, Woman and Sin (D).....John Gilbert	6280	Nov. 19	Dec. 3	Dec. 17	
Mockery (M).....Lon Chaney	5957	Aug. 13	Sept. 10		
Mr. Wu (M).....Lon Chaney	7603	Mar. 26	June 4		
Quality Street.....Davies-Nagel		Dec. 31	Jan. 7		
Red Mill (C).....Davies	6337	Jan. 29	Feb. 19		
Road to Romance, The (D).....Novarro-Day	6581	Sept. 24	Nov. 19		
Rookies (C).....Dane-Arthur	6640	Apr. 30	May 9		
Show, The (M).....Gilbert-Adoree	6309	Jan. 22	Mar. 19		
Slide, Kelly, Slide (CD).....Haines-O'Neil	7865	Mar. 20	Apr. 2		
Spoilers of the West (W).....McCoy-Daw	6280	Dec. 10	Dec. 24		
Spring Fever (C).....William Haines	6705	Oct. 22	Nov. 12	Dec. 10	
Taxi Dancer (D).....Crawford-O. Moore	6203	Feb. 5	Mar. 12		
Tea for Three (C).....Cody-Pringle	6273	Dec. 10	Dec. 24	Nov. 12	
Thirteenth Hour, The (D).....Lionel Barrymore	5252	Nov. 26	Dec. 3	Dec. 3	
Tillie the Toiler (C).....Davies	6160	May 21	June 11		
Twelve Miles Out (M).....Gilbert	7899	July 9	July 30		
Understanding Heart (D).....Crawford	6657	Feb. 26	May 14		
Unknown, The (M).....Chauey	5517	June 4	June 13		
1928					
Baby Mine.....Arthur-Dane		Jan. 21	Jan. 28	Feb. 11	
Big City, The.....Chaney-Compton-Day	6838	Feb. 18	Feb. 25		
Bringing Up Father.....Farrell-Moran-Olmsted		Mar. 24			
Cossacks, The.....Adoree-Gilbert-Torrence		Apr. 14			
Crowd, The.....Boardman-Murray-Roach	8548	Mar. 3			
Divine Women.....Garbo-Hanson-Sherman	7300	Jan. 14	Jan. 21		
Enemy, The.....Gish-Dane-Forbes		Feb. 18			
Forbidden Hours (D).....Novarro-Adoree		Jan. 7			
Latest from Paris, The.....Shearer-Forbes	7743	Feb. 4	Feb. 18		
Laugh Clown Laugh.....Chaney-Murphy-Hisle		Apr. 7			
Law of the Range.....McCoy-Crawford		Jan. 21	Feb. 4		
Love.....Garbo-Gilbert		Jan. 2	Jan. 14		
Patsy, The.....Davies-Caldwell-Gray		Mar. 17			
Rose Marie.....Crawford-Murray		Feb. 11	Feb. 18		
Smart Set.....Haines-Day-Holt-Bosworth		Feb. 25			
Student Prince, The (R).....Novarro-Shearer	9566	Jan. 25	Feb. 25	Sept. 24	
Under the Black Eagle.....Forbes-Day-Fairbanks, Dog-Flash	5901	Apr. 21			
West Point (CD).....Haines-Crawford	8134	Jan. 21	Jan. 21		
Wickedness Preferred (CD).....Cody-Pringle	5011	Jan. 23	Feb. 11		
Wyoming.....McCoy-Sebastian	4435	Mar. 24			

Paramount

Title	Players	Length	Released	New Pictures	Reviews
1927					
Afraid to Love (C).....Vidor	6199	Apr. 9	Apr. 23		
Barbed Wire (D).....Negri-Brook	6951	Sept. 10	Aug. 13		
Beau Geste (M).....Colman-N. Beery	9879	Aug. 1			
Blind Alleys (M).....Meighan	5597	Mar. 12	Mar. 5		
Blonde or Brunette? (C).....Menjou	5878	Jan. 24	Jan. 15		
Cabaret (CD).....Gilda Gray	7175	Mar. 26	May 9		
Casey at the Bat (C).....W. Beery	6040	Mar. 5	Apr. 16		
Chang (D).....Special Cast	6536	Sept. 2	May 2		
Children of Divorce (D).....Bow	6871		May 2		
City Gone Wild (M).....Meighan-Millner	5408	Nov. 12	Dec. 10		
*Covered Wagon, The (M).....Kerrigan-Wilson	7447	Aug. 6			
Evening Clothes (C).....Menjou	6287	Mar. 19	Apr. 9		
Fashions for Women (CD).....Ralston	6298	Mar. 26	Apr. 9		
Fireman Save My Child (C).....Beery-Hatton	5399	Aug. 1	Dec. 10		
Gay Defender, The (CD).....Richard Dix	6376	Dec. 10	Nov. 12		
Gentleman of Paris, A (CD).....Menjou-O'Hara	6017	Oct. 15	Oct. 8		
Get Your Man (CD).....Clara Bow	5889	Dec. 10	Jan. 7		
Honeymoon Hate (CD).....Florence Vidor	5415	Dec. 3	Dec. 31	Dec. 17	
Hotel Imperial (D).....Negri	7091	Feb. 26	Jan. 8		
Hula (CD).....Bow-Brook	5862	Aug. 27	Sept. 10		
It (C).....Clara Bow	6542	Feb. 19	Feb. 12		
Jesse James (D).....Fred Thomson	3656	Oct. 22	Oct. 22		
*Kid Brother (C).....Lloyd	7654	Oct. 4	Jan. 29		
Kiss in a Taxi (C).....Daniels	6429	Feb. 26	Apr. 2		
Knockout Reilly (CD).....Dix	7080	Apr. 16	Apr. 23		
Last Waltz, The (D).....Special Cast	6940	Nov. 26	Nov. 19		
Let It Rain (C).....MacLean	6052	Jan. 3	Mar. 12		
Love's Greatest Mistake (CD).....Brent	6000	Feb. 12	Feb. 26		
Man Power (D).....Dix	5617	July 9	Aug. 6		
Metropolis (D).....Special Cast	8039	Aug. 13	Mar. 12		
Mme. Pompadour (D).....Moreno-D. Gish	7180	Aug. 13	Nov. 26	Aug. 12	
Nevada (W).....Cooper-Todd	6258	Sept. 10			
New York (M).....Cortez-Wilson	6877	Feb. 5	Feb. 5		
Now We're in the Air (C).....Beery-Hatton	5798	Oct. 22	Dec. 17		
One Woman to Another (CD).....Vidor-Shotwell	4551	Sept. 24	Sept. 24		
Open Range (W).....Lane Chandler	5599	Nov. 5			
Paradise for Two (C).....Dix-Bronson	6187	Jan. 17	Jan. 29		
Potters (CD).....W. C. Fields	6680	Jan. 27	Jan. 22		
Ritz (CD).....Bronson	5306	Apr. 9	June 25		
Rolled Stockings (CD).....Hall-Brook	6247	June 18	July 30		
Rough House Rosie (C).....Bow	5952	May 14	June 4		
Rough Riders, The (D).....Astor-Farrell	9443	Oct. 1	Mar. 19		

Title	Players	Length	Released	New Pictures	Reviews
Rubber Heels (FC).....Ed Wynn	5614	June 11	July 16		
Running Wild (C).....Fields-Brian	6368	Aug. 20	June 18		
Serenita (F).....Daniels	6634	Nov. 30	May 14		
Serenade (D).....Menjou-Wray	5209	Dec. 24	Jan. 14		
Service for Ladies (C).....Menjou-Carver	6170	Aug. 6	Sept. 8		
Shanghai Bound (D).....Dix-Brian	5515	Oct. 15	Dec. 31	Nov. 12	
She's a Sheik (C).....Bebe Daniels	6015	Nov. 12	Jan. 21	Nov. 26	
Shootin' Irons (W).....Luden-Blane	5179	Oct. 8			
Soft Cushions (C).....MacLean-Carol	6838	Aug. 27	Aug. 27		
Special Delivery (C).....Eddie Cantor	5524	Apr. 16	May 9		
Spotlight, The (CD).....Ralston-Hamilton	4934	Nov. 10	Dec. 8		
Street of Sin (D).....Jannings-Wray		Dec. 10			
Stark Love (D).....Special Cast	6200	Sept. 17	Mar. 19		
Swim, Girl, Swim (CM).....Daniels-Hall	6124	Sept. 17	Sept. 17		
Tell It to Sweeney (C).....Conklin-Bancroft	6006	Sept. 24	Jan. 7	Oct. 22	
Ten Modern Commandments (CD).....Ralston	6497	July 2	July 28		
Time to Love (FC).....Raymond Griffith	4926	June 18	July 9		
Two Flaming Youths (C).....Fields-Conklin	5319	Dec. 17			
Underworld (M).....Bancroft-Breut	7643	Oct. 29	Sept. 8		
Way of All Flesh, The (D).....Jannings-Bennett	8486	Oct. 1	July 2		
We're All Gamblers (D).....Meighan-Millner	5935	Sept. 3			
Wedding Bills (F).....Raymond Griffith	5869	May 7	July 23		
Whirlwind of Youth (D).....Lois Moran	5866	Apr. 30	June 11		
Wings (M).....Charles Rogers			Aug. 20		
Woman on Trial (D).....Pola Negri	5960	Oct. 29	Dec. 24	Oct. 1	
1928					
Adventure Mad (M).....UFA	5897	Mar. 31	Jan. 14		
Beau Sabreur (M).....Cooper-Brent	6536	Jan. 7	Jan. 7		
Beauty Doctor, The.....Adolphe Menjou		Mar. 24			
Doomsday.....Vidor-Cooper		Feb. 18	Jan. 21		
Feel My Pulse.....Daniels-Arlen		Feb. 25	Feb. 25		
gentlemen Prefer Blondes (C).....Taylor-White	6871	Jan. 28	Dec. 10	Feb. 18	
Last Command, The (D).....Emil Jannings	8234	Jan. 21	Jan. 28	Feb. 4	
Legion of Condemned, The.....Wray-Cooper	7415	Mar. 10			
Love and Learn.....Ralston-Chandler	5837	Jan. 14	Jan. 21	Feb. 25	
Old Ironsides (D).....Beery-Bancroft		Mar. 17	Feb. 25		
Partners in Crime (C).....Farrell-Ralston	7910	Mar. 17	Feb. 25		
Peaks of Destiny.....UFA	5582	Jan. 28	Jan. 7		
Pioneer Scout, The (W).....Fred Thomson	6118	Jan. 21	Dec. 10		
Red Hair (CD).....Bow-Chandler		Mar. 3			
Showdown, The.....Bancroft		Feb. 25	Feb. 18		
Secret Hour, The (D).....Negri-Hersholt	7194	Feb. 4			
Something Always Happens.....Ralston-Hamilton		Mar. 24			
Speedy (C).....Harold Lloyd		Mar. 3			
Sporting Goods.....Dix-Sterling		Feb. 11			
Tillie's Punctured Romance.....Fields-Conklin		Feb. 18	Feb. 25		
Under the Tonto Rim.....Arlen-Brian	5991	Feb. 4			
Wife Savers (C).....Beery-Hatton	5435	Jan. 7			

Pathe

Title	Players	Length	Released	New Pictures	Reviews
1927					
Almost Human (CD).....Reynolds	5596	Dec. 26	Dec. 24		
Angel of Broadway, The (D).....Leatrice Joy	6555	Oct. 3	Nov. 19	Nov. 5	
Avenging Fangs (M).....	4335			June 4	
Border Blackbirds (WD).....Maloney	5326	Aug. 28	Sept. 10		
Born to Battle (W).....Bill Cody	4875	Sept. 11			
Code of the Cow Country (W).....Roosevelt	4512		June 17		
Combat (D).....Walsh-Adams	5100	Oct. 23	Oct. 15		
Country Doctor, The (D).....Schildkraut	7500	Aug. 22			
Desert of the Lost, The (W).....Walfy Wales	4933	Dec. 18			
Devil's Twin, The (W).....Leo Maloney	5468	Dec. 11	Dec. 10		
Discord (D).....Dagover-Ekman	8586	Nov. 20			
Don Desperado (W).....Maloney	5804	May 9	May 9		
Dress Parade (D).....Boyd-Love	6599	Nov. 11	Nov. 19	Nov. 5	
Eyes of the Totem (M).....Hawley	6228		May 14		
Fighting Eagle, The (M).....La Roque-Haver	3002	Aug. 29	Sept. 17		
Fighting Love (D).....Goudal	7107		June 4		
Flying Luck (C).....Monty Banks	6403	Dec. 5			
Forbidden Woman, The (M).....Jetta Goudal	6568	Nov. 7	Nov. 12	Nov. 5	
Getting Gertie's Garter (F).....Prevost	6859		Feb. 19		
Girl from Everywhere (C).....Pollard	3303		Nov. 5		
Girl in the Pullman, The (C).....Prevost-Ford	5867	Oct. 31	Nov. 19	Nov. 5	
Gold from Weepah (W).....Bill Cody	4960	Nov. 20			
Golden Clown, The (D).....Gosta-Ekman	7913	Dec. 18			
*Grandma's Boy (C).....Harold Lloyd	4750	Dec. 11			
Harp in Hock, A (D).....Schildkraut	5990	Oct. 10	Nov. 12	Nov. 5	
Heart of the Yukon (M).....Bowers	6563		May 21		
Heart Thief (D).....Schildkraut-De Puttl	6035		May 21		
Hidden Aces (M).....Hutchison-Calhoun	4620	Aug. 7	Sept. 8		
His Dog (D).....Schildkraut	6788		July 24		
His First Flame (C).....Langdon	4700		May 9		
His Foreign Wife (D).....Edna Murphy	4890	Nov. 27			
Hoof Marks (W).....Jack Donovan	4076	Nov. 13			
Interferin' Gent, The (W).....Buffalo Bill, Jr.	4864	Aug. 21	Aug. 27		
Jim, the Conqueror (W).....Boyd-Faire	5324		Jan. 1		
King of Kings (D).....All star	13500		Apr. 28		
Land of the Lawless, The (W).....Jack Padjan	4131	Dec. 25			
Little Firebrand (C).....Thornton	4615	July 2	July 2		
Main Event, The (D).....Reynolds-Delaney	6472	Nov. 18	Nov. 19	Nov. 5	
Man Bait (CD).....Prevost	5865	Jan. 29	Jan. 29		
Meddin' Stranger (W).....Wales	4576		June 12		
My Friend from India (F).....Pangborn-Fair	5750	Dec. 19	Dec. 24		
Night Bride (FC).....Prevost	5736		May 9		
Nobody's Widow (FC).....Joy-Ray-Haver	6421		Jan. 15		
No Man's Law (W).....Rex	6903		May 2		
Obligin' Buckaroo, The (W).....Buffalo Bill, Jr.	4575	Oct. 16	Oct. 8		
Pals in Peril (W).....Buffalo Bill, Jr.	4710		June 25		

Title	Players	Length Released	New Pictures	Reviews
Phantom Buster, The (W)	Roosevelt-Rayford	5000	Aug. 14	Aug. 20
Pieces of China (Travel)	(Travel)	6000	Aug. 7	
Pirates of the Sky (M)	Hutchison	4828		May 21
Rejuvenation of Aunt Mary (C)	Robson	5844		Aug. 6
Ride 'Em High (W)	Buddy Roosevelt	4542	Oct. 9	Oct. 8
Roarin' Broncs	Buffalo Bill, Jr.	4375	Nov. 27	
Rubber Tires (C)	Ford-Love	6303		Apr. 9
Rush Hour, The (C)	Prevost-Ford	5880	Dec. 12	Jan. 7
Skeedaddle Gold (W)	Wales	4562		Aug. 6
Soda-Water Cowboy, The (W)	Wally Wales	4546	Sept. 25	Oct. 1
Trunk Mystery (M)	Hutchison	4338		June 11
Turkish Delight	Schildkraut-Faye	5397	Nov. 11	
Two-Gun of Tumbleweed (W)		5670		July 17
Vanity (M)	Joy	5921		June 18
White Gold (D)	Goudal	6198		Apr. 9
White Pebbles (WD)	Wally Wales	4485	Aug. 7	Aug. 20
Wise Wife, The (C)	Haver-T. Moore	5610	Oct. 24	Nov. 19
Wreck of the Hesperus, The (M)	Hale-De Grasse	6447	Oct. 31	
Yankee Clipper (M)	Boyd	7820		May 14
1928				
Alice Through a Looking Glass		3996	Feb. 12	
Ballyhoo Buster (W)	Buffalo Bill, Jr.	4805	Jan. 8	
Blue Danube	Leatrice Joy		Mar. 12	Feb. 18
Boas of Rustlers				
Chicago (M)	Phyllis Haver	5503	Mar. 5	Dec. 24
Cowboy Cavalier (W)	Buddy Roosevelt	5426	Jan. 29	Feb. 4
Desperate Courage (W)	Wales	4398	Jan. 15	
Laddie Be Good (W)	Bill Cody	4155	Jan. 1	
Leopard Lady, The (M)	Logan-Hale	6650	Jan. 23	Jan. 28
Let 'Er Go				
Gallegherl (M)	Junior Coghlan		Jan. 16	Jan. 28
Night Flyer, The		5954	Feb. 5	
On to Reno (D)	Prevost-Landis	5494	Jan. 2	Dec. 31
Perfect Gentleman, A (C)	Monty Banks	4626	Jan. 15	Jan. 28
Roost, The (W)	Coleman	4833	Jan. 22	
Stand and Deliver	Rod La Rocque	5423	Feb. 20	Feb. 18
Walking Back (M)	Vera Reynolds		Mar. 26	
What Price Beauty (CD)	Nita Naldi	4000	Jan. 22	Jan. 28

Rayart

Title	Players	Length Released	New Pictures	Reviews
Cruise of the Helion (D)	All star	6089		Sept. 24
Heroes in Blue (M)	Bowers-Rand	5076	Nov.	
Law and the Man, The (D)	Santschi-Rockwell	5916	Dec.	
Light in the Window, A (D)	Walthal	5960		Nov. 12
On the Stroke of Twelve (M)	D. Torrence	5970	Nov.	
Silent Hero (M)	Bonaparte	5502		Aug. 20
Wanderer of the West, A (W)	Tex Maynard	4200	Dec.	
1928				
Casey Jones (CD)	Price-Lewis	6673	Jan.	
Heart of Broadway, The (D)	Garon-Agnew		Jan.	
My Home Town (D)	Brockwell-Glass		Feb.	
Phantom of the Turf, The (D)	Costello-Lease		Feb.	
Wild Born (W)	Tex Maynard	4490	Jan.	
You Can't Beat the Law (D)	Lee-Keefe		Jan.	

Sterling

Title	Players	Length Released	New Pictures	Reviews
Burning Up Broadway (D)	H. Costello		Jan. 30	Dec. 3
Closed Gates (M)	Harron-Novak	5563		May 28
Outcast Souls (D)	Lewis-Bonner	5400	Dec. 15	Nov. 12
Pretty Clothes (D)	J. Ralston-Walker	5500	Oct. 15	Dec. 31
Stranded (D)	Mason		Aug. 15	Jan. 7
1928				
Marry the Girl (CD)				Feb. 4

Tiffany-Stahl

Title	Players	Length Released	New Pictures	Reviews
Backstage (CD)	Bedford	5754		July 9
Beauty Shoppe (CD)	Busch	5669		July 16
Broken Gate (D)		5300		Jan. 15
Cheaters (M)	O'Malley	6024		Mar. 24
College Days (CD)	M. Day	7300		Nov. 6
Enchanted Island (D)		4837		June 25
First Night, The (FC)	Lytell-Devore	5500		Feb. 19
Fools of Fashion (CD)	Busch	6482		Oct. 9
Girl from Gay Paree, The (F)	Sherman-Bedford	5233	Sept. 15	
Haunted Ship, The (M)	Sebastian-M. Love	4753	Dec. 1	
Husband Hunters (C)	Marsh	5600		Feb. 26
Josselyn's Wife (D)	Frederick	5800		Nov. 27
Lightning (W)	J. Ralston	6049	Sept. 1	
Night Life (CD)	Day-Harron	6235	Nov. 1	
Once and Forever (D)	Patsy Ruth Miller	5639	Oct. 15	
Sln Cargo (D)	Mason	6100		Dec. 11
Snowbound (FC)	Blythe	5182		July 30
Streets of Shanghai (RD)	Starke-Harlan		Dec. 15	
Tired Business Man (C)				
Wild Geese (D)	Belle Bennett	6448	Nov. 15	Dec. 24
Women's Wars (D)	Brent-Lytell	5614	Oct. 1	
1928				
Tragedy of Youth	Baxter-Miller		Feb. 15	
Woman Against the World (D)	Olmstead-Ford		Jan. 1	

Title	Players	Length Released	New Pictures	Reviews
United Artists				
1927				
Beloved Rogue (M)	J. Barrymore	9264		Apr. 2
College (C)	Keaton-Cornwall	5900	Sept. 10	Sept. 17
General, The (C)	Keaton	7500		Feb. 12
Loves of Sonya (D)	Swanson	7311		Mar. 19
Magic Flame, The (M)	Colman-Banky	8650	Sept. 24	Sept. 24
My Best Girl (M)	Mary Pickford		Nov.	Nov. 29
Night of Love (M)	Banky-Colman	7440		Jan. 22
Resurrection (M)	La Rocque	9120		Apr. 16
Sorrell and Son (D)	Warner-Nilsson	9000	Nov.	Nov. 19
Topsy and Eva (C)	Duncan Sisters	7456		Aug. 13
Two Arabian Knights (CD)	Boyd-Wolhelm	8250		Oct. 29
Winning of Barbara worth (D)	Banky-Colman	8000		Dec. 4
1928				
Circus, The (C)	Charlie Chaplin			
Devil Dancer, The	Gilda Gray			
Douglas Fairbanks as the Gaucho (M)	Fairbanks			Nov. 26
Dove, The (M)	Norma Talmadge		Jan.	Jan. 7
Drums of Love (D)	Mary Philbin		Jan.	
Garden of Eden, The (D)	C. Griffith-Ray		Feb. 25	
Leatherface	Banky-Colman			
Ramona (D)	Del Rio		Jan.	
Sadie Thompson (D)	Gloria Swanson		Jan.	
Tempest (M)	John Barrymore		Mar.	

Universal

Title	Players	Length Released	New Pictures	Reviews
1927				
Back to God's Country (D)	Adoree-Frazier	5751	Sept. 4	Nov. 12
Beware of Widows (FC)	La Plante	5777		May 9
Border Cavalier, The (W)	Humes-Pierce	4427	Sept. 18	
Butterflies in the Rain (D)	La Plante	7319		Jan. 1
Cat and the Canary, The (My)	La Plante	7790	Sept. 11	Dec. 17
Cheating Cheaters (C)	Compson-Harland	5623	Oct. 9	Nov. 26
Chinese Parrot, The (MyD)	Nixon-Turner	7304	Oct. 23	Nov. 26
Claw, The (D)	Windsor	5252		May 23
Denver Dude (W)	Gibson	5292		Feb. 26
Desert Dust (W)	Ted Wells	4349	Dec. 18	Dec. 17
Down the Stretch (M)	Agnew	6910		May 2
Fangs of Destiny (W)	Dynamite	3295	Dec. 4	
Fighting Three (W)	Hoxie	4198		May 21
Fourth Commandment (D)	Bennett	6892		Apr. 23
Foreign Legion (D)	Kerry-Stone			
Galloping Fury (W)	Hoot Gibson	5503	Nov. 20	Dec. 24
Griming Guns (W)	Hoxie	4639		May 14
Held by the Law (M)	Lewis	6929		Apr. 2
Hero for the Night, A	Tryon-Miller	5711	Dec. 18	Jan. 14
Hey, Rube (W)	Hoot Gibson			Apr. 9
Hey! Hey! Cowboy (W)	Gibson	5378		Apr. 9
Irresistible Lover, The (CD)	Kerry-Moran	6958	Dec. 4	Dec. 17
Les Miserables (M)	Gabrio-Toulont	7713	Oct. 23	Nov. 27
Les Miserables (M)	(Long version)	11,000		
Loco Luck (W)	Acord	4827		Jan. 22
Lone Eagle, The	Kent-Keane	5862	Sept. 18	Nov. 12
Love Thrill (FC)	La Plante	6038		May 21
Man Who Laughs (D)	Veidt-Philbin			
Man's Past, A (D)	Veidt-Kent	6135	Dec. 25	Dec. 17
Men of Daring (W)	Hoxie	6155		Apr. 9
On Your Toes (C)	Denny-Worth	5918	Nov. 27	Jan. 14
One Glorious Scrap	Humes-Holmes	4122	Nov. 20	Dec. 17
One Man Game (W)	Humes	4689		Feb. 12
Out All Night (C)	Denny-Nixon	6170	Sept. 4	Oct. 1
Painted Ponies (W)	Hoot Gibson	5416	Sept. 25	Nov. 19
Painting the Town (FC)	Tryon	5900		June 25
Perch of the Devil (M)	Busch	6807		Feb. 5
Rough and Ready (W)	Hoxie	4409		Jan. 8
Sensation Seekers (D)	Dove	7015		Jan. 29
Silk Stockings	Laura La Plante	6166	Oct. 2	Nov. 19
Sky High Saunders	Al Wilson	4393	Nov. 6	Feb. 4
Small Bachelor, The (C)	Beranger-Kent	6305	Nov. 6	Dec. 8
Straight Shootin' (W)	Wells	4259	Oct. 16	
Taxil Taxil (FC)	Horton	7172		Feb. 19
Thirteenth Juror, The (D)	Bushman-Nilsson	5598	Nov. 13	Dec. 8
Three Miles Up	Al Wilson	4041	Sept. 4	
Uncle Tom's Cabin (M)	All star	12,000		Nov. 12
Wild Beauty (CD)	Rex	5192	Nov. 27	Dec. 24
Wild Blood	Rex			
Wrong Mr. Wright, The (F)	Hersholt	6450		Mar. 5
Wolf's Trail	Dynamite, the dog	4167	Oct. 2	
1928				
A Trick of Hearts		5495	Mar. 18	
Air Patrol, The (W)	Al Wilson	4259	Jan. 1	
Alias the Deacon (CD)	Hersholt-Marlowe	6869	Jan. 22	June 25
Arizona Cyclone (W)	Humes		May 6	
Buck Privates	de Puttl		June 17	
Call of the Heart, The (W)	Dynamite	4345	Jan. 29	
Clean-Up Man, The (W)	Wells	4232	Feb. 12	Feb. 4
Cohens and Kellys in Paris (C)	Sidney		Jan. 1	
Count of Ten, The	Ray-Ralston-Gleason		July 1	
Fearless Rider, The (W)	Fred Humes		Jan. 15	
Finders Keepers (CD)	Laura La Plante	6081	Feb. 5	Jan. 28
Four Footed Rangers, The (W)	Dynamite		Mar. 25	
Graced Lightning (W)			July 29	
Grip of the Youkon, The	All Star		July 22	
Hot Heels	Glen Tryon		May 6	

Title	Players	Length	Released	New Pictures	Reviews
Hound of Silver Creek, The (W)	Dynamite		May 20		
Love Me and the World Is Mine	Kerry-Philbin		Feb. 25		
Jazz Mad	Hersholt-Nixon-Lewis		June 8		
Made-to-Order Hero (W)	Wells		June 3		
Midnight Rose	de Putti-Harlan		Feb. 26		
Phantom Flyer, The (W)	Wilson	4253	Feb. 26		
Put 'Em Up (W)	Humes		Mar. 11		
Quick Triggers (W)	Humes		July 15		
Rawhide Kid (W)	Hoot Gibson	5382	Jan. 29		
Riding for Fame	Hoot Gibson		Aug. 19		
Shield of Honor, The	All Star	6172	Feb. 19	Jan. 28	
Society Cowboy, A	Hoot Gibson		July 8		
Stop That Man	All Star		Mar. 11	Feb. 25	
Surrender	Philbin-Mosjukine	8249	Mar. 4		
Thanks for The Buggy Ride	La Plante-Tryon		Apr. 1		
That's My Daddy (C)	Denny-Kent	6073	Feb. 5	Jan. 14	
Thunder Riders, The	Wells		Apr. 8		
13 Washington Square	All Star		Apr. 8		
Trick of Heart, A	Hoot Gibson		Mar. 18		
War in The Clouds (W)	Wilson		Apr. 22		
We Americans	All Star		Apr. 22		
Wild West Show, The	Hoot Gibson		May 20		

Warner Brothers

1927				1927
Blitter Apples (M)	Blue	5453		May 9
Black Diamond				
Express (M)	Blue	5803		July 23
Brass Knuckles (D)	Blue-Bronson	6330	Dec. 3	
Brute, The (D)	Blue	5901		May 2
Bush Leaguer, The (CD)	Monte Blue	6281	Aug. 20	
Climbers, The (D)	Rich	6631		May 28
Dearest (D)	Rich	5897		June 18
Desired Woman, The (M)	Irene Rich	6408	Aug. 27	
Dog of the Regiment, A (M)	Rin-Tin-Tin	5003	Oct. 29	
Don't Tell the Wife (C)	Rich	6972		Feb. 5
First Auto, The	Oldfield-Miller	6767	Sept. 18	July 9
Fortune Hunter, The (C)	Syd Chaplin	6639	Nov. 7	
Gay Old Bird (FC)	Fazenda	6284		Mar. 12

Title	Players	Length	Released	New Pictures	Reviews
Ginsberg the Great (C)	Jessel	5390	Nov. 26		
Girl from Chicago, The (M)	Nagel-Loy	5978	Nov. 5	Dec. 31	
Glorious Betsy (CD)	Dolores Costello				
Good Time Charley (D)	Oland-H. Costello	6302	Nov. 12	Dec. 31	Nov. 26
Ham and Eggs at the Front (C)	Wilson-H. Conklin	5613	Dec. 24		
Heart of Maryland (M)	D. Costello	5968			July 30
Hills of Kentucky (M)	Rin-Tin-Tin	6271			Feb. 26
Husbands for Rent	All Star	5200	Dec. 31		
If I Were Single	McAvoy-Nagel	6230	Dec. 17		
Irish Hearts (CD)	McAvoy	5397			June 11
Jaws of Steel (D)	Rin-Tin-Tin	5569	Sept. 17		Oct. 1
Matinee Ladies (C)	McAvoy	6352			Apr. 23
Million Bid, A (M)	D. Costello	6310			June 4
Missing Link, The (C)	Syd Chaplin	6485	Aug. 7		May 14
Old San Francisco (M)	D. Costello-Oland	7961	Sept. 4		June 25
One Round Hogan (M)	Monte Blue	6357	Sept. 17		Oct. 8
Reno Divorce, A (D)	May McAvoy	5492	Oct. 22		Oct. 29
Sailor Izzy Murphy (F)	George Jessel	6295	Oct. 8		Dec. 10
Sailor's Sweetheart, A (C)	Fazenda-C. Cook	5685	Sept. 24		Oct. 15
Silver Slave, The (D)	Rich-Ferris	6124	Nov. 9		
Simple Sis (M)	Fazenda	6218			June 11
Slightly Used	McAvoy-Nagel	6412	Sept. 3		
Third Degree (M)	D. Costello	7647			Jan. 5
Tracked by the Police (M)	Rin-Tin-Tin	5813			May 21
What Every Girl Should Know (CD)	Miller	6281			Mar. 19
What Happened to Father (C)	Oland	5567			July 9
When a Man Loves (R)	Barrymore	10081	Aug. 21		Feb. 12
White Flannels (M)	Dresser	6820			Apr. 2
Wolf's Clothing (M)	Blue-Miller	7068			Jan. 29

1928				1928
Across the Atlantic	Blue-Murphy		Feb. 25	Feb. 18
Beware of Married Men	Irene Rich		Jan. 14	
City of Sin, The	Loy-Miljan-Wong			
Jazz Singer, The	Al Jolson		Oct. 22	
Lion and the Mouse, The	L. Barrymore			
Little Snob, The	May McAvoy		Feb. 11	
Powder My Back (C)	Rich-Ferris		Mar. 10	
Race for Life	Rin-Tin-Tin		Jan. 28	Feb. 18
Rinty of the Desert	Rin-Tin-Tin		Dec. 10	
Tenderloin	Dolores Costello			

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

From the Brothers to J. C.

TOMBSTONE, ARIZ.—TO THE EDITOR: We are glad to learn that Mr. Jenkins is coming back to Tombstone, the liveliest dead town in the world. We want to show him the three theatres here, the Schieffelin Hall where many of the old time stock and legitimate people like Frederick Ward and Charles B. Hanford tread the boards and the famous Bird Cage where Eddie Foy did his stuff when it was called "varety," and the theatre in which Lotta Crabtree sang.

And then we want to show him the new Crystal theatre which we modestly claim as a picture show is not equalled in America in towns many times the size of Tombstone. Then we want to show him the million dollar Stope, the Schieffelin monument and the world's most unique weekly, the Tompstone Epitaph.

But before Mr. Jenkins comes back we hope he will read "Tombstone," by Walter Noble Burns, which he will find to be an authentic historic record of what was the most noted mining camp ever known. And before we close we want to say that somebody is going to buy the picture rights of that book and put over some of the best pictures of their kind that the silver sheet has ever seen and, by the way, Walter Noble Burns lives in Chicago. TONY AND TIM GIACOMA, Crystal theatre, Tombstone, Ariz.—P. S.: We are also the smallest theatre in America with a real press agent, Mr. A. H. Gardner, former correspondent of the Dramatic Mirror and co-owner in a string of houses in the South managed by the firm of Clarke & Gardner, who

were also the owners of the Quinlan and Wall Minstrels and the Columbia Opera Company. Mr. Gardner also gets under the hide of many Western stars because of their inconsistent presentation of supposed Westerns. He writes many of our reports for "What the Picture Did for Me."—G. B.

Objects to Dark Scenes

COLUMBIA CITY, IND.—TO THE EDITOR: I am writing you for information regarding the photography of some of the latter pictures. Some two weeks ago we used "The Thirteenth Hour" from Metro-Goldwyn-Mayer and the night scenes were so dark that they could not be accurately followed on the screen. Today Pathe's "Angel of Broadway" is the same. Subtitles and interiors come up and cut clear with the right amount of light but the exteriors which take place at supposed evening are very dark, so dark that 75 amperes on a G. E. outfit would not show them but faintly.

I think they are going to extremes for the effects. Audiences do not like it. They are not clear enough for accurately following the action. Art is effective in photography, but it seems to the writer that they should not go so far in carrying the effect of night as to not keep the picture clean cut and legible. Anyone else notice this trouble among your readers?—A. E. HANCOCK, Columbia theatre, Columbia City, Ind.

A Lesson in Cooperation

ASHLAND, KAN.—TO THE EDITOR: I am enclosing a few reports on pictures I have played recently. I have been falling down on the job for some time, and have not been sending in any reports on any of my pictures but have decided to turn over a new leaf and report more regularly.

You will find an enclosed report on "Ben Hur." I played this picture for four days beginning February 1 and smashed all records with it for gross business. In my estimation this outclasses anything that has ever appeared on the screen, and most of my patrons think the same as I do about it.

"Ben Hur" drew many patrons who have never been to my show before, and they drove

many miles to get here. Some came 45 miles that I know of and probably others that lived farther away. I drew business from eight or nine towns, all of which have picture shows. I had one family of five people that were from another town 45 miles from here, and there were three children, the oldest being 13 years who had never seen a picture before.

I drove for about 150 miles putting up advertising on the show, and certainly was well paid for my trouble. I owe a great deal to my friend W. Clyde Pile of the Pastime theatre of Protection who advertised the picture for me on his screen and he did this when he knew it would be in direct competition with a special he had booked for the same dates that I played "Ben Hur." Believe me that is what I call cooperation, and any time that I can help that man out I will sure do it.—S. H. HIDE, Photoplay theatre, Ashland, Kan.

Are There Two Passion Plays?

SHEBOYGAN FALLS, WIS.—TO THE EDITOR: I would appreciate it, if you would give this article space in your next issue of the HERALD-WORLD, as I think it will help other exhibitors from making the same mistake I made.

In my estimation there is but one real "Passion Play," although there are two entirely different pictures being sold under the name of "The Passion Play."

One is the old revised Pathe "Passion Play," which should be called "The Life of Christ," or better still, be taken off the market entirely, rather than to be sold for the real "Passion Play."

Brother Exhibitors: I am not writing this article to knock any company who is selling the old Pathe revised picture, but rather to boost the one real "Passion Play" as first played at Freiburg, in the year 1264. It is a wonderful production, and well worthy to be shown in any house.

You men who buy your pictures from the Milwaukee exchanges, will be sure of the real "Passion Play" if you buy from C. W. Trampe of Midwest Film Exchange. Be ware of substitutes.—P. W. CAIN, Falls theatre, Sheboygan Falls, Wis.

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New Picture Theatre, town of 1,500, every night, terms to suit. Address Box 148, North East, Md.

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EXPERIENCED OPERATOR, reliable and competent, desires steady position. Non-union, but willing to join, will go anywhere, references. Address J. Handelman, 2611 Gladstone Ave., Apt. 109, Detroit, Michigan.

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ORGANISTS thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

YOUNG MAN would like to learn pipe organ, working in theatre for payment of cost of instruction. Experienced in theatre work. Iowa preferred. Address Box 236, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

CHICAGO Young Man, age 25, wishes opportunity to learn "show business." Five years' amusement advertising experience. Will consider anything that

might lead to real future. Address Box 238, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

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WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

THE WARNING: Jack Holt—50%. February 14. This is an extra good picture. Satisfied them all. Paramount lost a real star when Jack Holt left. We never played a poor picture with this star.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

STAGE KISSES: Kenneth Harlan—10%. January 25. Good show from start to finish. First on the Columbia contract which was fairly received. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE LONE WOLF RETURNS: Special cast—59%. February 6-7. A very, very entertaining picture with more nice comments from patrons than any program picture that I have used for quite a while. Seven reels.—Eugene Richards, Richards theatre, Fayette, Ala.—Small town patronage.

F B O

THE OUTLAW DOG: Ranger—35%. January 25. If your patrons like dog pictures give them this, it is sure to please. The best Ranger subject I have used and had many good comments. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE FLYING U RANCH: Tom Tyler—60%. January 25. This is not one of his best, but a good Western shown. Five reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

THE FLYING U RANCH: Tom Tyler—50%. February 10-11. This is like J. C. Jenkins' report on "Under the Tonto Rim." The title brought the crowd and they were disappointed. Fine action of a bucking horse and I think one horse reared up on his hind legs once. Not even an old milch cow in the whole thing. Nothing like the book only the names of the actors. Five reels.—John Cosner, Sun theatre, Sargent, Neb.—Small town patronage.

THE BETTER MAN: Richard Talmadge—50%. February 3-4. Not as good as the general Talmadge pictures. Five reels.—V. Grichton, Regent theatre, Chapeau, Ont, Can.—General patronage.

NOT FOR PUBLICATION: Ralph Ince—35%. January 30. Very good picture. FBO is giving us good pictures so far this year and will treat you right. Six reels.—D. G. Jones, Joyland theatre, Booneville, Ark.—General patronage.

THE GREAT MAIL ROBBERY: Special cast—60%. January 28. If you want a good show with speed, action, thrills, etc., get this one as it has all of it and more too, a real good picture. Six reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

THE GREAT MAIL ROBBERY: Special cast—February 11. We thought this a splendid picture and drew well against school entertainment. Better than "The Harvester." Best FBO to date. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE HARVESTER: Natalie Kingston—100%. February 3-4. More people paid to see this than any Gene Stratton-Porter book to date which includes "Keeper of the Bees," "Laddie," "The Magic Garden." Follows the book closely until the last end. Had many good comments and all seemed pleased. Eight reels.—John Cosner, Sun theatre, Sargent, Neb.—Small town patronage.

THE HARVESTER: Special cast—Nothing to brag about. Drew fairly well on account of author. Patrons disappointed. Seven reels.—D. E. Fulton, Lyric theatre, Harrison, Ark.—Small town patronage.

THE GINGHAM GIRL: Lois Wilson—40%. Jan-

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported is divided by average daily gross of picture holding house record to determine relative box office value in terms of percentage.*

EXAMPLE: \$75 (average daily gross of picture reported) divided by \$100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in **THE BOX OFFICE TICKER** with its current gross average indicating relative attraction values of pictures listed therein.

THE BOX OFFICE TICKER appears on page 65.

uary 24-25. Good. Had better crowd the second night which speaks well for the picture. Not a heavy picture, but full of comedy and a good little story. Six reels.—John Cosner, Sun theatre, Sargent, Neb.—Small town patronage.

BULL DOG PLUCK: Bob Guster—Bob should stick to the horse and quit trying to be a gambler. He looks good but picture very poor.—S. S. Seibert, Salina theatre, Salina, Okla.—Small town patronage.

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FRECKLES: Special cast—When a picture draws them in and they come out smiling, and the second day you find them still coming you have to say it's a good picture and a real box office bet. This made money for me and pleased.—S. H. Rich, Rich theatre, Montpelier, Idaho.—General patronage.

LADIES BEWARE: George O'Hara—Good entertainment is about all except the print I had must have been run through a mangle machine at the laundry, it refused several times to stay in the machine, badly ripped close of last reel due to poor patching, lumpy.—S. S. Seibert, Salina theatre, Salina, Okla.—Small town patronage.

SPLITTING THE BREEZE: Tom Tyler—February 4. This opens up like a good show but develops into one of those "You are the Murderer" affairs. The Old Heiferdust. Whenever I have Tom I have good weather so I am for him. On this year's stuff the film hound said that Frankie Darrow and Beans, the dog, would be in all Tom's pictures. Well they better be, anything I hate is a lying film hound. Of course, he didn't know any more about it than I did, but I like to be sociable. Anyway, I celebrated the month of February with FBO. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE GORILLA HUNT: Special cast—A very interesting and entertaining film of the educational line, that held the undivided attention of our patrons. Photography good and reels in fine shape. Five reels. Giacomina Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

SILVER GOMES THROUGH: Fred Thomson—Very good. Just a bit over-drawn in spots, but pleased the majority. Six reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

First National

THE WHIP WOMAN: Estelle Taylor—50%. February 2. This one pleased my patrons, and is a good program show. Six reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

PARADISE: Special cast—100%. February 12. This is an extra good picture. In fact, my patrons say this is the real stuff for them and want more life it. All of them enjoyed it very much. I must say I have enjoyed the good pictures and service I have received from First National since I started with them about five months ago. Not one had picture. This is a pleasure and I appreciate it. Eight reels.—David Straszer, Lyceum theatre, Manchester, Mo.—General patronage.

THE CHASER: Harry Langdon—50%. February 4-5. This is much better than his last one, but he does not draw for me. It has some good comedy in it, and is a good show where they like his shows. Six reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

HARD BOILED HAGGERTY: Milton Sills—25%. Feb. 8. Like all of Sills pictures now, one scrap after another. Satisfaction to the hard boiled. Star always good. Cast fine.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HARD BOILED HAGGERTY: Milton Sills—February 12. A good picture. Lots of favorable comments. Seven reels.—Mrs. G. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE LIFE OF RILEY: Charlie Murray—40%. February 6-7. One of the best comedies in many moons. Had small attendance due to heavy rain two days we played it, but it certainly made a hit with those who saw it. Suitable for Saturday. Seven reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

THE LIFE OF RILEY: Special cast—Nearly as good as "McFadden's Flats," however it only did half the business. Eight reels.—Hollis H. Chase, Diamond theatre, Lake Odessa, Mich.—General patronage.

THE DEVIL'S SADDLE: Ken Maynard—20%. February 3-4. Well if you boys want Westerns buy Maynard and you'll have a real bet. They all satisfy and are good and are in a separate class. So you'd better give us more of this kind, Ken. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

FRAMED: Milton Sills—10%. January 31. Good show but did not draw for us even with Sills in it. Too many basketball games for opposition, so no fault of the show. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

FRAMED: Milton Sills—February 5-6. This is a very depressing affair. Very muddy, but not dirty. The first three reels are filled with mud and the last three with fever. Should be a knockout for the honky tonk dumps down in the flop house districts, or on your ruff nights when the unwashed boys like to throw peanut shells on the floor and spit against the walls. For your better class trade on Sunday night it will prove to be a lot of static. Anything I hate is a lying film hound. I hope all his off-spring are radio announcers. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THREE HOURS: Corinne Griffith—50%. February 2-3. A good clean picture. Very sad. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

FOREVER AFTER: Special cast—50%. February 10-11. Nice picture, but not suitable for Friday and Saturday. Six reels.—V. Crichton, Regent theatre, Chapleau, Ont., Can.—General patronage.

IRENE: Colleen Moore—60%. February 8-9. Nice picture with excellent coloring in last two reels. Seven reels.—V. Crichton, Regent theatre, Chapleau, Ont., Can.—General patronage.

ELLA CINDERS: Colleen Moore—100%. February 5. This is a very good comedy, which took well with

our patrons. Seven reels.—David Straszer, Lyceum theatre, Manchester, Mo.—General patronage.

THE AMATEUR GENTLEMAN: Richard Barthelmess—30%. February 5. We played this one late but it was good in our estimation, so nobody was hurt and business fair on a rainy night in February. Eight reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

VALLEY OF THE GIANTS: Milton Sills—Ran this on Friday and Saturday and it sure did extra business. I know because business has been rotten and I got a decided increase. Sills as a rule don't click here, but the title and story helped. The scenes in the red woods are great. Give Sills more of this type of story. Seven reels.—Hollis H. Chase, Diamond theatre, Lake Odessa, Mich.—General patronage.

VALLEY OF THE GIANTS: Milton Sills—The best Sills has done lately. Pleased our patrons. Seven reels.—J. M. Rinehart, Majestic theatre, Stuttgart, Ark.—General patronage.

GUN GOSPEL: Ken Maynard—In the same class with Metro's Westerns, well made, but the same old line of cattle rustling that people are getting fed up on. Put more comedy into your Westerns, First National and Metro. However there is considerable comedy in this one. Seven reels.—Hollis H. Chase, Diamond theatre, Lake Odessa, Mich.—General patronage.

CONY ISLAND: Special cast—Just a good fair program picture. No extra business. Seven reels.—Hollis H. Chase, Diamond theatre, Lake Odessa, Mich.—General patronage.

SAILORS' WIVES: Special cast—February 12. This pleased them and drew fairly well. Where did they get the name from? Not a sailor in it. Six reels.—Leslie Hables, Reel Joy theatre, King City, Calif.—Small town patronage.

THE NOOSE: Richard Barthelmess—Barthelmess at his best. One of his best roles since "Classmates."—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

HER WILD OAT: Colleen Moore—Her poorest picture in my estimation. Did not click with her others either. Title poor, and my people didn't know

what it was all about. Seven reels.—Hollis H. Chase, Diamond theatre, Lake Odessa, Mich.—General patronage.

FOR THE LOVE OF MIKE: Ben Lyon—February 12-13. This is a very good comedy, don't be afraid to book same. Print good. Photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

RED RAIDERS OF CANADA: Ken Maynard—January 28. A dandy Western, which shows that considerable money was spent on it under good direction. Maynard does some good acting, his horsemanship equals the best of them, aided by a well trained horse. If you like Westerns book it.—H. E. Gilman, Club theatre, Weed, Calif.—General patronage.

THE WAGON SHOW: Ken Maynard—February 4. A nice show of its kind. Should please the regular Saturday night patrons in a small town. Six reels.—Leslie Hables, Reel Joy theatre, King City, Calif.—Small town patronage.

THE PRIVATE LIFE OF HELEN OF TROY: Maria Corda—February 14-15. Titles very original. Patrons complained of no action. Rental too high. Eight reels.—Geo. E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

SHEPHERD OF THE HILLS: Special cast—February 1-2. Good crowds that were pleased. Business good. Nine reels.—Geo. E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

THE POOR NUT: Special cast—February 6-7. Good comedy. Took in five dollars and seventy cents above rental.—Geo. E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

THE STOLEN BRIDE: Billie Dove—January 30. Very good. They like Billie. Business poor. Seven reels.—Geo. E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

WHITE PANTS WILLIE: Johnny Hines—February 14-15. The best Hine's picture I ever played. I can't get 'em in to see this bird. One sub title and two or three scenes could have been deleted without any injury to the picture. Most of the last reel is in colors and is very beautiful. However, even in that they thought it necessary to have a drunk wobbling around in that. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE GORILLA: Charlie Murray—A flop. One of those kind that the people either thought was excellent or terrible. No half way about it. From the box office it failed to hit.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

THE CRYSTAL CUP: Special cast—February 9-10. This is an extra good program picture and had many favorable comments on it. Story is a little out of the ordinary and should please the adults. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

RANSON'S FOLLY: Richard Barthelmess—January 29. Fair seemed to be enjoyed by all. Eight reels.—David Straszer, Lyceum theatre, Manchester, Mo.—General patronage.

THE STRONG MAN: Harry Langdon—Good feature comedy. Drew lots of laughs. Nothing to it, but pleased the majority. Six reels.—F. E. Sabin, Majestic theatre, Eureka, Mt.—Small town patronage.

GRAUSTARK: Norma Talmadge—Norma drew a fine house. Of course, everyone liked it. Old, but good. Nine reels.—F. E. Sabin, Majestic theatre, Eureka, Mt.—Small town patronage.

Fox

THE SHARPSHOOTERS: George O'Brien—25%. February 9. One of the most satisfactory pictures to the roughnecks, but too strong for general satisfaction in a small town. O'Brien and Lois Moran great.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

PAID TO LOVE: George O'Brien—65%. February 1. Mighty good, step on it. Seven reels.—D. C. Jones, Joyland theatre, Booneville, Ark.—General patronage.

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PAJAMAS: Olive Borden—60%. January 25. Here is one you need not be afraid of. Something doing all the time. Played this with "The Kangaroo's Kimona" and made a very good show. Seven reels.—D. C. Jones, Joyland theatre, Booneville, Ark.—General patronage.

SEVENTH HEAVEN: George Farrell—Will easily rate among the ten best pictures of the year in anyone's list. Personally thought it was in a class by itself. A picture you can give the limit in advertising. Twelve reels.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

BLACK JACK: Buck Jones—Good. Five reels.—D. E. Fulton, Lyric theatre, Harrison, Ark.—Small town patronage.

SILVER VALLEY: Tom Mix—As good a Mix picture as I have seen in a long time. A little different than the average Western. Drew some extra business. Six reels.—Hollis H. Chase, Diamond theatre, Lake Odessa, Mich.—General patronage.

THE GAY RETREAT: Special cast—Good entertainment. Better than many so-called specials. Six reels.—D. E. Fulton, Lyric theatre, Harrison, Ark.—Small town patronage.

THE JOY GIRL: Olive Borden—February 2-3. Another good program from Fox. I have been agreeably surprised with the Fox product this year. Fine. Seven reels.—Leslie Hables, Reel Joy theatre, King City, Calif.—Small town patronage.

DESERT VALLEY: Buck Jones—February 10-11. Good Western with plenty of action. Print good. Photography fair. Five reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE GREAT K AND A TRAIN ROBBERY: Tom Mix—January 27-28. Very good Mix picture. Print good. Photography good. Five reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE SECRET STUDIO: Olive Borden—February 13. Didn't make film rental on this. Just a very ordinary picture. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE MUSIC MASTER: Alec B. Francis—February 12-13. A very fine picture for your high class trade. Had many of the seldom comers in to see it. Regardless of how fine it is a fellow would starve to death if he ran these as a steady diet for the regular fans. Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE BLUE EAGLE: Special cast—February 11. By gar, but this is a ruff one. However, I stuck it in on a Saturday night and think it pleased the majority. Different than the ride 'em up hill and down Westerns. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Metro-Goldwyn-Mayer

FOREIGN DEVILS: Tim McCoy—65%. February 15. We had many favorable comments on this. People said they didn't know what it was about. Five reels.—H. K. Allen, American Legion theatre, Broadlands, Ill.—Small town patronage.

AFTER MIDNIGHT: Norma Shearer—46%. January 24. Norma Shearer is a favorite here and this picture pleased, but it is not as good as "Waning Sex" and other older productions. It is a good picture and will please the majority. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE FAIR CO-ED: Marion Davies—60%. February 12-13. This is a splendid picture. Star great and cast good. Story fine, gave 100 per cent satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.

TELL IT TO THE MARINES: Chaney-Haines—75%. February 15. We consider this very good. On account of bad weather attendance was not large.—H. K. Allen, American Legion theatre, Broadlands, Ill.—Small town patronage.

ROOKIES: Special cast—70%. February 1-2. Dandy comedy with lots of real humor. Seven reels.—V. Crichton, Regent theatre, Chapeau, Ont., Can.—General patronage.

ROOKIES: Dane-Arthur—70%. February 15. This is certainly real entertainment and 100 per cent at that. Bad weather held down attendance. If you haven't shown this, get it because it is easily one of the best ten pictures of the year. Seven reels.—H. K. Allen, American Legion theatre, Broadlands, Ill.—Small town patronage.

MR. WU: Lon Chaney—70%. February 6-7. Excellent picture that drew all classes especially ladies and people who do not patronize as a rule. Eight reels.—V. Crichton, Regent theatre, Chapeau, Ont., Can.—General patronage.

MR. WU: Special cast—Beautiful background. Chaney and Adoree extra good. Balance of cast weak. The two leads carried the picture to perfection. Ending may queer it with some, but it's good, notwithstanding.—F. E. Sabin, Majestic theatre, Eureka, Mt.—Small town patronage.

J. C. Jenkins—His Colyum

SHERMAN, TEX., FEBRUARY 19, 1928.

DEAR HERALD-WORLD:

We can plainly see the footprints of Eagle Eye Joe in the previous issue of The HERALD-WORLD. His formation of the "EXHIBITORS CLUB" and his selection of "Fishy" Phil as president marks him as a rising young man of excellent judgment, and if the staff will give him a private office and a typewriter and post a notice on the door "Blondes Not Admitted" you will see such an improvement in the HERALD-WORLD as you never dreamed of. Didja see that picture of Frances Lee in the pictorial section inscribed to Joe? Boy, if Frances could read the letter Joe wrote us once about her, an aeroplane wouldn't be half fast enough between Hollywood and Pork Center. Frances, you know, called at the editorial rooms of the HERALD-WORLD recently and met Joe and Joe wrote us about this meeting. We ought to keep this in confidence but he wound up his letter in such nice poetic sentiment we know Frances will rejoice to read it. It ran something like this—

*I cannot smile, I only frown
Since Frances went away,
This whole durn town is upside down
Since Frances went away.
My heart is sad and I'm feeling blue
And I'm putting this thing up to you
For I don't know whatthell to do
Since Frances went away.*

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

We are in receipt of a very nice letter from Mr. Russell Holman, advertising manager for Paramount thanking us for our comment on his advertising of "GENTLEMEN PREFER BLONDES" which appeared recently in the HERALD-WORLD. We didn't know that we said anything that would especially attract attention but we are certainly glad to know that one person at least, read our Colyum and we want to take this means of thanking Mr. Holman for his letter of appreciation. Usually they jump onto us and rip us up the back. We are always pleased to mention what appears to us to be a well written ad. We believe we detect the handiwork of Mr. Holman in Paramount's ad of "OLD IRONSIDES" in the previous issue of the HERALD-WORLD. Mr. Holman doesn't only know how to write a good ad but he knows what journal to place it in to get results.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

We are in receipt of another letter, this one presumably from Mrs. Sam Blair, and she tramps all over us with both moccasins for not stopping to see them when we were in Belleville, Kan. recently. We called at the theatre but it was closed (it being Sunday morning and snowing) so we left our card and hurried on. We knew if we stopped Sam would get to blowing on Kansas again and start another argument so we thought best to keep moving, but we are going to call there again sometime next fall if everything goes all right. Thanks, Mrs. Blair, for the invitation but keep it quiet from Sam.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

Here is another one. E. C. Potter of the Firemen's theatre at New Hampton, Ia., writes a very interesting letter on several important topics having to do with that Exhibitor Convention at Alexandria, Minn.

E. C. suggests that the convention be held sometime the latter part of June and offers some very sound reasons in favor of that season. We agree with E. C. and would like to have suggestions from others. It is quite likely that Gailey of Wayne, Neb., would prefer a later season, as bullheads never get warmed up and get in action until the water gets warm enough to go in swimmin', and Gailey always wades out in his bare feet, that's why he has clean feet once a year.

E. C. also suggests that Bill Rogers be invited to act as Master of Ceremonies. We don't know as we would agree to that. Bill, you know, was Mayor of the "Invisible Government" of Beverly Hills, and they say he clamped the lid on so tight that the boys had to have H 2 O stamped on every package. What would Mickey Larson do under such an administration? We'd be for Bill provided he'd agree to show some little consideration. Water is all right to run under bridges and for mules but when taken internally it might affect some of the boy's stomachs, not being used to it.

Brother Potter also suggests that the convention nominate candidates in another BEAUTY CONTEST. We'd be agin that proposition unless we had something to say as to who the judges are to be, for we've been bamfoozled out of three decisions already and b'gosh that's aplenty, but should we have another contest we want it understood right now that, since Marie hasn't written us a doggone line yet, Madge Bellamy is our candidate and we welcome

(Continued on next page)

EXIT SMILING: Special cast—20%. February 10. This was so bad it was good. One of the many you get with a block of pictures.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE UNDERSTANDING HEART: Joan Crawford—46%. February 9-10. A very interesting picture with enough romance, action and comedy to please all. The prayer by drunks should be cut, otherwise splendid picture that you will be proud to show. Seven reels.—Eugene Richards, Richards theatre, Fayette, Ala.—Small town patronage.

TEA FOR THREE: Special cast—Good family night picture. Seven reels.—D. E. Fulton, Lyric theatre, Harrison, Ark.—Small town patronage.

TEA FOR THREE: Special cast—Did not appeal to our patrons. Seven reels.—J. M. Rinehart, Majestic theatre, Stuttgart, Ark.—General patronage.

LAW OF THE RANGE: Tim McCoy—Extra good Western. Six reels.—D. E. Fulton, Lyric theatre, Harrison, Ark.—Small town patronage.

BABY MINE: Special cast—Fellow exhibitors if you have this one booked to run for the love of the

industry, screen it first, and have your scissors handy in order to cut out the smut. The Metro-Goldwyn corporation executives, Will Hayes, and the National Board of Review must have all been asleep when they let this by as it is the worst we have had in a long time, when it comes to plain unadulterated smut. I was ashamed to face some of our good customers when the show was over, so take heed and screen it—and I am no prude either. Six reels.—Elmer E. Gailey, Crystal theatre, Wayne, Neb.

THE LOVELORN: Sally O'Neil—Good. Six reels.—D. E. Fulton, Lyric theatre, Harrison, Ark.—Small town patronage.

ADAM AND EVIL: Special cast—February 11. This feature drew well, and was very favorably commented on by many of our patrons. Good for any theatre, large or small.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

ADAM AND EVIL: Lew Cody—Just a fair comedy. Have seen lot's better. Did no extra business. Seven reels.—Hollis H. Chase, Diamond theatre, Lake Odessa, Mich.—General patronage.

J. C. Jenkins—*His Colyum*

(Continued from preceding page)

a fight to a finish, and if we don't mop up the whole premises then Heck's last litter are all dogs. Come on your habies and select your candidates, we are just itching for a fight.

We hope that H. J. Longaker will place E. C.'s name at the head of the list and assign him a place at the speaker's table, since he is the first to respond to the convention call, and now may we look for others to follow. Send your requests and suggestions to H. J. Longaker, Alexandria, Minn. We are going to push that boy into a real job.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

Did you notice the front cover ad of the previous issue of HERALD-WORLD? Five pictures are advertised, four of which show an all-day-sucker clinch. Cut off the titles and see which one of the five you would pick for your entertainment. Hollywood is too darn far from Reno.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

Our old friend, Thomas O. Service, is calling for a remedy for chilblains. We know nothing about chilblains, our life has been devoted to the removal of corns and bunions, but Uncle Leazer Biggs claims to have an infallible remedy. He says "chilblains is caused from standin' too long in the cold at the front door tryin' to find the keyhole. The remedy is to soak the chilblain in concentrated lye for two hours, then take the left kidney from a Shanghai rooster and ruh it over the chilblain from northeast to southwest and then walk around the house three times and hurry it at the northwest corner in the dark of the moon on Friday the 13th, and in three days the chilblain will be gone. Professional services \$2." Remittance can be made to Uncle Leazer either by draft, postal order or certified check. P. S. Personal checks not accepted.

*When chilblains come to wreck your life
And all the world seems blue,
Don't take your spite out on your wife
She may have chilblains too.*

*But think of those who try to glean
Some sense from what we write,
And there will come a rosy beam
To cheer you day and night.*

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

We have met some delightful folks down here in the Lone Star state, among them being Mr. and Mrs. Albert E. Krutilek of the Rex theatre, Kemp, Mr. and Mrs. J. N. Stewart of the Plaza at Kaufman, E. B. Schneider of the Gem at Thorndale, A. N. Matsen of the Dixie at Rockdale, T. C. Kirksey of the Gem at Lott, Ahe Levy of the Strand at Waco, W. O. Rocket of the Queen at Ferris and Leman Marshall of the Iris at Terrell. These folks all have that Texas spirit of optimism that had crops and hard luck can't faze. They are bound to win no matter what happens.

The other exhibitors who gave us the glad hand and chained up the bulldog were H. H. Hoke of the Taylor Amusement Company, Taylor, George Chatmas of the Queen at Hearne, W. C. Allday of the Queen at Calvert, J. P. Harrison of the Hippodrome at Waco, W. F. Cornes of the Cornes at Farmersville, and Theodore Miller of the Palace at Whitewright.

We had a delightful visit from Mr. John S. Bomer of the Gem, Washington and Rialto theatres here in Sherman. Mr. Bomer manages these three houses for the R & R circuit and the R & R people are to be congratulated for having a man of the calibre of Mr. Bomer to handle their business.

Mr. Bomer's show experience dates back over a period of 22 years and his experiences would read like a legend from Jules Verne. We hope to meet many more like Mr. Bomer. May his kind increase and may we meet 'em all.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

We hold no grudge against New Mexico, Arizona and Colorado and we trust they hold none against us, for "When the Roses Bloom Again" we will wander hack through those states hack to the "Ole Swimm' Hole" on the Elkhorn and the hoys along the route might as well stick up the white flag and shout "KAMRAD." That will be the easiest way out of it.

*We fear you'll think that we're a fraud
And say we must be full of hop,
For we can hear Jay shout "My Gaud
Ain't that bird ever going to stop."*

*We're going to cease this rambling lay
And trust that you'll forget the past,
For we can hear you joyfully say
"Thank God he's stopped at last."*

J. C. JENKINS,
The HERALD-WORLD Man.

BODY AND SOUL: Lionel Barrymore—My people do not like this type of picture and neither do I. Leaves a bad taste in their mouth. Hope Metro's stuff improves with age. The price I paid them they should all be specials, but most of them are poor programs. Seven reels.—Hollis H. Chase, Diamond theatre, Lake Odessa, Mich.—General patronage.

SPRING FEVER: William Haines—February 3-4. Only a fair picture. I can't see much to his pictures. They are no drawing card for me; too silly and not any too clean. Quite suggestive in the seventh reel. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

BEN HUR: Special cast—February 8-9. This marvelous spectacle in a class by itself. Great pictures of this type one of the greatest boosters of the motion picture industry. Brings people out that

may be converted into regulars. Although it had been shown in a half dozen houses in the vicinity, people came from as far as thirty miles. Twelve reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

BEN HUR: Special cast—February 9-10-11. Our patrons said this was the biggest and best picture ever shown here. No complaints and people came that never had been seen in the place before. Surely a work of art with a wonderful lesson. Especially good comments from the young people. The only complaint is that too much rental is asked from towns of this size, and after the final count is over, you have given a good show with no profits.—Edwards & Case, Opera House, Paw Paw, Ill.—General patronage.

BEN HUR—THE BIG PARADE: Special casts—These are both splendid pictures. "Ben Hur" drew biggest crowd. We did not make any money on

them.—H. K. Allen, American Legion theatre, Broadlands, Ill.—Small town patronage.

LOVERS: Special cast—February 10. This is a very good picture. In fact we find all of Metro-Goldwyn pictures very good, and very good box office pictures. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE BIG PARADE: Adoree-Gilbert—Very good. The greatest of all the war pictures. You notice I put Renee Adoree first. Having been over there about two years I could appreciate her as the French girl we all knew. Her portraying of this part is the greatest bit of individual acting I have ever seen. Would like an autographed photo. Metro not fair on the price of this one and "Ben Hur" for small towns. Thirteen reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

SPOILERS OF THE WEST: Tim McCoy—A good Western, but don't elick any better than some others. Thomas Mix has the other Western stars faded for drawing power yet. Seven reels.—Hollis H. Chase, Diamond theatre, Lake Odessa, Mich.—General patronage.

THE BUGLE CALL: Jackie Coogan—February 14. Drew well, especially the children. Didn't care for it myself. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE BUGLE CALL: Jackie Coogan—February 7-8. Well liked picture with Jackie in a good part. When more come out the second night than on the first with the weather the same it must be the picture. Quite a little comedy, some pathos and thrills, enough to make it interesting. Six reels.—John Cosner, Sun theatre, Sargent, Neb.—Small town patronage.

BUTTONS: Jackie Coogan—Nice little program picture.—D. E. Fulton, Lyric theatre, Harrison, Ark.—Small town patronage.

Paramount

UNDERWORLD: Special cast—82%. February 9-10. An exceptionally good picture, perfectly directed. Held the audience spell-bound. Bancroft at his best in this one. The best picture of underworld life we have ever played. Eight reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

ROLLED STOCKINGS: Special cast—50%. February 10-11. I suppose the idea of the name is to attract patrons but it worked the opposite with us. Good picture with boat race that is fine. Seven reels.—G. E. Wendel, Opera House, Smithland, Ia.—General patronage.

STRANDED IN PARIS: Bebe Daniels—70%. January 15-16. Nice picture that pleased all who saw it. Bebe is generally good. Six reels.—V. Crichton, Regent theatre, Chapleau, Ont., Can.—General patronage.

THE CANADIAN: Thomas Meighan—33%. January 26-27. One of Tom's good ones and the few who came enjoyed it, but he has lost his drawing here. Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

LET IT RAIN: Douglas MacLean—February 9. Very good picture to small crowd, but no fault of the picture. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE WAY OF ALL FLESH: Emil Jannings—57%. February 9. A very good picture. Everyone commented on it. A few said they didn't care for it but the majority liked it. A picture like this is a treat after a lot of shows we have seen. Nine reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SOFT CUSHIONS: Douglas MacLean—33%. February 5. A good comedy that is different. Sue Carol, a newcomer, is very beautiful and should make a hit everywhere. We're for her. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

IT: Clara Bow—50%. January 29. Well, all we can do is just say what lots of others said: This is one of the best pictures of its kind and we think it satisfied 100 per cent. Seemed to us that they just couldn't make 'em any better than this one. So, if you haven't played it yet, do so as soon as you can and get the box office a-humming. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

SEVEN KEYS TO BALDPATE: Douglas MacLean—40%. February 1. Pretty old but good print and good show, so we gave them plenty to satisfy them. Had this bought for two years and we finally got rid of it. Paid too much to make any dough. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

UNDER THE TONTO RIM: Special cast—February 10. Good Western. Six reels.—Geo. E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

UNDER THE TONTO RIM: Richard Arlen—A good picture. By no means as big as the other Zane Grey pictures, but it will please.—Russell

Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

UNDER THE TONTO RIM: Special cast—Did not draw so good, but pleased majority of patrons. The story was very good. Six reels.—J. M. Rinehart, Majestic theatre, Stuttgart, Ark.—General patronage.

SHOOTING IRONS: Special cast—The poorest Paramount picture we ever ran. They would do better business to call this picture in.—N. R. Newman, Liberty theatre, Roanoke, Ala.—General patronage.

TWO FLAMING YOUTHS: Special cast—This is a pretty good comedy for older folks. Not much for the younger bunch. No drawing card. Fell flat at the box office. Poor title, I guess. Print No. 1. Photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

GET YOUR MAN: Clara Bow—Very good little picture, and got me some extra business. Seven reels.—Hollis H. Chase, Diamond theatre, Lake Odessa, Mich.—General patronage.

GET YOUR MAN: Clara Bow—Fair picture but terrible business. Next to our Westerns, Clara Bow is our worst box office attraction.—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

WIFE SAVERS: Beery-Hatton—February 2-3. Not as good as their previous pictures. Sold as a special and considered a fair program. Six reels.—D. E. Fulton, Lyric theatre, Harrison, Ark.—Small town patronage.

PEAKS OF DESTINY: Special cast—February 13. Shelve this if you can. Have never run a UFA yet that pleased our patrons. Some wanted to know if we charged for such shows.—D. E. Fulton, Lyric theatre, Harrison, Ark.—Small town patronage.

THE LAST WALTZ: Special cast—A good picture. Perhaps because I expected a bad one made this stand out as a pleasing picture.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

OPEN RANGE: Betty Bronson—February 11. Good Zane Grey picture. Photography and print exceptionally good. Chandler makes excellent impression. Don't blame them for pushing up out of Westerns. Six reels.—Henry Reeve, Mission theatre, Menard, Tex.—Small town patronage.

OPEN RANGE: Special cast—February 10-11. A Zane Grey story always gets the money here, and Paramount certainly knows how to put the class in Westerns. It makes me ashamed to show some of the other program Westerns after exhibiting one of theirs. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

JESSE JAMES: Fred Thomson—I sent the cashier home at 8 o'clock on this picture, admitting all patrons free that came after 8 o'clock. After seeing the picture it was impossible for me to take their money. This was one of Paramount's specials. Be careful.—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

THE GAY DEFENDER: Richard Dix—February 6. What ho! Richard, we had to go outside and look at the posters again to make sure it wasn't Doug himself. Almost like a grand opera burlesque to see Dix doing all that knife throwing and whip tossing. But, no kidding, it's a pretty good little bit of entertainment, full of action, well mounted. Fred Kohler teeths a mean villain. That boy certainly

has a mouthful of menace. Seven reels.—Henry Reeve, Mission theatre, Menard, Tex.—Small town patronage.

TELL IT TO SWEENEY: Special cast—February 9-10. A fair program feature. Did not click at the box office. Nuf sed. Six reels.—Leslie Hables, Reel Joy theatre, King City, Calif.—Small town patronage.

WE'RE ALL GAMBLERS: Thomas Meighan—Good.—N. R. Newman, Liberty theatre, Roanoke, Ala.—General patronage.

SWIM, GIRL, SWIM: Bebe Daniels—A darn good picture. Drew extra business. Seven reels.—Hollis H. Chase, Diamond theatre, Lake Odessa, Mich.—General patronage.

SWIM, GIRL, SWIM: Bebe Daniels—February 9. As good as there is.—N. R. Newman, Liberty theatre, Roanoke, Ala.—General patronage.

NEVADA: Special cast—February 6-7. Good.—N. R. Newman, Liberty theatre, Roanoke, Ala.—General patronage.

LOVE 'EM AND LEAVE 'EM: Special cast—Good program. Six reels.—D. E. Fulton, Lyric theatre, Harrison, Ark.—Small town patronage.

BARBED WIRE: Pola Negri—Good. Failed to get patronage deserved.—N. R. Newman, Liberty theatre, Roanoke, Ala.—General patronage.

HOTEL IMPERIAL: Pola Negri—February 16. Good picture, but we are so tired of war pictures. They simply won't come in to see them. Eight reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

KNOCKOUT RILEY: Richard Dix—It makes an exhibitor feel good to play a picture like this. Brought them out of their seats. During fight scenes I thought they would tear the house down. Dix always good. Made a little money.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

TEN MODERN COMMANDMENTS: Esther Ralston—February 16-17. A dandy little program picture, which will particularly please the women. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Pathe-P D C

TURKISH DELIGHT: Rudolph Schildkraut—Terrible. By all means boys, be sure to shelf this one. Pathe certainly cops high honors for dishing out the sour grapes this season.—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

ANGEL OF BROADWAY: Special cast—I can't rate this one very good; first, the photography is too dark and then the story lacks popular interest. It drags terribly, lacks the something that makes an audience picture. I was all hopped up over it too. I had seen some good criticisms on it, notably Mae Tinee for one, and I know after running it they were all wet. If the Brookhart bill gets the exhibitor out from under the duds like this one, he will have accomplished something at least. Too bad they had a real cast with joy. Varconi and the balance, usually we look for an outstanding picture with such names but it is poor audience entertainment.—A. E. Hancock, Columbia theatre, Columbia City, Ind.—General patronage.

THE RUSH HOUR: Marie Prevost—Another reason why the radio is so popular. Harrison Ford okay as usual, but the rest of the cast! Marie

Prevost never did rate so strong when it came to cash customers. However, there are worse females getting bigger plugs.—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

THE MAIN EVENT: Vera Reynolds—February 15-16. Fair program picture. Eight reels.—Geo. E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

Tiffany

SNOW BOUND: Special cast—Would like to please my audience this well four times a week. My banker would also smile.—N. R. Newman, Liberty theatre, Roanoke, Ala.—General patronage.

THAT MODEL FROM PARIS: Special cast—As good as we have ever run. Audiences completely satisfied and box office too.—N. R. Newman, Liberty theatre, Roanoke, Ala.—General patronage.

United Artists

THE GENERAL: Buster Keaton—Did not draw so well but it pleased. Lots of laughs. Make it draw and it will please. Eight reels.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

SALLY OF THE SAWDUST: Special cast—January 29-30. This is rather old. A pleasing picture full of entertainment. Print No. 1. One of the few United Artists pictures that made a little money for me. Ten reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE MOLLYCODDLE: Douglas Fairbanks—A good picture but my folks don't know Douglas or that he's Mary's husband. I bill heavy and get a headache standing in a lobby straining my eyes looking up and down the street for customers. Doug, you're all right, but not here.—S. S. Selbert, Salina theatre, Salina, Okla.—Small town patronage.

Universal

DESERT DUST: Ted Wells—60%. February 11. This is a good Western picture. Will average up with most of them.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HERO ON HORSEBACK: Hoot Gibson—82%. February 4. Hoot Gibson always draws for me and he is good in this one. However, would have been much better if he had left off the gambling. The mothers here never fail to tell me that they do not like to have their boys see the hero playing a part like this. Small children are the greatest drawing on all Westerns and they should be made clean and wholesome. Five reels.—Eugene Richards, Richards theatre, Fayette, Ala.—Small town patronage.

TAKE IT OR LEAVE IT: Reginald Denny—22%. February 7. Not as good as some of his others. Not very many people out. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greentree, Utah.—General patronage.

THE THIRTEENTH JUROR: Special cast—90%. February 8. Very good picture and most of our patrons were well pleased. Six reels.—David Straszer, Lyceum theatre, Manchester, Mo.—General patronage.

HER BIG NIGHT: Laura La Plante—60%. January 25-26. Excellent comedy drama. Laura is nearly always good. Six reels.—V. Crichton, Regent theatre, Chapleau, Ont., Can.—General patronage.

The Box Office Sensation of 1928

“IS YOUR DAUGHTER SAFE?”

Endorsed by Medical Fraternities, Welfare Societies and the Clergy. Now Playing Extended Run at LaSalle-Chicago to Capacity

It is not a re-hash or foreign picture, not an old time worn white slave picture, BUT A BRIGHT NEW LOS ANGELES PRODUCED 1927 PRODUCTION, RIGHT UP TO THE MINUTE IN THEME, COSTUMES AND PHOTOGRAPHY, backed by hundreds upon hundreds of endorsements by press, clergy and public authorities and by many hundreds more exhibitors.

Here's One of Last Week's Box Office Records—Capitol Theatre, Shreveport, La., Seating 400, Gross on Week, \$8122.60—Thanks to Mgr. C. T. Thompson, Who Barred Every Sex Picture Ever Made Until "Is Your Daughter Safe?" Came Along and Then Went to Work.

BOYS—WE'RE HOLDING OUT A SACK OF GOLD TO YOU— AND WE PLEASE AND SATISFY YOUR PATRONS—GET BUSY

For Bookings

L. E. GOETZ

Distributors Agent

810 S. Wabash Ave. Chicago, Ill.

NATIONAL DISTRIBUTOR—"PITFALLS OF PASSION" NOW IN PRERELEASE RUNS

THE FOUR FLUSHER: George Lewis—This is sure a fine little picture and will please 95 per cent. Six reels.—J. M. Rinehart, Majestic theatre, Stuttgart, Ark.—General patronage.

THE FOUR FLUSHER: George Lewis—A very pleasing picture. Will appeal and draw big business if you have used "The Collegians."—Russell Armstrong, K. P. theatre, Pittsfield, Ill.—General patronage.

A HERO FOR A NIGHT: Glen Tryon—Glen Tryon okay here and in two reels, but deserves better pictures, gags and titles. Poor business on this one because Universal has no big first run house here or volunteers no publicity in town about this young comedian.—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

THE IRRESISTIBLE LOVER: Special cast—Good program picture. Seven reels.—D. E. Fulton, Lyric theatre, Harrison, Ark.—Small town patronage.

ON YOUR TOES: Reginald Denny—Fair. Played this on New Year's in a big blizzard so business was off. Don't know what it would have done. However I don't consider it his best. Seven reels.—Hollis H. Chase, Diamond theatre, Lake Odessa, Mich.—General patronage.

SET FREE: Art Acord—February 6-7. The usual program Western. Just about grossed the rental. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

THE CAT AND CANARY: Laura LaPlante—A good mystery picture, but not a special. Many of my patrons expressed themselves that it was too spooky. My little boy, eight years old, had night mares all night, and heard others say the same thing. It's O. K. if you like that kind of stuff. Eight reels.—Hollis H. Chase, Diamond theatre, Lake Odessa, Mich.—General patronage.

THE PRAIRIE KING: Hoot Gibson—February 7-8. A very good Hoot picture, but the thinnest attendance on a Gibson picture since I don't know when. Maybe I am playing them too close together. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE ICE FLOOD: Special cast—February 14. Some fine scenery. Acting good. The little crippled boy did his part well. Plenty of action; pleased our patrons.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

GALLOPING FURY: Hoot Gibson—Hoot usually fills my house, but he won't next time. No one ever dreamed of him trying to be a comedian. The poorest Gibson picture we ever ran. Charles Chaplin had just as well try to be a prince as for Hoot to be a comedian. We are for Hoot, but give us your natural talent pictures. No one can beat him when he does.—N. R. Newman, Liberty theatre, Roanoke, Ala.—General patronage.

MEN OF DARING: Jack Hoxie—February 11. This star is one of Saturday crowd's favorites and this one is much better than his others. If Westerns mean anything to you play this one. Played to a packed house. Six reels.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

ONE GLORIOUS SCRAP: Fred Humes—Just a fair Western. Five reels.—D. E. Fulton, Lyric theatre, Harrison, Ark.—Small town patronage.

Warner Bros.

THE BUSH LEAGUER: Monte Blue—40%. January 23. A mighty good melodrama for any house. Monte sure does his stuff in this. Six reels.—D. C. Jones, Joyland theatre, Booneville, Ark.—General patronage.

THE BUSH LEAGUER: Monte Blue—This was a good program picture.—F. E. Sabin, Majestic theatre, Eureka, Mt.—Small town patronage.

HILLS OF KENTUCKY: Rin Tin Tin—60%. January 30-31. Nice picture that drew fairly well and seemed to satisfy those who saw it. Six reels.—V. Crichton, Regent theatre, Chapeau, Ont., Can.—General patronage.

THE COLLEGE WIDOW: Dolores Costello—36%. February 4. A dandy picture. First picture that we liked Dolores Costello in. William Collier, Jr., is 100 per cent better in this than in "Dearie." Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

WHAT EVERY GIRL SHOULD KNOW: Patsy Ruth Miller—34%. February 11. Just fair. Direction poor. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

DOG OF THE REGIMENT: Rin Tin Tin—February 11. A good Saturday night show. This dog always pleases. Six reels.—Leslie Hables, Reel Joy theatre, King City, Calif.—Small town patronage.

THE DESIRED WOMAN: Irene Rich—Desert story. Army post commander's wife. Two Lieutenants, goofy about her. One goes insane, the other condemned to life imprisonment. Lots of sand. Unpleasant story and background. Seven reels.—F. E.

Sabin, Majestic theatre, Eureka, Mt.—Small town patronage.

SLIGHTLY USED: Special cast—February 8. This was a substitute program and as such pleased as well as they do. It is a very good picture. Seven reels.—Leslie Hables, Reel Joy theatre, King City, Calif.—Small town patronage.

GINSBERG THE GREAT: George Jessel—They didn't finish the title on this one. It should have been called "Ginsberg the Great Flop." George Jessel must be great on the stage, otherwise he'd have been shot in this town long ago.—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

DEARIE: Irene Rich—"Not much to worry over in this picture," they said as they passed out. We interpreted this to mean "Just another picture." Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

A SAILOR'S SWEETHEART: Special cast—Words fail. The most assinine comedy feature ever made. Ran it one night and long distanced for relief from a brother exhibitor. Had he failed me I sure would have had a dark house rather than show it again. Cancel it, by all means. Six reels.—F. E. Sabin, Majestic theatre, Eureka, Mt.—Small town patronage.

State Rights

THE PRICE OF HONOR: Special cast—A darn entertaining picture. Pleased well, but the comedy "Goofy Golf" about as funny as a crutch. Two reels of space ruined and left bad taste before the feature. The feature saved my life. Small town but they know their comedy.—S. S. Seibert, Salina theatre, Salina, Okla.—General patronage.

THE RETURN OF BOSTON BLACKIE: Special cast—Our patrons liked this. Several told me they liked Strongheart better than Rin Tin Tin. Raymond Glenn is better than when he played in Westerns under the name of Bob Custer.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

SAY IT WITH DIAMONDS: Betty Compton—5%. February 7. Good little show and should satisfy almost any crowd, but no one came to see it here. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

Serials

CASEY ON THE COAST GUARD: Special cast—No. 6. After a slow start this serial is going and think it will go over big. Two reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

KING OF THE JUNGLE: Special cast—Very good serial. Now on fifth episode and still going strong. Different from the usual serial. Two reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

THE TRAIL OF THE TIGER: (Universal) Jack Daugherty—Just finished this serial last night and it sure drew them in for me on Sunday night. It was exciting all the way through. Ten chapters.—David Straszer, Lyceum theatre, Manchester, Mo.—General patronage.

Short Subjects

EDUCATIONAL

ALL SET: You very seldom get a poor comedy from Educational. One reel.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

ASK DAD: A fair one reel comedy. Print good. Photography good. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE LITTLE RUBE: An extra good comedy with all kinds of good stuff. Two reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

JOLLY TARS: Lloyd Hamilton—This was a good comedy and pleased, so we should worry. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

JUNGLE HEAT: Very good comedy that made them laugh a-plenty. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

MOVIELAND: Lupino Lane—Dandy comedy, and the laughs were proof of it. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

MUCH MYSTERY: Fine comedy and made a good combination with our feature. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

SOME SCOUT: Lupino Lane—A very funny comedy. Lane is an artist. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SURE CURE: How they do it is a mystery to

me. These Mermaids get better and better. Our Saturday crowd is okay if we have a Mermaid and they all look for a "Jack White Production." Two reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

YES, YES BABETTE: Bobby Vernon—A knock-out comedy, although quite old. Have my patrons guessing about Vernon now because we play both Paramount and Educational comedies and the Paramounts are not so good, although brand new. Two reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

F B O

BEAUTY PARLOR SERIES: Cooke-Guard—Well, if they will be all as good as this one, we will have a good series coming. It is the first chapter and was very very good. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

BEAUTY PARLOR SERIES: All these are good, but not as good as in previous series. Two reels.—V. Crichton, Regent theatre, Chapeau, Ont., Can.—General patronage.

FATAL FOOTSTEPS: Whirlwind—Just a comedy. A few laughs but outside of the dancing shoes. Not much. Two reels.—Lester N. Leek, Club House theatre, Jackson, Wyo.—General patronage.

LITTLE MICKEY GROGAN: Special cast—Good picture.—S. H. Rich, Rich theatre, Montpelier, Idaho.—General patronage.

MICKEY (Himself) McGuire:—These are pretty fair imitators of Our Gang but of the many followers of this type. Two reels.—Henry Reeve, Mission theatre, Menard, Tex.—Small town patronage.

MICKEY'S PALS: Best two reeler played this year. Better than "Yale vs. Harvard." Sure glad that I bought F B O comedies this year.—C. McDonough, Auditorium theatre, Libertyville, Ill.—General patronage.

THE WISECRACKERS: Cooke-Guard—Just had "Bo Guests" skit of this run of comedy and it went over with a bang. These boys are putting over nice clean stuff. Two reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

FOX

CHILD PUPPIES: The Gang—Fox has always had good comedies. This is extra good. Two reels.—J. M. Rinehart, Majestic theatre, Stuttgart, Ark.—General patronage.

HOLD YOUR HAT: A very good comedy, lots of good hearty laughs in this one. Two reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

THE KISS DOCTOR: As poor a comedy as ever had in my house I think. Terrible.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

PARAMOUNT

FRENCH FRIED: Dandy good comedy with trained dogs and horses that are extra good. Two reels.—G. E. Wendel, Opera House, Smithland, Ia.—General patronage.

HOLY MACKERAL: Jimmie Adams—A very good comedy. However, Jimmie Adams does not go over like Dooley or Vernon. These Paramounts are not as good as the ones they made for Educational. Two reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

HOLY MACKERAL: Jimmie Adams—So blame silly, people bated to look at it. No excuse for putting out rot like this. Two reels.—Henry Reeve, Mission theatre, Menard, Tex.—Small town patronage.

HOT PAPA: Jack Duffy—Dandy piece of entertainment and seems as if the old guys like Jack Duffy, Dan Mason and others make them come across with laughter, so you young fellows look out. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

NIFTY NAGS: Jack Duffy—The best Paramount comedy we have played. This one is certainly good. Two reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

TODDLES: A wonderful subject of its kind, not a comedy though. It's good. Two reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

PATHE

EVE'S LOVE LETTERS: A very good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HOWDY DUKE: Lupino Lane—Lupino Lane is sure an acrobat and makes entertainment delightful. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

PLUMBER'S DAUGHTER: Alice Day—An extra good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.



THE BOX OFFICE TICKER

A System for Determining the Definite Attraction Values of Motion Pictures

Exhibitors reporting to "What the Picture Did For Me" supply a percentage rating obtained by dividing average daily gross of house record attraction into average daily gross of picture being reported on. When 10 of these percentage ratings on a picture have been received, the

average of these 10 percentage ratings is entered in "The Ticker." Each additional percentage-rating report received on pictures entered is combined with those previously received and the new average thus created is entered.

Ben Hur (MGM).....	96.31%	Twinkletoes (FN).....	60.69%	Variety (Par).....	51.11%
The Big Parade (MGM).....	85.60%	California Straight Ahead (U).....	60.63%	Aloma of the South Seas (Par).....	51.10%
The Lost World (FN).....	80.70%	Sweet Daddies (FN).....	60.55%	Tumbleweeds (UA).....	51.07%
No Man's Gold (Fox).....	80.30%	The Scarlet Letter (MGM).....	60.47%	Spangles (U).....	51.00%
The Mysterious Rider (Par).....	79.00%	Behind the Front (Par).....	60.35%	Combat (U).....	50.80%
The Iron Horse (Fox).....	78.61%	Moulders of Men (FBO).....	60.30%	Eagle of the Sea (Par).....	50.69%
Chip of the Flying U (U).....	75.60%	Corporal Kate (PDC).....	60.07%	Stranded in Paris (Par).....	50.69%
Laddie (FBO).....	75.60%	Tramp, Tramp, Tramp (FN).....	60.06%	Outside the Law (U).....	50.60%
Irene (FN).....	75.46%	Clash of the Wolves (WB).....	59.93%	The Arizona Streak (FBO).....	50.53%
The Great K. and A. Train Robbery (Fox).....	74.80%	The Flaming Forest (MGM).....	59.78%	The Still Alarm (U).....	50.38%
The Cohens and Kellys (U).....	74.75%	Paradise (FN).....	59.73%	The Wandered (Par).....	50.36%
Keeper of the Bees (FBO).....	74.33%	The Masquerade Bandit (FBO).....	59.72%	Mare Nostrum (MGM).....	50.22%
Rookies (MGM).....	74.17%	The Waning Sex (MGM).....	59.51%	Somewhere in Sonora (FN).....	50.18%
The Vanishing American (Par).....	73.95%	The Teaser (U).....	59.50%	Prisoners of the Storm (U).....	50.13%
The Winning of Barbara Worth (UA).....	73.65%	Son of His Father (Par).....	59.40%	Bred in Old Kentucky (FBO).....	50.00%
Tell It to the Marines (MGM).....	72.33%	The Understanding Heart (MGM).....	59.39%	You Never Know Women (Par).....	50.00%
The Calgary Stampede (U).....	72.54%	The Flaming Frontier (U).....	59.00%	Hogan's Alley (WB).....	49.92%
The Last Trail (Fox).....	72.40%	That's My Baby (Par).....	58.35%	The Brown Derby (FN).....	49.90%
The Phantom of the Opera (U).....	71.90%	Under Western Skies (U).....	58.33%	Pals in Paradise (PDC).....	49.84%
The Magis Garden (FBO).....	71.76%	The Fire Brigade (MGM).....	58.30%	The Million Dollar Handicap (PDC).....	49.82%
Hills of Kentucky (WB).....	71.57%	Desert Valley (Fox).....	58.66%	Tin Gods (Par).....	49.76%
Arizona Sweepstakes (U).....	71.42%	The Wilderness Woman (FN).....	58.64%	The Show Off (Par).....	49.73%
The Gorilla Hunt (FBO).....	70.64%	The Denver Dude (U).....	58.43%	A Hero on Horseback (U).....	49.63%
The Bat (UA).....	70.40%	Sally of the Sawdust (UA).....	58.41%	The Seventh Bandit (P).....	49.54%
The Volga Boatman (PDC).....	70.33%	Wild to Go (FBO).....	58.33%	The Blue Eagle (Fox).....	49.42%
The Scarlet West (FN).....	69.81%	Knockout Riley (Par).....	58.25%	The Ancient Highway (Par).....	49.40%
Johnny Get Your Hair Cut (MGM).....	69.64%	Sally, Irene and Mary (MGM).....	58.09%	Love 'Em and Leave 'Em (Par).....	49.31%
Ella Cinders (FN).....	69.62%	Senorita (Par).....	58.08%	The Runaway Express (U).....	49.25%
Tillie the Toiler (MGM).....	69.58%	The Texas Sreak (U).....	58.07%	The Ice Flood (U).....	49.18%
The Gentle Cyclone (U).....	68.81%	The Goose Woman (U).....	57.80%	One Minute to Play (FBO).....	49.10%
Naughty But Nice (FN).....	68.63%	Rolling Home (U).....	57.75%	Whispering Wires (Fox).....	48.76%
The Sea Beast (WB).....	68.45%	Man Power (Par).....	57.30%	The Adorable Deceiver (FBO).....	48.63%
Slide, Kelly, Slide (MGM).....	68.22%	The Dark Angel (FN).....	57.14%	Faust (MGM).....	48.60%
The Son of the Sheik (UA).....	68.09%	Private Izzy Murphy (WB).....	57.00%	The Music Master (Fox).....	48.60%
Children of Divorce (Par).....	68.00%	The Eagle (UA).....	56.90%	The Taxi Dancer (MGM).....	48.54%
The Man on the Box (WB).....	67.70%	The Flying Horseman (Fox).....	56.85%	Whispering Smith (PDC).....	48.45%
Mr. Wu (MGM).....	67.80%	The Temptress (MGM).....	56.73%	The Yankee Clipper (PDC).....	48.40%
It (Par).....	67.42%	Old Clothes (MGM).....	56.69%	The Potters (Par).....	48.30%
The Last Frontier (PDC).....	66.78%	Mike (MGM).....	56.45%	The Strong Man (FN).....	48.26%
The Midnight Kiss (Fox).....	66.70%	Men of Steel (FN).....	56.36%	Battling Butler (MGM).....	48.16%
Beau Geste (Par).....	66.53%	The Red Mill (MGM).....	56.33%	Her Honor the Governor (FBO).....	48.11%
The Four Horsemen (MGM).....	66.50%	Kid Boots (Par).....	56.29%	Captain Salvation (MGM).....	48.10%
Flesh and the Devil (MGM).....	66.25%	Wild Justice (UA).....	55.86%	The New Commandment (FN).....	48.08%
The Phantom Bullet (U).....	66.23%	The Rainmaker (Par).....	55.72%	The Sea Tiger (FN).....	47.92%
The Quarterback (Par).....	66.19%	Born to the West (Par).....	55.63%	New York (Par).....	47.81%
The Tough Guy (FBO).....	66.05%	For Alimony Only (PDC).....	55.40%	Ranson's Folly (FN).....	47.36%
The Black Pirate (UA).....	66.04%	Forlorn River (Par).....	55.31%	Wedding Bills (Par).....	47.36%
The Unknown Cavalier (FN).....	65.66%	Mantrap (Par).....	55.20%	Hair Trigger Baxter (FBO).....	47.18%
Senor Daredevil (FN).....	65.48%	It Must Be Love (FN).....	55.18%	The Waltz Dream (MGM).....	47.15%
Don Mike (FBO).....	65.38%	The Johnstown Flood (Fox).....	55.08%	Dancing Mothers (Par).....	46.90%
The Kid Brother (Par).....	65.33%	Forever After (FN).....	55.04%	So's Your Old Man (Par).....	46.86%
The Camps Flirt (Par).....	65.29%	What Happened to Jones (U).....	54.38%	Wet Paint (Par).....	46.81%
Let's Get Married (Par).....	65.00%	The Cowboy Cop (FBO).....	54.76%	Desert's Toll (MGM).....	46.78%
Men of the Forest (Par).....	64.93%	Let It Rain (Par).....	54.65%	There You Are (MGM).....	46.77%
The Devil Horse (P).....	64.82%	Blind Alleys (Par).....	54.63%	Take It From Me (U).....	46.75%
The Limited Mail (WB).....	64.70%	Upstage (MGM).....	54.56%	Paradise for Two (Par).....	46.72%
Tarzan and the Golden Lion (FBO).....	64.70%	The Great Mail Robbery (FBO).....	54.40%	The Silent Lover (FN).....	46.63%
His Secretary (MGM).....	64.50%	Whispering Sage (Fox).....	54.09%	The Cat's Pejamas (Par).....	46.25%
The Night Cry (WB).....	64.39%	Hero of the Big Snows (WB).....	53.90%	Butterflies in the Rain (U).....	46.18%
Across the Pacific (WB).....	64.06%	The Road to Mandalay (MGM).....	53.90%	Out of the West (FBO).....	46.09%
For Heaven's Sake (Par).....	64.00%	Winners of the Wilderness (MGM).....	53.85%	Synecopating Sue (FN).....	46.07%
Up In Mabel's Room (PDC).....	63.81%	The Silent Rider (U).....	53.82%	The General (UA).....	45.90%
We're In the Navy Now (Par).....	63.70%	The Unknown Soldier (PDC).....	53.82%	Altars of Desire (MGM).....	45.69%
Casey at the Bat (Par).....	63.66%	The Barrier (MGM).....	53.70%	The Prairie King (U).....	45.60%
Babe Comes Home (FN).....	63.58%	Stella Dallas (UA).....	53.54%	The Border Sheriff (U).....	45.00%
Desert Gold (Par).....	63.58%	Her Father Said No (FBO).....	53.50%	Just Another Blonde (FN).....	44.85%
McFadden's Flats (FN).....	63.58%	Sparrows (UA).....	53.47%	Fine Manners (Par).....	44.40%
Skinner's Dress Suit (U).....	63.42%	Beverly of Graustark (MGM).....	53.40%	The Popular Sin (Par).....	44.30%
Hands Across the Border (FBO).....	63.40%	The Runaway (Par).....	53.40%	Thirty Below Zero (Fox).....	44.30%
Canyon of Light (Fox).....	63.16%	Breed of the Sea (FBO).....	53.23%	The Marriage Clause (U).....	44.11%
Outlaws of Red River (Fox).....	63.09%	The Family Upstairs (Fox).....	53.08%	Special Delivery (Par).....	44.08%
Land Beyond the Law (FN).....	63.00%	Subway Sadie (FN).....	53.04%	The Blind Goddess (Par).....	43.88%
The Man in the Saddle (U).....	62.85%	Hey Hey Cowboy (U).....	53.00%	Mismates (FN).....	43.72%
Sea Horses (Par).....	62.76%	Padlocked (Par).....	52.82%	A Little Journey (MGM).....	43.46%
Tia Hats (MGM).....	62.73%	Valley of Hell (MGM).....	52.81%	Fascinating Youth (Par).....	43.35%
The Overland Stage (FN).....	62.72%	Her Big Night (U).....	52.78%	The New Klondike (Par).....	43.27%
Lone Hand Sanders (FBO).....	62.71%	The Midnight Sun (U).....	52.77%	The Mystery Club (U).....	43.15%
The Unknown (MGM).....	62.60%	Sweet Rosie O'Grady (Col).....	52.72%	The Canadian (Par).....	42.92%
Three Bad Men (Fox).....	62.37%	Poker Faces (U).....	52.68%	Partners Again (U.A.).....	42.87%
Brown of Harvard (MGM).....	61.96%	Miss Nobody (FN).....	52.66%	Bardelys the Magnificent (MGM).....	42.73%
Heaven on Earth (MGM).....	61.91%	The Return of Peter Grimm (Fox).....	52.66%	The Duchess of Buffalo (FN).....	42.14%
While London Sleeps (WB).....	61.91%	Mother (FBO).....	52.50%	Hold That Lion (Par).....	42.13%
Little Annie Rooney (UA).....	61.84%	Tom and His Pals (FBO).....	52.40%	Miss Brewster's Millions (Par).....	42.12%
Frisco Sally Levy (MGM).....	61.41%	Stepping Along (FN).....	52.26%	La Boheme (MGM).....	41.95%
A Regular Scout (FBO).....	61.36%	Kosher Kitty Kelly (FBO).....	52.18%	Fig Leaves (Fox).....	41.93%
Painting the Town (U).....	61.27%	California (MGM).....	52.00%	Midnight Lovers (FN).....	41.85%
War Paint (MGM).....	61.17%	Red Hot Leather (U).....	51.81%	The Love Thief (U).....	41.72%
The Backdoor Kid (U).....	61.14%	After Midnight (MGM).....	51.64%	Ladies at Play (FN).....	41.61%
Tony Runs Wild (Fox).....	60.94%	Prince of Pilsen (PDC).....	51.60%	Blarney (MGM).....	41.38%
The Two Gun Man (FBO).....	60.85%	The Palm Beach Girl (Par).....	51.41%	Blonde or Brunette (Par).....	41.30%
His People (U).....	60.70%	The Greater Glory (FN).....	51.36%	The Old Soak (U).....	41.06%
Orchids and Ermlae (FN).....	60.70%	Say It Again (Par).....	51.15%	The Wise Guy (FN).....	40.92%



CHICAGO PERSONALITIES

By Whit

CECIL DeMILLE'S "King of Kings" opened last Sunday night at the Erlanger theatre (after having run many months in New York and been shown in many cities in the country) to a capacity house. Very little paper was present and the cash receipts exceeded the only other motion picture to have been shown in the theatre by more than \$400, it is claimed.

To my mind the best tribute that could be paid the picture was offered by the audience, itself. As the picture came to a close the first nighters sat still in their seats for a long moment, then filed slowly and silently out of the theatre. Never have I seen such a silent and orderly egress from any theatre. The mighty scenes of the crucifixion and ascension seemed to have gripped and awed the heart of every beholder.

* * *

Another legitimate theatre will house a motion picture this week when "Simba," a Martin Johnson jungle film, opens at the Woods Friday night, and the LaSalle, sometimes legitimate house, is now packing in men with "Is Your Daughter Safe?" a men only show.

* * *

Tom Delaney, formerly with Pathe, left for Indianapolis last week to begin work as a Tiffany-Stahl salesman.

* * *

Dan Roche and Cecil Maberry have moved their offices to the offices of the Pathe exchange. Maberry left last week for Minneapolis where he will be in charge of that branch temporarily.

* * *

Mrs. Conrad Veidt passed through Chicago last Friday and was a visitor at the Universal exchange.

* * *

Clyde Eckhardt made a flying trip to Minneapolis and Milwaukee last week. It is rumored that he has been appointed supervisor of West Coast Theatres in the Midwest.

* * *

Automobile thieves happened along the row last week, and lifted a spare tire and wheel and other accessories from Irving Mack's new car.

* * *

Elmer Benesch of the Avon theatre, was host last Friday at the Congress to Flaherty, Grohe and Loeb of Fox for a luncheon. Benesch lost a bet with the Fox men on the return engagement of "7th Heaven" at this theatre.

* * *

"Honesty is the best policy." Such seems to be the motto of a certain checker in Chicago. And hurrah for the checker, we say.

* * *

Frank Wilson, New York film financier, was in town last week.

* * *

According to press reports from London, a young society man has made himself a hero by wearing a sport shirt, without necktie, with a dinner suit at a social affair. When this style innovation becomes popular many film men who don with pain an occasional soup and fish should render thanks to this young hero.

Ben Garrison, who used to handle publicity for Fox, is doing publicity for the Woods theatre and also for the broadcasting station WCFL.

* * *

Ralph Kettering, well known to all theatre men in Chicago, has a mystery play called "The Clutching Claw" running at the Forest theatre in New York. Press reports say the play has all the thrills that could be desired and that it ranks well with other current "who done it" shows.

* * *

It is rumored that Ted Myers, crack F B O salesman, is the heavy favorite for F B O short subject sales, since salesmen are now receiving two per cent on all short subject sales. Ted's motto is, "never leave a town until you get a short subject order." Ted will persist in calling them "orders."

* * *

The F B O salesmen are hitting the road again. They were out all last week on the spring cleanup drive. To stimulate their sales Washburn has "issued stock" to each pair of salesmen. At the beginning of the drive the stock is quoted at par, and the stock rises in proportion to sales. Myers and Johnson were issued Stutz stock; Ullrich and Gorelick, General Motors and Walter Brown and Joe Lyon Auburn stock.

* * *

The F B O picture, "Legionnaires in Paris," contains shots of the Kankakee Legion Fife and Drum Corps, which won first prize at the Paris convention.

* * *

E. L. Delaney has returned from Biloxi, Mississippi, where he spent two weeks recuperating from a very serious illness. Although he is still a bit weak, he says that in a few days he will be as well as ever.

* * *

Hank Peters, known to many men in Chicago, has been made West Coast representative for "Topics and Fables" and will have his offices in Los Angeles.

* * *

Mary Astor and Kenneth Hawkes, Fox Film official, spent Sunday in Chicago. They are on their honeymoon. Leaving Sunday night for New York, they will journey on to Cuba. They were married last Thursday in Hollywood. The young bride formerly attended the Kenwood Loring School for Girls here.

* * *

The filming of the travels of an air mail letter from New York to the Pacific coast was begun this week by Bert Ruthenberg, cameraman for National Air Transport, Inc. The cameraman will follow mail planes across the continent in another plane.

* * *

Lee Riley is handling the "King of Kings" showing in Chicago.

Fred Aiken, former Pathe man in Chicago, has taken up residence in Boca Roton, Florida. He is interested in real estate but says that he intends to take up farming.

* * *

Stanley Jacques, Midwest division manager for Pathe, held a sales meeting at the Chicago office Monday.

* * *

John C. Flinn of Pathe was in town over the weekend.

Well, Most of Them Were Looking for Heat, Anyway

Fire, smoke and the clamor of Chicago firemen were not enough to disturb the sleep of several score of Chicago's homeless men Sunday night at the Alcazar theatre, an all-night picture house on Madison street, where a patron pays a dime for rest or recreation, or both.

About 100 men were in the place at 5 a. m. when smoke began to seep up from the floor. One notified Claude Welcome, the manager, who in turn notified the police, and then went among the snoring patrons hoping to get them out without a disturbance.

When the firemen arrived Welcome was still trying to get his audience to leave the theatre, but a sharp wind was whistling up and down the street outside, and about half the audience preferred the warmth and danger to the chilly blast and safety. The fire caused the loss of sleep to the audience and \$1,000 to the management.

Tom North was in bed for several days last week fighting off an attack of flu.

* * *

"Claude Welcome!" Isn't that just about the best name for a theatre manager you ever heard of.

* * *

Charles Darrell is now manager of the Regal theatre.

* * *

N. M. Platt, manager of the Tivoli theatre, has the theatre beautifully decorated this week in honor of the seventh anniversary of the house.

* * *

When the Paradise theatre opens on Labor Day, the Senate in all probability will become a vaudeville house.

* * *

Bessie Zeeman has come in for no end of attention at the M-G-M office for her discovery of a new way of chewing gum.

* * *

It is unofficially reported that Harry Graham has written a book entitled, "Auction Bridge and How to Play It," and that he is considering writing another to be called "Mashie Niblick and How to Use It."

* * *

It looks as if the gas tax is a thing of the past. This means that film salesmen can now travel more miles on less money to hunt up small town exhibitors who should be showing their product. And we are sorry now that we didn't buy that beautiful town car we picked out at the automobile show.

MILTON M. STERN
The Row's Insurance Man.

Life, Accident, Auto, Fire & Casualty Lines

1180 E. 63rd St. Phone Fairfax 7200

For your Protection

To insure exhibitors the highest possible screen quality, Eastman Positive Film is made identifiable. The words "Eastman Kodak" are stencilled in black letters at short intervals in the transparent film margin.

Specify prints on Eastman Film—look for the identifying words in the margin—and get the film that always carries quality through to the screen.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



Everyone in this industry has heard many times that WILLIAM FOX has been lucky all his life. The truth is that he always was ready to seize favorable opportunity; also always ready to take advantage of opportunity to prevent disaster.

When he learned that he could prevent film fires in his theatres by using SENTRY SAFETY CONTROL, he decided promptly to use it... An example of the good-luck he insures to himself!

Every theatre owner can be as lucky as WILLIAM FOX, at least as regards safety from fire-danger.

With SENTRY SAFETY CONTROL your patrons, your projectionists, your investment--all are safe from the greatest of all theatre hazards, fire from film in use.

SENTRY SAFETY CONTROL

CORPORATION

13th and Cherry Sts., PHILADELPHIA 1560 Broadway, NEW YORK

And All Branches of

NATIONAL THEATRE SUPPLY COMPANY

The positive fire preventer. Can be attached to any projector. Costs only a few cents a day.

EXHIBITORS HERALD *and* MOVING PICTURE WORLD

LIBRARY OF CONGRESS
MAY 10 1928



ASTOR THEATRE
KING VIDOR'S THE CROWD
40,000 MILES WITH LINDY

NEWS OF THE WEEK: The whole industry is talking about "The Crowd" . . . public acclaim made it a \$2 picture after only one week at popular prices . . . Exhibitors are swamping M-G-M branches with bookings on "40,000 Miles with Lindbergh" now playing at the \$2 Astor, N. Y. . . M-G-M is the Live One in this wonderful business . . . Stay young, keep moving, get rich with **METRO-GOLDWYN-MAYER.**

The New Style 39

Robert Morton

A Permanent Musical Feature

A Musical, Artistic and Structural Achievement making it possible for the "Average Exhibitor" to offer his Patrons the highest type of Performance. ~ ~

Does Not Require High Priced Organist
Can be played Manually or with ordinary 88 Note Music Rolls.

Robert Morton Organ Co.



Can be installed in any theatre - either in Orchestra or any where else in the theatre, --- where space is available. ~ ~ ~

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Today!

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ROBERT MORTON ORGAN CO.
Send me without obligation full details of your New Selling Plan

New York
1560 Broadway

Chicago
624 So. Michigan

Los Angeles
1914 So. Vermont

San Francisco
168 Golden Gate

Name
 Theatre
 Seating Capacity.....
 City and State

"PERFECTION!"

*An Editorial by Herb Cruikshank
in the New York Morning Telegraph*

I have seen 'The Legion of the Condemned.' . . . Viewer of a thousand films, it was with difficulty that I refrained from leaping to cheer all the genius responsible for the creation of this masterpiece what a picture!



It is the living story of young men who live suddenly, swiftly, violently, and seek to die in the same manner



From its ingenious first flashes to its final whirlwind

climax, the picture is superb in every department”



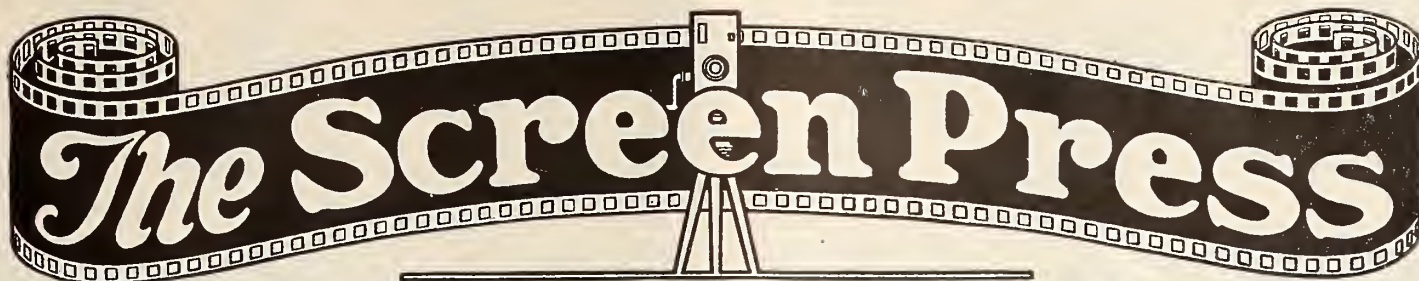
I congratulate the world. It has a treat in store for it
when

'LEGION OF THE CONDEMNED'

reaches the motion picture screen A mighty triumph for

PARAMOUNT

*"LEGION OF THE CONDEMNED." A William Wellman Production. Starring Fay Wray
and Gary Cooper. From the story by John Monk Saunders. B. P. Schulberg, Asso. Producer.*



The Screen Press

WHERE ARE THE PICTURES?

A GAIN this oft-repeated question; for without pictures—good pictures—the majority of theatres throughout the country are deprived of their one great attraction. The average motion picture house has no symphony orchestra, no glorified tabloid vaudeville with which to gloss over mediocre pictures. It must depend almost wholly upon the quality of its screen entertainment, so when this is poor the theatre's business must suffer.

At present there is a dearth of good pictures, the few in circulation coming from two or three sources only. Let us ask another question. Where would the unaffiliated exhibitors in particular be this season if it were not for the consistently good product of Fox?

Fox announcements for the future bespeak such a continuance of super product as merits the support of all exhibitors.

Good pictures can save the industry and good pictures alone. Pictures should not be used as "chasers," as at present is the case in many houses. There is no incentive to producers to improve when the picture is relegated to a secondary place. And the irony of the situation is that the worst offenders in this matter of burying pictures beneath presentations are those big companies making the most consistently mediocre pictures.

Let these companies now so committed to presentations, and so engrossed in the acquisition of theatres concentrate their best efforts upon the production of consistently worthwhile pictures. Then there will no longer be any need for the utterance of the exhibitor's plaintive and impatient query—**WHERE ARE THE PICTURES?**

"THE ONE GREAT INDEPENDENT"

WE wondered at the significance of the above designation which appeared in the Fox advertisements appearing in last week's trade papers, until we learned of his acquisition of West Coast Theatres; then we were enlightened.

We have frequently termed him a "great independent;" but being like all really "big" men, modest by nature and preferring to let others say the nice things—the real truth about him; he has been content to go along independently (and how!) making constantly improving pictures.

But now all is made clear; the significance of his announcement of a 100 million dollar production program for the next ten years becomes apparent; and his frank assertion of his position in the industry—that of being **THE ONE GREAT INDEPENDENT**—becomes understandable.

William Fox's record of successes in the past, dating back to his successful fight against the General Film Co., and his promise of still greater ones in the future, both as evidence by his announcement of next season's product, (and it must be borne in mind that these great box office pictures of his are given to the exhibitor before all the life has been drained from them) as well as by his latest theatre expansion, fully entitles him to this designation. This expansion, his acquisition of control of West Coast Theatres, which have been operated up to now by Paramount, United Artists and Metro-Goldwyn in which he already held 36% interest, was made necessary by the fact that his product was not given an adequate representation in these territories and might have been locked out later. And if he had not taken them, both on the coast and in Wisconsin, they would have been taken over lock, stock and barrel by United Artists, Paramount, Metro and the First National group, all fellow members of the same producers organization.

Now that he has taken these theatres over, perhaps the whole complexion of theatre building by producers will be changed. If this happens it will serve to encourage independent theatre owners in improving their theatres or building new ones in their territory. Not only would this help the independent theatre owner, but aid the producer by way of more customers for their product.

William Fox's success has not been attained at the expense of "small fry" ruthlessly crushed under foot in his progress; nor is it built upon a foundation of destroyed investments and shattered hopes.

William Fox is truly **THE ONE GREAT INDEPENDENT**, and it is our sincere hope that he may continue to bear and deserve this title for a long time to come. And it would be wonderful for the industry at large if there were a few more of its more prominent figures worthy of a similar designation.



~the One Great Independent

"DOUGLAS FAIRBANKS





As The Gaucho"

**"IS A SWEET
BOX-OFFICE BET"**
Says **FILM DAILY**

-positively!-says

For millions to read:

"Fairbanks scores brilliantly. 'The Gaucho' is great. Doug never better. See Fairbanks in 'The Gaucho.' You will find it gorgeous entertainment."

LIBERTY
MAGAZINE

New York—Chicago
Los Angeles—Boston
Dallas—San Francisco
Atlanta—Ft. Worth
Detroit—Brooklyn
Salt Lake—Toronto

where the box-office results proved conclusively that this Fairbanks picture is one of the best films he has ever made.

United Artists  Picture

MORE WISE SHOWMEN

are cashing in *Big*
on the most sensation-
al hit of the year

Pathe' presents



CHICAGO

Dallas, Tex., February 11, 1928.
"Publix reports 'CHICAGO' doing excep-
tionally well Kirby, Houston. Business has
been far above average. Regards."
E. C. Leeves.

Baltimore, Md., February 15, 1928.
"'CHICAGO' opened to biggest business
of year. Today matinee bigger under un-
favorable weather conditions. Looks like
sensation of the year. Congratulations."
Frank Price, Jr., Rivoli Theatre.

Richmond, Va.
"'CHICAGO' opening Mosque Theatre,
Richmond, far beyond expectations despite
hail and snow. Expect most extraordinary
week. Congratulations to Pathe for such a
wonderful box office picture."
Maurice A. Baker,
Managing Director Mosque Theatre.

The Sensational Hits are

READ THESE RED-HOT REPORTS FROM 8 MORE KEY CITIES

Denver, Colo., February 11, 1928.
 "‘CHICAGO’ opened up in Colorado Theatre, Denver, Friday the 10th, to best opening business this house has known in months. Very enthusiastically received and is certain to do a wonderful business during the week. Writer was very much pleased to hear wonderful comments from those present. In addition to being a wonderful drama there is one laugh after another in the picture. Congratulate you on having given us such a wonderful production."
 A. G. Edwards.

West Palm Beach, Fla., February 14, 1928.
 "‘CHICAGO’ opened one week engagement here Saturday, February 11, to considerably more than average business and continues to pack them in. West Palm Beach ordinarily a three or four day town. ‘CHICAGO’ is an outstanding box-office attraction and a great triumph for Miss Haver and Director Frank Urson."
 Arcade Theatre, A. P. Talley, Mgr.

Birmingham, Ala., February 14, 1928.
 "Your production ‘CHICAGO’ is sure a real picture. Had the pleasure of having the Southern premier week February 6. Business extra good, closing Saturday with biggest day of week. Patrons well pleased. Best wishes."
 Bolivar Hyde, Jr., Strand Theatre.



Miami, Fla, February 15, 1928.
 "Opened ‘CHICAGO’ Sunday, February 12 for week run at advanced prices. Receipts first three days double expectations."
 Fairfax Theatre.

Oklahoma City, Okla., February 13, 1928.
 "‘CHICAGO’ broke all Sunday records for Capitol Theatre here. Reviewers Monday papers say best picture in town this week. Playing against strong competition. Every indication of record-breaking week Capitol Theatre."
 C. W. Allen.

with **PHYLLIS HAVER, Victor Varconi,**
 Virginia Bradford, Robert Edeson, Julia Faye,
 May Robson and T. Roy Barnes
 Adapted by Lenore J. Coffee, from the play by Maurine Watkins
 Produced upon the stage by Sam H. Harris
 Directed by **FRANK URSON**
 DeMILLE STUDIO PRODUCTION

now being released by **PATHÉ**

By Request

of Hundreds of Exhibitors and Thousands of Saturday Evening Post Movie Fans Carl Laemmle presents

Victor Hugo's
Immortal

HUNCHBACK of NOTRE DAME with LON CHANEY

A UNIVERSAL PRODUCTION
with Patsy Ruth Miller, Norman Kerry,
Ernest Torrence

directed by Wallace Worsley

GRAB IT FOR YOUR THEATRE—QUICK!

Cash In Now

on the tremendous popularity of

Emil Jannings

by booking his
greatest picture

The Last Laugh

Directed by F. W. Murnau

A UFA Production presented by Carl Laemmle
from the story by Carl Mayer Distributed by UNIVERSAL

THE GIRL FRIEND KNOWS HER ONIONS!



She only has to mention that tonight's show is John Gilbert and Greta Garbo in "Love"—and blooie goes the bridge game!



it's cold outside!



it's steam-heated indoors!

YOU'VE got to have
STRONG attractions
TO drag them out of
COZY homes these nights!
IT'S smart business to

ADVERTISE the year's
MOST important pictures,
"BEN-HUR," "Big Parade," "Love,"
"THE Student Prince," "The Enemy"
ALL playing at your house
IN one season!
THAT'S a big ad for
ANY theatre
AND it keeps the folks
COMING regularly
TO the most important
SHOW-SHOP in town.
IT'S logical that

*"Put them all together they
 Spell Metro-Goldwyn-Mayer...
 A word that means the
 world.. tuh...mee...ee"*



*It's always fair weather when
 M-G-M exhibitors get together*

M-G-M BUILDS YOUR STEADY CLIENTELE



LON CHANEY



GRETA GARBO



JOHN GILBERT



MARION DAVIES



NORMA SHEARER



WILLIAM HAINES



RAMON NOVARRO



LILLIAN GISH



JACKIE COOGAN



TIM MCCOY



DANE-ARTHUR



CODY-PRINGLE

look over these electric light names!

**THEY'RE JUST PART OF M-G-M'S GALAXY OF
 "MORE STARS THAN THERE ARE IN HEAVEN"**

(no other company can offer such names!)

You get the steady patronage
 with steady box-office product!

METRO-GOLDWYN-MAYER

The Top of The Industry



**M-G-M
 NEWS**

*is a
 worthy
 addition to
 M-G-M's
 quality
 product!*

**M-G-M
 SHORTS**

*Hal Roach
 Comedies
 —
 Ufa
 Oddities
 —
 M-G-M
 Great Events
 in Technicolor*

**THEY ARE
 M-G-M CLASS!**

NEW YORK: Paramount, Rivoli, Rialto. CHICAGO: McVickers, Roosevelt. LOS ANGELES: Million Dollar, Loew's State. BOSTON: Metropolitan. PHILADELPHIA: Stanton, Karlton,

PARAMOUNT

Arcadia. SEATTLE: United Artists, Liberty. BALTIMORE: Stanley. WASHINGTON: Metropolitan, Earle. DETROIT: Madison, Adams, Capitol. BUFFALO: Shea's Buffalo, Shea's Hippodrome. LOUISVILLE: Rialto. JACKSONVILLE: Arcade. TAMPA: Tampa. MIAMI: Olympic, Fairfax. KANSAS CITY: Midland, Newman. PORTLAND, ORE.: Liberty. MEMPHIS: Loew's Palace, State. MILWAUKEE: Wisconsin, Strand. MINNEAPOLIS: Lyric. ST. PAUL: Astor.

CHRISTIE COMEDIES

MONTREAL: Capitol, Loew's. NEWARK: Mosque, Branford. OKLAHOMA CITY: Criterion, Capitol. OMAHA: Rialto. SAN ANTONIO: Texas. SAN FRANCISCO: Granada, Warfield. TORONTO: Uptown, Shea's, Pantages. VANCOUVER: Capitol. WINNIPEG: Metropolitan, Capitol. PITTSBURGH: Grand. NEW HAVEN: Olympia. SALT LAKE CITY: Paramount,

LEADING FIRST RUN

Victory. CALGARY: Capitol. CHARLOTTE: Carolina. CINCINNATI: Albee, Lyric, Capitol. CLEVELAND: Stillman, Allen, Keith Palace. TOLEDO: Princess, Paramount. AKRON: Strand, Keith's Palace. YOUNGSTOWN: Keith Albee. COLUMBUS: Southern, Keith Palace. HOUSTON: Queen, Kirby. FORTH WORTH: Palace, Hippodrome. DES MOINES: Des Moines, Capitol.

THEATRES EVERYWHERE★

INDIANAPOLIS: Circle, Ohio. BROOKLYN: Loew's Metropolitan, S. S. Circ. Republic. DENVER: Rialto. NEW ORLEANS: Strand, Liberty. SHREVEPORT: Saenger. MOBILE: Saenger.

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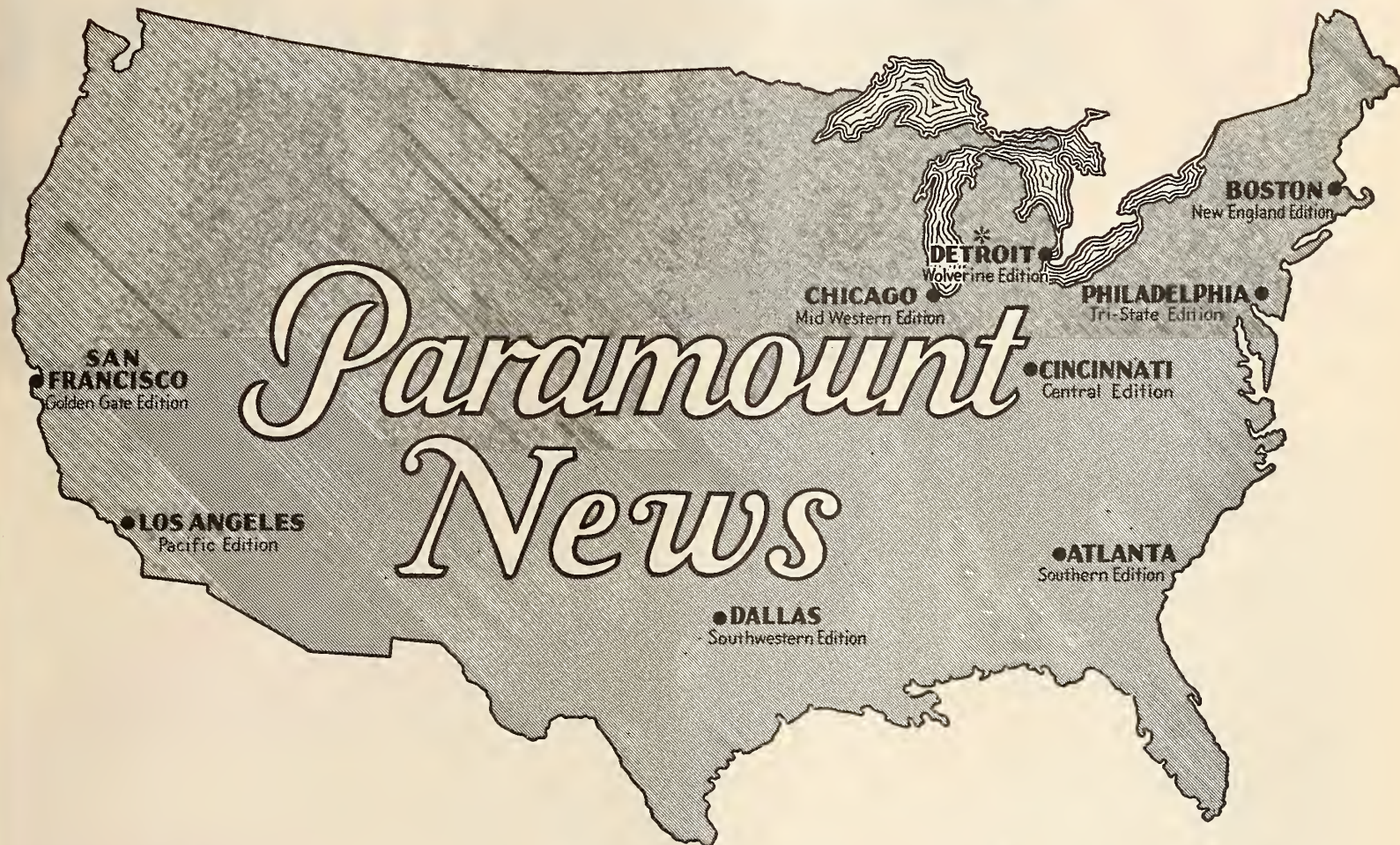
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- WEST PALM BEACH X
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Chicago

IN THIS ISSUE —

Complete harmony in industry is seen as result of Brookhart hearings; Passage of anti-block booking measure is doubted; Bill is found full of flaws; Settlement of difficulties is called attainable through present laws; Sponsor of measure is not expected to demand any sweeping investigation of industry while senate committee is considering his bill; Sidney R. Kent suggests percentage playing as remedy.

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NEWS

Fischer plans independent chain of 85 theatres in four Middle-west states; Five deluxe houses in construction in 30 days.
Snow pictures in summer are "all wet," says Canadian exhibitor, holding that seasonal tieups determine showing time.
Albany exhibitors are divided in sentiment regarding chain theatres—Musicians' union prevents child benefit show.
What rent should exhibitor pay, N. L. Royster asks; Says charges are exorbitant but asks whose fault it is.

ADVERTISEMENTS

FILM AND EQUIPMENT—M-G-M, Robert Morton Organ Co., Paramount, Fox, United Artists, Pathe, Universal, F B O, Warner Brothers, Educational, First National, Eastman Kodak, Columbia, Charles Lamont, Anderson Boarding & Supply Co., Jules White, Hollywood Plaza Hotel, Mark Sandrich, Elizabeth Pickett, Leonard Smith, Nick Musuraca, Charles Clarke, First Division, Arthur Gale, Fitzpatrick Pictures, Filmack, Automatic Ticket Register.

PRESENTATION ACTS—Henry B. Murtagh, Chamberlin and Himes, Pauline Gaskins, Villa Moret, Henri A. Keates, Bernard Cowham, Fred Kinsley, Leo Feist, Leo Terry, Joe Kayser, Billy Pond, W. Remington Welch, Dave Gould, Ransley Studios, Brooks Costumes.

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WHOLE VOL. 90, No. 10 (VOL. 32, No. 13) MARCH 10, 1928

Brookhart Bill Fades

WELL-INFORMED advices from Washington indicate that the Brookhart Bill will not be passed. The farther consideration of the measure has progressed the more clear it has become that it is not a sound, constructive or intelligent piece of proposed legislation. Its nature as a cure-all proposition has rapidly become more apparent from day to day, and it is being freely predicted that it will go the way into the discard, together with other cure-all legislative proposals which have been offered by Senator Smith W. Brookhart.

At no time did we believe that the Brookhart Bill had even a slight chance of enactment. Our reason for this was that the measure was so loosely drawn and indicated such a gross lack of understanding of the complex nature of the motion picture business that we believed any senatorial committee, after mature consideration of it, would cause its rejection.

We feel that the industry will escape a dangerous pitfall when the Brookhart Bill is finally disposed of. As we have repeatedly stated, the governmental interference which the measure would have brought about, if its enactment into law was effected, would have set in motion a great machine of harassment which would have been extremely costly and harmful to the business. The expense of the regulations proposed would have been placed upon the producer and distributor. But no intelligent person could imagine that the added expense would have remained there. The exhibitor is the industry's sole collector and it is to him that the industry must look for its revenues. Consequently, the added expense would have been supplied by the exhibitor either out of his own pocket or out of such added collections as he might have been able to make from the public.

The Brookhart Bill would amount to a revolutionary departure in the attitude of this government toward business and industry. This fact represented one of its chief handicaps from the first moment of its proposal.

The discussions which have been precipitated by the Brookhart Bill, together with the hearings at Washington, have clarified the trade's atmosphere on various important matters and have cleared the way for various adjustments

and improvements in conditions which are certain to be brought about.

While we have never been convinced of the soundness of the Brookhart Bill, we are still fully cognizant of the fact that various matters with which the Brookhart Bill appeared to be concerned are matters which are not now in a correct or proper status. But defeat of the Brookhart Bill certainly does not mean that the chance of correcting existing evils and abuses in the business has been lost. In fact, the contrary is true: With the Bill out of the way it will be possible for the industry, within itself, to work out, sanely and constructively, its own destinies on the basis of real knowledge and information concerning its problems and difficulties.

* * *

The Kent Statement

THE testimony of Mr. S. R. Kent, general manager of Paramount, before the senatorial committee disclosed considerable valuable and pointed information from a man who has both a sound and a comprehensive grasp on the major problems of the industry in its several branches.

Several thousand small town exhibitors will be interested in Mr. Kent's observation to the effect that this type of theatre man is now carrying as much of the load as he can stand. Mr. Kent's idea of how a remedy may be supplied is that production and distribution costs must be curtailed.

Before the committee Mr. Kent again expressed confidence in the principle of percentage booking arrangements as a means for eliminating many of the existing ills of the business.

One of the most interesting features of Mr. Kent's statement to the committee consisted of the information that 1,240 large theatre concerns supplied \$22,000,000 of Paramount's gross income during the previous year, and the remaining \$8,000,000, making up the total domestic film sales of \$30,000,000, came from the rest of the market. In other words, it would appear that \$22,000,000 of the \$30,000,000 collected in domestic rentals came from only about 10 per cent of the accounts. The number of 1,240 large theatre concerns does not, of course, mean simply this number of theatres because these concerns include all, or practically all, of the theatre circuits with from three to 300 individual theatres.

* * *

Nebraska Speaks

ONE of the most illuminating statements listened to by the senatorial committee which was conducting the hearing on the Brookhart Bill was offered by an exhibitor, Mr. C. E. Williams, president of the Motion Picture Theatre Owners of Nebraska and Western Iowa. Coming right from the neighborhood precincts of Senator Brookhart, Mr. Williams characterized the bill as "not worth a tinker's cuss." He did not say "damn," which he probably would explain on the grounds of senatorial courtesy.

Mr. Williams' testimony must have been generally painful to Senator Brookhart. Among other things he said, addressing Senator Brookhart:

"The trouble with you, Senator, is you don't know anything about the picture business."

The Nebraska exhibitor reflected the sentiment of several thousand exhibitors of the smaller towns when he declared that block booking was the only thing that enabled the small town exhibitor to get along.

There are, doubtlessly, exhibition situations in which the theatre owner could function much more satisfactorily to himself were he enabled to buy pictures singly, but the sentiment among the vast majority of theatre owners very obviously is that block booking has its economic advantages in connection with price matters, and that it eliminates a great many difficulties which would be present under any other system.

Full Harmony in Industry Seen As Result of Brookhart Hearing

Kent Testifies Pay Is \$100,000 and 5 P. C. Net

(Washington Bureau of Exhibitors Herald and Moving Picture World.)

WASHINGTON, March 6.—A salary of \$100,000 and 5 per cent of the net earnings of Paramount after deduction of depreciation and reserves was testified to by Sidney R. Kent, general manager, at the Brookhart hearing. He said last year the figure was reduced to \$75,000, but that this year it returned to \$100,000.

Doubt Favorable Report; Bill Called Full of Flaws

Committeemen Indicate Belief Complete Relief Can Be Obtained Under Present Laws

[Washington Bureau of Exhibitors Herald and Moving Picture World]

WASHINGTON, March 6.—Both advocates and opponents of the Brookhart anti-block booking bill last week left Washington feeling that they had made an impression on the members of the senate interstate commerce committee and on each other which would go far toward bringing about a settlement of controversies which have been waged over full line forcing, distributor-theatre competition and compulsory arbitration.

Recommendation of Bill Doubted

To observers at the hearing, however, it did not appear that the committee would report the bill favorably. As written, it is full of flaws; if corrected, observers said, it would necessitate machinery of a most unwieldy measure. Furthermore, questions by members of the committee indicated their belief that full relief from any evils now existing can be obtained under the anti-trust laws.

Throughout the hearings Senator Smith W. Brookhart declared that the bill would be amended so as not to interfere with block booking or blind booking but to apply only to unfair practices. If this is done, it is indicated, there will be nothing covered by the bill which is not cared for by existing law.

New Arbitration Methods Seen

There was a feeling in the air following the hearing, however, that many of the evils brought before the committee will be dealt with by the industry itself.

It was indicated that the charge that chains are forcing independent competitors out of business would be further investigated.

Opening the defense against the measure, Charles C. Pettijohn, attorney for the Hays organization, declared enactment of the bill would mean the ruin of many small exhibitors, because it would permit the purchase of films by non-theatrical organizations which, having no overhead expense or investment, could show them free or at low admissions. "We do not think it is fair for people who are not in the theatre business to be placed in position to buy for the same amount of money motion picture films in competition with men engaged in the amusement," he declared.

Although arbitration was not covered in the bill, it was by far the most consistently discussed subject. It was declared by Pettijohn that 12,566 claims were brought in 1926, involving \$2,712,495, of which 5,018 were settled before trial, 5,476 awards were made, 812 claims were withdrawn, 440 were dismissed and 1,007 were pending. Only one claim was litigated before the arbitra-

tion and 71 after, and 25 required the services of a seventh arbitrator.

At this point and steadily thereafter attack was made against the set-up of the arbitration boards, it being the contention of Senator Brookhart and his exhibitor-supporters that the present method, with three exhibitors and three distributors on the board, was not conducive to fair trial. They urged that it would be better if the exhibitor selected his arbitrator and the distributor his, and those two selected a third. "Personally," replied Pettijohn, "I favor the selection of arbitrators in this way in preference to the present method, but I cannot convince a lot of the exhibitors and distributors."

Later, exhibitors asserted that where an exhibitor loses his credit he is compelled to put up \$500 for every picture he gets, although paying for them in advance, and that in all such cases all distributors are notified "for such action as they may see fit to take," it being agreed, it was charged, that all distributors would require the \$500 deposit. This, it was declared by members of the committee, had all the appearance of boycotting, and should be dealt with by the Department of Justice.

Pettijohn Talks of Salaries

Although the committee never did learn what salary Will Hays gets from the organization, which they had asked about, Pettijohn said he received \$16,000 a year from the organization and \$18,000 from the Film Boards of Trade.

Oily work on the part of Pettijohn in obtaining a change of attitude by E. P. Smith, president of the Iowa exhibitors' organization, was charged by Brookhart, who read a letter from Smith, written previous to the February 13 meeting of the exhibitors, in which he was strongly in favor of the bill, and then referred to the fact that the association had passed resolutions condemning it. He also read a letter from Tom Arthur, another Iowa exhibitor, charging that Hays would use his political power to kill any legislation, which was denied by Pettijohn, who declared that Hays had never even read the bill. Hays was in town March 1 when he appeared before another group of the same committee which is investigating oil transac-

Union Theatre Goes on Rocks; Blue Sky Violation Charged

(Special to Exhibitors Herald and Moving Picture World)

LOUISVILLE, March 6.—Union labor is beginning to learn in Louisville that everything is not profit for the theatre. Last fall the Temple Theatre Corporation, started operating a new theatre in the Union Labor Temple. With inexperienced management the capital stock was not fully paid in, and the company was unable to meet its bills for construction and equipment. The theatre closed and Dr. Leon Solomon was appointed receiver. A new board of directors was named. As against a capital of \$100,000, considerable stock had not been sold, and there was about \$20,000 due on stock that had been sold.

Shortly afterward a receiver was asked for the Union Labor Temple, owner of the theatre and labor building, it being alleged that stock of the theatre had been over-subscribed in violation of the blue sky laws, and that the property was being operated at a monthly deficit of \$400. It was alleged that indebtedness was increased from \$150,000 to \$300,000, without consent of the majority of the stockholders. Other alleged irregularities were named.

Just before the theatre closed, a fire in the operators' booth destroyed two reels of a film and caused \$800 damage, 500 filing out of the theatre without much excitement.

Brookhart Delays Any Move for Big Quiz While Committee Considers Bill

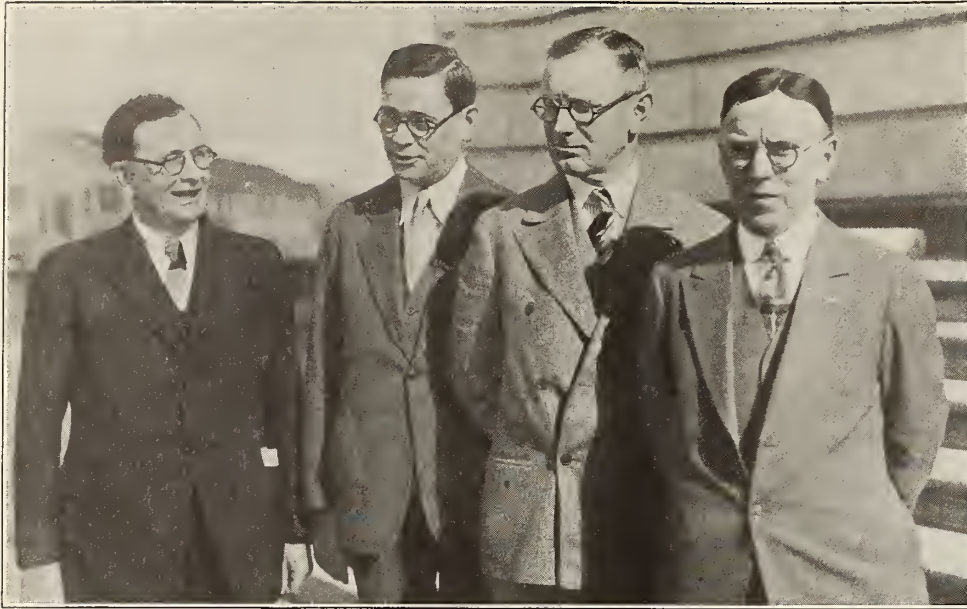
(Washington Bureau of Exhibitors Herald and Moving Picture World)

WASHINGTON, March 6.—Any sweeping inquiry into the film industry which may be contemplated by Senator S. W. Brookhart of Iowa will be held up until the senate interstate commerce committee concludes deliberations on the block booking bill, it was indicated at his office today.

When the hearings began it was rumored that Brookhart would use the evidence adduced by the independent exhibitors as a basis for a demand for a congressional inquiry into the whole industry. But the evidence hoped for apparently did not materialize, if the committee accepts statements of the distributors that they were doing everything possible to bring about an amicable settlement of controversies, which, they declared, did not represent nationwide conditions.

Idea of Film Monopoly Idiotic, Writes Brisbane

"Talking about a monopoly of moving pictures is idiotic," wrote Arthur Brisbane last week in his regular column in Hearst morning papers. "The most successful unit in moving pictures," he continued, "is one individual, Charles Chaplin, who writes, directs, and acts his own pictures. You may have a monopoly in steel, pork, or street cars, but not in brains."



HEAVY ARTILLERY of the proponents of the Brookhart bill went into action on the first day of the hearings before the senate committee. Left to right are Frank J. Rembusch, Indiana; Sol Raives, president of the T. O. C. C.; Henry A. Staab, business manager of the Wisconsin M. P. T. O., and Fred J. Herrington of Pittsburgh. The counter-attack was headed by C. C. Pettijohn. (P. & A. Photo).

tions, but did not attend the Brookhart hearings.

Block booking was never a subject of agitation in the film industry until it was condemned, at about the same time, by the Federal Trade Commission in its order against Paramount and by the British film quota bill, Pettijohn asserted.

Pettijohn and Brookhart got into a brief argument when the former expressed his opinion that the latter had not written the bill. The argument was stopped by Chairman Watson and it never was learned whether Brookhart, Leo Brecher, Trade Commissioner Abram F. Myers or anybody else was responsible for the measure.

Kent Calls Measure Unworkable

The chief witness for the opponents of the bill was Sidney R. Kent, general manager for Paramount. He was responsible, he told the committee, for a very unsuccessful experiment in single-picture selling a few years ago, which failed because the exhibitors displayed no interest in the method, and cost his company a lot of money. "I am perfectly willing to tear down block booking tomorrow if it has served its purpose," he added. "I am opposing the Brookhart bill because it is impractical in theory and would not be workable if passed."

Kent declared block booking has existed almost since the industry began and the steadily increasing prosperity proves that it does not retard progress.

There are some abuses in the industry, Kent admitted, but they are being dealt with as rapidly as possible. There is no monopoly, he maintained, pointing out that for some films he gets as low as 1,000 contracts and for others as high as 14,000; if there were a monopoly, he could get 14,000 contracts for every picture. As a matter of fact, only 5 per cent of the contracts are for full output, and they are chiefly from important exhibitors.

Blind booking is not bad, Kent told the committee, because the exhibitor knows the star who will be featured and can tell pretty well what kind of a picture it will be. Furthermore, these exhibitors have been dealing with the companies for years and have faith in them, he said. The best pictures are not always the most success-

Percentage Playing Is Cure, Says Kent

(Washington Bureau of Exhibitors Herald and Moving Picture World.)

WASHINGTON, March 6.—Percentage playing of pictures is the cure for any evils under the block booking system, Sidney R. Kent, general manager of Paramount, told the Brookhart hearing committee. He said he is "perfectly willing to tear down block booking tomorrow if it has served its purpose as far as our company is concerned."

ful, and it is necessary that the producers at all times be exploring new fields in the effort to make new friends for the screen; the assistance of the exhibitor is essential, for the companies cannot bear the burden of the unprofitable picture alone, he explained.

Exhibitors can and have gone into production, the outstanding example being First National, the committee was informed. The company, he said, had the tightest block booking plan of all. An exhibitor had to buy stock before he could buy pictures, and had to agree to take every picture made at the price fixed upon it by the organization and could not cancel his contract for six years.

Touches on Sapiro Plan

Overseating and over-production comprise the biggest menace to the industry today, Kent declared. He condemned strongly the "insane form of competition" displayed by the distributors in building competitive theatres. On the other hand, the producer-owner theatre is meeting competition from exhibitors who are forming buying combines, one of which is being fostered in New York by Aaron Sapiro which will have \$4,000,000 to spend for pictures each year. He told the committee that Sapiro was asking \$100,000 a year for his services, which was the amount of his own salary.

The total turnover of Paramount is nearly \$100,000,000 a year. Film sales total

about \$42,000,000, of which \$30,000,000 is in this country. Of this, \$22,000,000 comes from 1,240 large accounts and \$8,000,000 comes from thousands of small exhibitors with whom it costs 50 cents on the dollar to do business while the big accounts are obtained at comparatively small expense.

Calls Percentage Playing Remedy

Percentage playing is the remedy for any evils now existing, Kent declared. Where a picture is played on percentage, the producer gets his reward automatically if it is successful and his penalty equally automatically if it is not. He personally favored this plan and some 50 per cent of Paramount business is now done on some form of percentage agreement, he declared.

C. E. Williams, of Omaha, whose theatre burned while he was at the hearings, came out strongly against the Brookhart bill and engaged in several verbal tilts with its author, in the course of which he informed Brookhart that he knew nothing about the motion picture industry and, again, that his bill was worthless as it stood, would be worse if amended and there would then be no reason for its enactment.

He declared that he is getting a full week's program from Universal for \$9.50, and that thousands of exhibitors are using those programs, which have been a great boon to them. Block booking is the "salvation" of the small exhibitor, he said, and his territory knows nothing of the difficulties of the exhibitors in the East, but his fellow exhibitors "in the sticks" are getting pictures within 30 days of their first showing.

Williams also defended the arbitration system, meeting the criticism that the exhibitors would favor the distributors because they dealt with them and that the distributors would not vote against themselves by saying that the distributors were kept on the job because they could sell films and not because of the decisions they rendered and that they were more likely to favor the potential customer than the home office.

Cochrane Defends System

Universal could not operate under the Brookhart bill, it was declared by Robert H. Cochrane, vice-president of the company. Universal is turning out quantity production at low price, and must sell in blocks and blind because if it could not offer the pictures until they were finished it could not carry the financial burden and would go under, he said. The quickest way to create a monopoly is to force the independent producer out of business, he said.

The reformers see in the Brookhart bill an excellent opportunity to further their plan for Federal censorship, it was indicated by Canon William Sheafe Chase of Brooklyn, general secretary of the Federal Motion Picture Council in America and superintendent of the International Reform Federation. Canon Chase gave enthusiastic approval to the bill.

Attacks Film Productions

Promising Chairman Watson that he would not talk censorship, Canon Chase launched into a denunciation of the film productions of the day, charging the producers with appealing to the "gutter instincts" of their audiences rather than leading them to "higher, purer and better things."

He proposed two amendments to strengthen the bill, one of which would declare the production, distribution and exhibition of films a public utility, and as such subject to regulation, declaring that the public is interested in moving pictures and therefore the business becomes a public utility. The other amendment would limit the provi-

(Continued on page 34)

Big Independent Chain Planned

New Contract Erases Trouble, Says Eisner

(Special to Exhibitors Herald and Moving Picture World)

KANSAS CITY, March 6.—The new contract will go a long way toward correcting exhibitor difficulties, in the opinion of Adolph Eisner. Following is comment from Eisner and R. R. Biechele:

Adolph Eisner, manager, Gillis theatre, Kansas City, and former president, M. P. T. O., Kansas City.—There is no question in my mind but that the changes in the rules of arbitration made by the contract committee will do away with many evils which have been figurative thorns in the side of the motion picture industry. Arbitration in the screen industry should be as methodical as the regulations of any city or state court and should be just as fair as the rulings of any court. I believe the changes made by the contract committee will go a long ways towards accomplishing that. The exhibition contract gradually is being improved upon until, I predict, the old handicaps we long have been laboring under will have disappeared.

R. R. Biechele, president, M. P. T. O. Kansas-Missouri and member of contract committee.—Each member of the contract committee agreed that there would be but one statement from them, and I naturally cannot violate that agreement, but you may rest assured that the joint statement represented my views wholly or I would not have agreed to it.

[At Portland, Ore., distributors and theatre managers joined in congratulating the contract committee on its success, according to dispatches.]

Gross of 37 Million in 1927 by Stanley Sets a New Record

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, March 6.—Gross income of the Stanley Company of America set a new high record of \$37,060,024, contributed by 100,000,000 patrons in 1927. This compares with total income of \$22,909,812 for 1926.

Net earnings of the company, before depreciation and United States taxes, totaled \$5,479,668 and the balance available for dividends, after depreciation and taxes amounted to \$3,293,582. After payment of \$3,181,089 in dividends a surplus of \$112,493 for the year remained.

The consolidated balance sheet of the company and subsidiaries as of December 31, 1927, shows current assets of \$7,660,091, compared with current liabilities of \$827,623.

Loew Declares Dividend of 50 Cents on Common

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 6.—Loew's, Inc., last week declared a quarterly dividend of 50 cents per share on the common stock, payable March 31 to stockholders of record at the close of business March 14.

Fischer Circuit to Expand To 85 Houses in 4 States

No Mergers Made and None Contemplated, Says President—Five Deluxe Theatres for Wisconsin

By WILL WHITMORE

An independent theatre chain of at least 85 houses in the Middlewest is in the making, with announcement of an extensive building and development plan in four states by F. W. Fischer, president and general manager of Fischer's Paramount Theatres. At the same time Fischer was emphatic in his declaration that the circuit, which already has more than a score of theatres, has not been a party to any mergers and none is being considered.

Five Deluxe Houses Start in Month

More than half a hundred theatres will have been added to the chain by January 1 in Illinois, Indiana and Ohio, while in Wisconsin construction of five deluxe showplaces at a total outlay of \$2,500,000 will start within 30 days, Fischer announced from the company's headquarters in Chicago.

"The announcement is made at this time," Fischer said, "to kill the many rumors of late which connect Fischer's Paramount Theatres with recent mergers and contemplated mergers. The huge development program that we have underway is positive proof that no mergers have been made and that none is contemplated."

Rumors of late have connected Fischer's Paramount Theatre chain with the formation of the Midwesco chain after the purchase of the Saxe chain by West Coast Theatres, the Fox-Wesco-Skouras transaction and the Fox-F. & R. deal which is reported to be ready for signing, but all rumors of alliance with any other organization are emphatically denied by Fischer.

Besides the construction of the five deluxe theatres in Wisconsin, another theatre is to be built in Watertown, Wis., and negotiations are underway for the construction of theatres in Merrill, West Bend, Wisconsin Rapids, Rhinelander and Fort Atkinson, all in Wisconsin.

Negotiations are proceeding for the building and purchase of theatres in Illinois, Indiana and Ohio, and, according to Fischer, by the end of the year more than 50 theatres will have been purchased in these three states by Fischer's Paramount Theatres.

\$2,400,000 in Bond Issues

To cover the building of the five Wisconsin theatres a \$1,400,000 bond issue has been made through the George M. Foreman company, Chicago bankers, and in addition to this, another bond issue of \$1,000,000 has been authorized to cover further developments.

The five deluxe theatres, for which contracts already have been let, will be built in the following cities: Beloit, 1,800-seat house in a seven-store and 18 apartment

building, costing \$700,000; Monroe, 1,000-seat theatre, one store, three apartments, cost, \$300,000; Appleton, 1,800 seats, two stores, eight apartments, \$725,000; Stevens Point, 1,500-seats, four stores, 10 apartments, \$520,000, and Marshfield, 1,200 seats, three stores, eight apartments, \$300,000.

Hooper and Janusch, Architects

Hooper and Janusch are the architects for these theatres and contracts have been let with Lorenz, Redding & Company, general contractors, for construction.

Fischer's Paramount Theatres was reorganized January 1 under the name of Fischer's Paramount Theatres Corporation of Delaware, with a capitalization of \$2,500,000 class A stock and \$750,000 class B stock.

First Division Releasing 3 Films in March, April

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 6.—Three pictures of varied themes are announced for release during the month of March and April by First Division Distributors. The first is "The Masked Angel," starring Betty Compson and produced by I. E. Chadwick; "Souls Aflame," produced by Robert S. Furst and directed by Raymond Wells in the Ozarks; and "Fagasa," a picture made on a little known United States possession in the Samoan group of the South Sea Islands.

Legislator Convicted by Sunday Show Jury

BALTIMORE, March 6.—A jury here yesterday convicted John G. Callan, Maryland legislator, and two others of the Liberty Defense League, on a charge of violating the state blue law.

Benefit Show for Children Prevented As Musicians Union Bars Free Playing

(Special to Exhibitors Herald and Moving Picture World)

ATLANTA, March 6.—Atlanta's under-privileged children won't get the proceeds of a midnight benefit show at the Howard theatre. The reason for that is: there wasn't any show. And the reason for that is: the Musicians union refused to permit its members to play without charge.

The Howard, Loew's Grand, Keith's Georgia and the Grand had agreed to combine efforts in putting over the show to raise a fund for the Lions club work. Then C. B. Bearden, union business manager, protested that the show had been announced on Sunday, whereas the request for the musicians' services was not received until two days later. The managers stated they had spoken only for themselves and artists. Each interviewed member of the musicians' union said he gladly would have taken part.

BROADWAY

NEW YORK.—The barker is back on Broadway. Go past the new Paramount theatre just about the time a show starts and listen to the line of that rear-admiral out front: "The show's about to start, ladies and gentlemen, a great show and in five minutes there'll be seats." All he needs is to get a megaphone and dress up his line a bit: Ladeez and gentlemen, inside this magnificent palace, shaming the most grandiose temples of the wide world, you will see the most mellifluous, most gorgeous, most marvellous . . ." . . . *Herman F. Jans* has been out of the picture spotlight for a long time, but light or no light he can be seen at his swell office in 565 Fifth avenue most any afternoon. . . . The U. S. Department of Commerce report shows that South America was the biggest importer of American-made pictures last year. The footage, if you must know, was 82,822,376, but what does a little thing like that mean when one considers that *J. R. Grainger* has started for the Coast again, making his 50th trip. Now there's a bit of footage that totals up to (if our totaller knows his onions) no less than 792,000,000. Considering that he has to come back every time he goes out he has been to Mars just exactly $3\frac{7}{8}$ times, proving something about the pyramids. . . . The big wag and gag men are working on the big electric signs which tells Broadway that "Four Sons" is "Big as the Heart of Humanity." Bah, says the old cynic, must be a one-reeler. . . . The Film Renter, which comes all the way from London, has a neat break on the news. It tells all about *Harry Warner's* luncheon talk at the Trocadero, when Harry told the boys this: "The reason that Vitaphone was not being developed in this country was that it was impossible to secure sufficient machines to use for its presentation. The demand in the States was so great that it was difficult to keep pace with it. Warner Brothers were so confident about Vitaphone that they refused to promote it, and they put their own money into the device. They refused tempting offers for shares." . . . *Ray Johnston*, president of the Rayart Corp., is in the Far West making contacts with the exchanges and theatres. His office reports that sales are brisk, and prospects bright. Ray has a way of brightening things up wherever he goes. . . . *Jesse J. Goldberg* left for the Coast on Saturday. Mr. Jesse has signed up some big talent for his new productions. . . . *Walter E. Green*, president of Brenda Pictures Corp., has a fine picture in "The Port of Missing Girls." Lots of the girls know "The Port of Missing Men" up in Westchester County. It is an epicurian retreat par excellence. . . . Louis, the office oracle, pulled a fast one today. He said, "If the I. R. T. gets a seven cent fare, Jimmie won't be the only Walker." . . . Authentic report states that the signatures required to make the Sapiro Co-Operative organization a reality will be placed on the dotted line on Wednesday next. *Sapiro* is to devote part time to the picture co-operatives at the salary of \$100,000 per year. That's a good chunk of "green" for part time work, even for a potato and truck garden king. . . . The movie boys are still after the big guns. The latest report has it that they wanted *Fritz Kreisler*, the fiddler, for a week at \$15,000. Fritz said he couldn't do it; he liked the idea but couldn't afford to let his salary drop down to that figure.

—PETER STUYVESANT.

Mining Films Available

WASHINGTON.—A series of educational films, depicting the processes employed in mining, are available for distribution in Massachusetts by the Division of University Extension, at Boston. These films were produced by the United States Bureau of Mines.

—from Pathe

PATHE has found a generous side to "hard-boiled" Chicago. After giving gladly from its store of lively elements the material for "Chicago," one of the season's fine photoplays, that city has just received Cecil B. DeMille's "The King of Kings" with enthusiasm.



Above and at left are pictured two scenes from "Chicago." In the upper one, Phyllis Haver, enacting the leading role of the publicity-mad murderess, indicates her fears to Victor Varconi as her husband. At left, she is shown awaiting the arrival of the police, following the crime. The picture is based on Maurine Watkins successful stage satire. Frank Urson directed.



Jesus calms the fears of his disciples— from "The King of Kings." H. B. Warner portrays the Saviour, who is embraced by Peter (Ernest Torrence). At center are shown Dorothy Cumming as the Virgin (left) and Jacqueline Logan as Mary Magdalene. The boy is Mickey Moore as Mark.

"Whosoever will save his life shall lose it, but whosoever shall lose his life for my sake, shall find it. For what shall it profit a man if he gain the whole world and lose his own soul." (Matt. 16, 25-26.)

Snow Films in Summer "All Wet"

Screen Influence for Good among Youth of Cities

THE MOTION PICTURE THEATRE as an influence for good among the youth of a community is the subject of a survey conducted by "Exhibitors Herald and Moving Picture World" among clubs of a nationwide organization that KNOWS Young America.

Results of the survey, which brings out a number of illuminating facts, will be published in the March 17th issue.

Six Held to Grand Jury in Louisville Stench Bomb Case

(Special to Exhibitors Herald and Moving Picture World)

LOUISVILLE, MARCH 6.—Six persons charged with being implicated in dropping of stench bombs in the Keith-Albee theatres in Louisville during a strike of theatre employees were held over to the grand jury last week, charged with banding together to intimidate or disturb other persons. Judge Fred Starck of the police court set bonds at \$300 each. The six are George P. Laffel, 50, president of the local chapter of the Musicians' Union; Mrs. Elizabeth Williams, Clarence Demaree, Leo Stovall, Harry Pulford, and Ancil Trammell, also known as Cecil Reid.

Similar charges against Evans S. Lamb and R. B. Hays were dismissed when they turned state's evidence.

Since the numerous arrests it is reported that the trouble at the theatres stopped. For several weeks the Mary Anderson and Rialto theatres had been the targets of bomb dropers.

Walter E. Greene Puts "Port of Missing Girls," 8-Reeler, on Open Mart

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 6.—Walter E. Greene, after an absence of several years, has re-entered the producing and distributing field and has announced his intention of disposing of his product on the open market. His initial offering carries the title of "The Port of Missing Girls," an elaborate production in eight reels.

Greene is one of the pioneers in motion pictures, having first become identified with the industry more than 20 years ago, and has been prominent as a film renter, theatre owner, and executive.

The picture was produced from the story and screen play by Howard Estabrook, and was directed by Irving Cummings.



Walter E. Greene

Show Pictures in Season Depicted, Says Exhibitor

Can't Make Tieups Except When Public Interest Is Focused, Declares Ray Tubman of Ottawa

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

OTTAWA, March 6.—Long features should be presented in their appropriate season, in the opinion of Ray Tubman, manager of the Regent and Imperial theatres, Ottawa, Ontario, and one of the most widely experienced exhibitors in the Dominion. Showing a snow picture in the summer is all wrong, he holds.

Wants Seasonal Films in Season

Presenting the Canadian point of view, Tubman declared that he preferred to have football pictures in the fall; baseball pictures in the baseball season; stories of the Frozen North in the winter; pictures depicting life in the South Sea Isles or in the tropics during the summer—generally, seasonal pictures in their proper season.

"One time, out in Calgary, Alberta, I tried running a winter picture in the summer," he explained. "It was called 'The White Desert' and it had plenty of ice and snow. I covered the entrance to the theatre with artificial icicles and sparkling white snow and played up the coolness of the theatre. It was all apple-sauce and didn't mean a thing. I decided right there and then that the people did not want ice and snow when the temperature was up around 100 degrees."

Depends on Public Interest

"I want a football picture during the football season when the attention of the people is focused on this sport," he continued. "I want it then also because of local tieup possibilities. You cannot put over a tieup with a football picture in the middle of April but you can do so in the middle of October when everybody is enthusiastic about the sport. Insofar as Ottawa is concerned, it would be foolish to run a skiing picture at any time except during the winter season because there are so many skiers in Ottawa and they all want to see the skiing on the screen when they are doing it themselves.

"It does not seem rational to me to walk in off a hot street and see a raging blizzard on the screen. In my opinion there is no mental effect because, even though the theatre patrons see the snowstorm in the picture, they still know that it is blazing hot outside and it does not mean a tinker's damn."

"How about 'The Collegians,' for example?" he was asked.

"They do a little bit of every thing in 'The Collegians,'" he replied, "and it does not matter so much in a series like that. There is a general theme running through pictures of that type that make them suitable for almost every season of the year, particularly when the schools are in session.

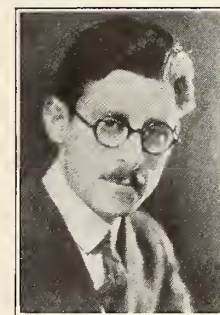
Even there, the seasonal idea crops up again.

"There are pictures which have general appeal, of course, and they are good any time. It does not matter in a big feature if there are some shots showing snow stuff because it all fits into the story and is accepted as such. But where there is a picture with a story dealing with a seasonal theme or appealing to one trend of thought give it to me when the situation is most appropriate and when I can obtain an advertising or stunt tieup."

Simmons Succeeds Young As Gotham Ad Director

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 6.—Michael L. Simmons has succeeded Lon Young as director of advertising and publicity of



Michael L. Simmons

Gotham Productions, producing firm for Lumas Pictures Corporation. Young left yesterday for the West Coast to become supervisor of production with another company.

Simmons is well known to motion picture circles of New York. He has been on the editorial staffs of The Film Daily and Exhibitors Daily Review, and also has been motion picture editor of the Morning Telegraph. At one time he was foreign representative for Universal. In addition, his weekly "Movie Chat" has been a feature of WPCB. Besides his other duties, Simmons is to read books, plays and manuscript for Gotham.

Steffes Sounds Need for Better Exhibitor Cooperation; Says Organization Threatened

"It is rather discouraging to have 200 or 300 theatre owners out in the smaller towns sit back continually and 'let George do it,'" says W. A. Steffes, in an article in a regional trade paper of Minneapolis, in which he calls for more exhibitor support for the Northwest Theatre Owners' Association, of which he is president.

In calling for money to establish a defense fund with which to fight for the rights of exhibitors, Steffes says in the article that unless more support is given the organization it will be in danger of disbanding.

Patrons' Verdicts Differ on Chain Theatre Effect on Programs

Some Complain Over Type of Pictures Received, Others Say They Get Fresher Films and More Entertainment

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

ALBANY, March 6.—There has been considerable discussion of late in various sections of New York state, both by the exhibitor and the patrons of motion picture theatres, as to whether chain houses are good for a community, or whether the residents of a community would be better pleased if the houses were individually owned. During the last year or so there has been a steady tendency toward chain ownership in New York state, with the result that today there are a half dozen or more chains, including the largest, operated by the Schine Brothers and including more than 120 theatres; the Smalley chain, of a dozen or more houses; another chain operated by Lewis Fischer, while William Benton, of Saratoga Springs, also owns a string of houses in northern New York.

THERE is no question but that residents in some of the cities and villages in which chain houses control the situation or have things pretty much their own way, have been inclined to kick this winter on the pictures they have been receiving. On the other hand, residents in some places say that the pictures being shown in the chain houses reach them far quicker than if the theatres were individually owned, and furthermore that these large chain houses are able to give more in the way of entertainment by buying at more advantageous prices.

Use of Acts Increases

There appears to be a strong tendency in the state to supplement the pictures with vaudeville, varying from three acts to as high as six or seven. Exhibitors who are using vaudeville say that it is working out very satisfactorily, although rather expensive.

More than one exhibitor recalls the days when he served as a house manager in an individually owned theatre and was allowed to use his initiative rather than be confined to making out elaborate reports that perhaps consume hours. Exhibitors also say that when the individual owns his own house he has a greater incentive to please the public, takes more pride in selecting the entertainment that he gives to his public, and draws a more personal interest from patrons.

Sharp Fight for Patronage

There are several chains in New York state which use their bigger pictures at the first-run houses, and then place the less acceptable product in the smaller houses, where a lower admission is charged.

In some cities there is a stiff fight going on for patronage between the chain theatre and the individually owned house, with the result that probably both houses are not making money. But what the chain house loses one place it makes up in another, with the result that the individual owner is the person who really suffers in the final analysis, the independent exhibitors say.

Federal Action Against Distributors Hinted as Echo of Chicago Strike

(Washington Bureau of Exhibitors Herald and Moving Picture World.)

WASHINGTON, March 6.—Culmination of a long investigation into alleged boycotting during the strike in Chicago last summer is expected to be the filing of a suit charging conspiracy and restraint of trade against distributors by refusing to sell films to exhibitors who remained open.

It is understood that the Department of Justice, which has been investigating the matter for many months, will file such a suit soon. Officials refuse to comment on the matter, other than to admit an investigation was made. It is understood here that

evidence was unearthed which will be made the basis of a suit, to be filed in the Federal Court in Chicago.

(Leaders in the industry refused to comment on the report from Washington that a federal suit was contemplated, but it was generally known that an investigation had been made.)

"Mother Machree" Opens; Third Fox Film on Broadway

By PETER VISCHER

NEW YORK, March 6.—William Fox now has two mother pictures on Broadway "Mother Machree" came to New York last night and moved into the Globe theatre, just a block from the Gaiety, where "Four Sons" is glorifying Mutterchen, German counterpart of the old Irish heroine.

Endorsed by Irish Societies

"Mother Machree" was generously received and the feeling seemed to be general that John Ford had accomplished something almost the equal of "Four Sons" in its direction. Apparently it will never embarrass the Fox bank account, for most students of motion pictures seem agreed that a good mother picture is bound to make money. Everybody, it seems, has a mother.

Some of the scenes taken in Ireland found hearty response, for they were placed with imagination and filmed with rare delicacy. Representatives of Irish societies, to whom the picture was shown before its New York opening, found them gentle and happy reminders of the old country. The Irish, it was announced, have given the picture hearty endorsement.

Gives Fox Three on Broadway

Belle Bennett, who first won fame as a screen mother in "Stella Dallas," played the title role in "Mother Machree." She was well supported by a strong cast, which included Victor McLaglen, Neil Hamilton, Ethel Clayton, Constance Howard, Pat Somerset and others.

Perhaps the most interesting feature of the "Mother Machree" opening from a trade standpoint lay in the fact that it gave Fox three big attractions along the Great White Way, "Sunrise" and the two pictures using mother-love as their theme.

Baer Moves Offices

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 6.—Fred Baer and associates, Burr Price and Henry F. Woods, have moved their publicity offices from 1441 Broadway to 366 Madison avenue.

Prosperity's Lone Foe Is Pessimism: Brisbane

"There is no more reason for expecting prosperity to stop than for expecting the Niagara river to stop flowing over the cliff," declares Arthur Brisbane, Hearst editorial writer. "Everything is promising in this country—wealth, high earning power, good wages. There is no danger except in foolish, unnecessary pessimism."

"Business is not going backward," Brisbane writes. He predicts that 1928 will be "one of our best years."

Paramount Report of Compliance Fails To Pass Commission

(Washington Bureau of Exhibitors Herald and Moving Picture World.)

WASHINGTON, March 6.—The Federal Trade Commission yesterday disapproved the report of compliance sent to it by Paramount in response to an order to cease and desist issued to the company last July, and announced that it proposes to proceed immediately to enforce its order unless a satisfactory compliance is offered.

The order was issued July 9 prohibiting formation of a conspiracy in restraint of trade, block booking, and acquisition or threats of acquisition of theatres to enforce sale of the company's pictures.

Paramount announced in its report of compliance that it had caused to be prepared a set of instructions which were sent to the district and branch managers, it was stated at the Commission offices yesterday. The instructions stated that no adequate substitute for block booking had been proposed in the Trade Practice conference and that all branch and district managers were instructed to cooperate in enforcing the recommendations adopted at the conference.

"The present action of the Commission is the result of the failure of the Trade Practice conference to provide for a final elimination of block booking," it was declared.

It was indicated at the Commission that if Paramount fails promptly to indicate its compliance with the order, suit for its enforcement will be filed in the federal courts in New York.

E. F. Ingram Goes to Coast To See Pictures in Making

E. F. Ingram of Ingram's theatre at Ashland, Ala., is one of those exhibitors who believe that they can understand their own job better if they study at firsthand the problems faced by the producers of the pictures which they are to show later in their theatres.

Consequently, Ingram has taken his valise in hand and hid himself from the Sunny South to the Sunny West to visit the studios.

It's a long trail from the set to the screen, and a trail with which not too many exhibitors or producers are familiar.



E. F. Ingram

Stanley Adds Five Haring-Blumenthal Houses to Circuit

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, March 6.—The Stanley Company has purchased the five Haring and Blumenthal theatres, the Central, Union, and Ritz in Jersey City, and the Lincoln and Roosevelt in Union City, N. J., according to Irving D. Rossheim, president. The strength of the Stanley-Fabian Corporation is especially indicated by the acquisition of those properties, it is thought, since Stanley-Fabian, of which Jacob Fabian is executive head, controls 65 theatres in New Jersey.

With the consummation of this transaction the Haring and Blumenthal circuit passes out of existence. Each of the acquired houses is a first-run, the Lincoln and Central presenting vaudeville with pictures; the Ritz and Roosevelt, straight pictures; and the National, pictures with Vitaphone.

The addition of these five theatres of the Haring-Blumenthal group gives to Stanley direction of more than 275 houses.

Griffith Names Lindeman As Special Representative

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 6.—D. W. Griffith has appointed Edward L. Lindeman as his personal representative and contact man with the United Artists Corporation. Lindeman's duties will include approval of all sales contracts made in behalf of Griffith and visits to the exchanges to maintain the producer's contacts with the managers of the branches.



Edward L. Lindeman

Lindeman was special sales representative of United Artists for several years and also acted in the same capacity for a time for the Harold Lloyd Corporation after the comedian became affiliated with Paramount.

Fox Athletic Club Annual Is Profusely Illustrated

Fox Athletic Club's annual, just issued in celebration of the organization's second year of activity, is an ornate volume of 96 pages with forewords by William Fox, Jack G. Leo and Joe G. Fine, editor, and a history of the club by Fred Bullock, Jr., its president.

The volume, which is profusely illustrated with cuts of the Fox organization's athletes, lays particular emphasis upon the Fox Film Frolic and "Cut It Out," stage panorama written by Roger Ferri.

Bill Against Lobbyists Passed by U. S. Senate

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, March 6.—Bluenose radicals, called the "bigotry lobby" in connection with the looming fight over the Lankford bill to cram showless Sundays down the throats of the citizens of the capital, were dealt a blow last week when the senate passed the Caraway bill requiring registration of all lobbyists. Violators would be subject to one to 12 months' imprisonment and a fine of \$100 to \$1,000.

What Rent Should Theatres Pay For Program Film, Royster Asks

Charges Are Exorbitant, Declares Official of North Carolina Exhibitors Association, Citing Cases of Two Towns—

47 Per Cent Average in One City

What rentals should a theatre pay for program pictures? N. L. Royster, secretary-treasurer of the Theatre Owners Association of North Carolina, asks this question in a letter to EXHIBITORS HERALD AND MOVING PICTURE WORLD. Royster traces the rentals paid in two towns of his state and charges that the rentals are exorbitant.

42 Per Cent His Lowest Rental

One theatre in a small town pays an average as high as 51 per cent to one company, with 42 per cent its lowest. The only other house in the town pays only 4 per cent less. In another town the three theatres, all capably managed, are paying 47 per cent on gross receipts, with a \$50 daily overhead. And practically all the managers in the two towns, Royster says, have been exhibitors for years and should know how to buy pictures.

"Film companies have made a great mistake by cutting down trade paper advertising," Royster declares, while stating that production costs in his estimation are too high. His letter follows in full:

"I have been asked by several exhibitors of North and South Carolina to write relative to some facts I have in my possession which might prove of interest to other exhibitors in this country, and might be the means of bringing out comment which would prove beneficial to all exhibitors.

Asks Whose Fault It Is

"The subject, of course, will be what film rentals should a town pay for the program pictures, not counting the specials at all. I have had more grief, more kicks, and am seeing more hardships in the moving picture exhibiting business than ever before in my 22 years' experience. What causes it? Is it the fault of the exhibitors, the exchange, or general conditions?

"I have made a careful study of this question the past year as secretary-treasurer of the Theatre Owners Association of North Carolina, and as an exhibitor, and I am going to cite a few facts and figures which are true, but which will hurt some and probably help others.

"I am first going to take a town in our state of 7,000 population which has two small theatres. Both are very well kept, managed by their owners, who have had several years' experience in the business. This town is an average, prosperous little city, with no unemployment. One theatre, I find by looking at his books, pays Universal an average of 51 per cent film rental, Warner Brothers 43 per cent, Pathe 42 per cent and Metro 49½ per cent on his gross receipts. The second theatre pays only 4 per cent less than the other theatre. Now, whose fault is this? Can the exhibitors last very long at these rentals? They are hustling men, advertise very well, keep their theatres in good shape and are well thought of in their

town. The different film companies know they are getting exorbitant film rentals, but they, of course, won't cut their contracts.

"Another town I investigated is a city of 15,000 population with three theatres, all in good condition, capably managed and well advertised and exploited. I find that these three theatres are paying an average of 47 per cent film rentals on their gross receipts, with an average daily overhead of \$50.

Exhibitors of Years' Standing

"Practically all of the managers of these two towns which I investigated have been in the motion picture exhibiting business for years, and should know how to buy films. It does seem that they should know enough not to pay such exorbitant film rentals, but they are doing it. Now, why? Is it because the salesmen, or exchange managers, threaten them, wheedle them out of it, by luring promises of what their pictures will do, or is it because the production costs are so heavy they must have this rental? Certainly it is not the fault of financial conditions of the towns, because every factory is working, all people are employed, and the banks are loaded with money.

Calls Production Costs Too High

"Not having worked around studios for many years, or since the days of Tom Moore and Alice Joyce with Kalem, I am not versed enough to go into detail regarding production costs, but it seems to me that judging from what writers say, production costs are too high, by far.

"When I say production costs, I mean just this, and not what they spend for advertising, for my general belief is that film companies have made a great mistake by cutting down trade paper advertising. A great many of the film producers have cut down in trade journal advertising pages, but have made up for it unfairly with a lot of 'Bunk' about runs, and what the picture did in theatres, etc.

(Continued on page 35)

Organist's Cry That "This Fire is Part of the Show!" Quells Theatre Audience

(Special to Exhibitors Herald and Moving Picture World)

VANCOUVER, B. C., March 6.—Possibility of a tragedy was avoided at the Colonial theatre Saturday night when the quick-witted organist arose to an emergency that might have brought disaster.

Three hundred persons leaped to their feet when flames shot out of the projection room. W. J. Nellis, the organist, sprang up and cried "Sit down! This fire is part of the show!" The patrons believed him.



Five thousand 24-sheets of this variety are to be posted throughout the country under the Universal tieup with Kellogg. These sheets are in brilliant reds with closeups of Reginald Denny and Laura LaPlante.

Universal in \$500,000 Tieup with Kellogg Starting This Month

Reginald Denny and Laura LaPlante Will Be Featured on 5,000 Billboards, in 25,000 Stores, in Magazines and Newspapers
(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 6.—A half-million-dollar advertising tieup campaign between Universal and the Kellogg Company of Battle Creek, Mich., gets under way this month with Reginald Denny and Laura LaPlante featured in 24-sheets on 5,000 billboards, cards in the windows of 25,000 dealers, in street cars, and ads in six national magazines and several hundred newspapers, Universal announced last week.

THE exploitation will not be tied up with any particular picture, and thus, will permit adaptation to any community, Universal stated. Following are outstanding angles of the campaign:

Posters.—Five thousand 24-sheets will be posted. These are brilliant in reds and forceful color combinations, and carry closeups of Denny and LaPlante with their names in big type.

Newspaper Ads.—Twenty-inch ads will be run in 324 newspapers in 289 towns. Denny and LaPlante dominate them.

Magazine Ads.—As a new departure, Kellogg will carry the campaign into six national magazines, using full-page ads of four colors each. The total circulation is just short of five million, and accepted reader circulation of almost 20 millions. The magazine campaign will coincide with the billboard and newspaper campaign for three months beginning in April, but the April issues will appear the middle of March. The magazines are Liberty, Hollands, Boy's Life, Photoplay, Cosmopolitan and Physical Culture.

Car Cards.—In New York City and in Chicago, thousands of 21x22 brilliant card-end display cards will be carried in subway and elevated for four to six weeks.

Window Displays.—Thousands of thin-sheet posters, 9x12, a miniature edition of the 24-sheet posters, done in brilliant colors, are being turned out by Kelloggs for use by 25,000 dealers in arranging window displays and counter displays.

Kellogg will plant the newspaper ad on the exact day the exhibitor can get best results from it, Universal adds. Furthermore, they expect to plant their ads on the theatre pages of the newspapers.

Nat G. Rothstein, advertising and exploitation manager for Universal, and E. J. Freeman, advertising manager for Kellogg, have perfected co-operative plans whereby the 700 field men of the Kellogg company will be aided by the Universal exploitation men and other exchange men.

The complete list of towns where the Kellogg billboards and newspaper campaign will be waged is to be announced by Universal in the March 17 issue of the Universal Weekly. Any towns not covered in these two lists will be covered in person by the Kellogg field representatives.

Kellogg has his own sales organization in Australia, Great Britain, Mexico, Norway, Sweden, Denmark, Belgium, Holland and Germany, and there are Kellogg representatives in 42 other foreign countries, to which the campaign will be extended.



Full-page ads in six national magazines, which are credited with almost 20 millions reader circulation, are in four colors each and again Reginald Denny and Laura LaPlante are prominently displayed.

Re-Takes

WELL, we've fully recovered from another opening. Yes, sir, "The Patent Leather Kid" hit town last week the day after a big fisticuff match at Mr. Wrigley's baseball field, and attracted more stars than whatnot.

* * *

All the producers of war plays were there, which made quite a mob in itself, and all the stars who have appeared in other war plays made up the balance of the audience. Harry Langdon liked the First National picture so much he's going to make a different kind of picture.

* * *

Out here, where boxing takes second place with golf and other sports, a good fast go in a picture is sure-fire stuff. One lady who sat next to me said she had seen the picture a long time ago back East, so long ago she thought it was a re-issue. But then that's the way us picture-folk have to wait for our first-runs.

* * *

Canon Popping

I see where Canon Chase is blazing away at the movies again. He probably doesn't know what the argument is all about but he isn't going to miss an opportunity to crowd into the limelight.

* * *

Dropping

You can ride a whole lot cheaper this week in an airplane to Arizona if you care to take the trip. They've reduced fares. But then it ought to be easy for an airplane to come down.

* * *

Hollywood's Full of 'Em

Flo Ziegfeld is seeking a new Follies star out here in the golden West. He'll probably pick one who just arrived last week from Broadway.

* * *

How Come?

By the way, didn't Flo say he was going to quit the beauty show business and take up some honest occupation?

* * *

What Price, Indeed

One of the claims against the late Valentino's estate was for \$48,000, money advanced to make the picture "What Price Beauty."

* * *

Total Loss

My idea of a tough job, is a publicity man writing four stories a day about a studio that is shut down.

* * *

Famous Last Words

"Where'd you get that gag about Pat and Mike?"

* * *

Are you sure this is pre-war stuff, Meadows? Did the b. l. say it was?

—R. M.

Producers Sail March 17 to Build Argentine Studio for Series from Tom Mix

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 6.—Fred Kley and James S. Douglass of the Hollywood-Argentine Cinema Company will sail for Argentina March 17 with a technical staff to build a studio in Buenos Aires preparatory for the arrival of Tom Mix, who will follow them the second week in June, following his tour of the Keith-Albee-Orpheum circuit, which starts March 31. FBO will distribute a series from the Western star.



Film News
in Pictures

PICTORIAL SECTION

Stories Told
by the Camera



Carl H. Mett of the Broadway, Portland, Ore., and Ruth Taylor, who recalled school days together when Paramount's blonde arrived for personal appearances.



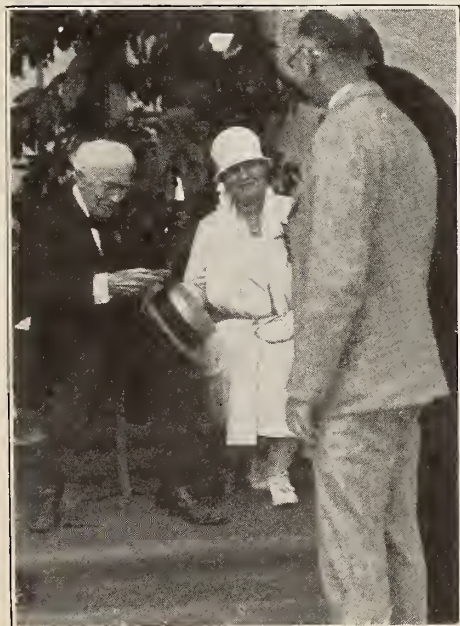
Such curiosity in Hollywood! Can it be a new type of h—f— that so interests Jean Hersholt (left) and George Sidney (right), featured players in Universal's "Give and Take," and Director William Beaudine? (Herald-World photo.)



RIGHT—The first news reel camerawoman, according to Educational. She is Angela Murray Gibson of Cassleton, No. Dak., whose pictures of a local rodeo, which she took as an amateur and sent to Kinograms, proved so sensational that she was given a position with that organization.



ABOVE — Getting the camera range on a great Italo-American songbird, Beniamino Gigli (left), famous tenor of the New York opera company. Fred Niblo, United Artists director, is his fellow-poser.



LEFT—Thomas A. Edison receiving on his 81st birthday, a life pass to all Universal theatres, the gift of Carl Laemmle, head of Universal. Mayor Bolick of Ft. Myers, Fla. (in grey suit), made the presentation. Mrs. Edison is seated beside the inventor.



A star, a director, and a mother succumbed to the persistence of a Herald-World cameraman to produce this triple portrait. From left to right are Martha Sleeper, Leo Meehan, and Mrs. Sleeper, snapped at the FBO studio, where Miss Sleeper was working in the lead of "The Little Yellow Home," under Meehan's direction.



Billie Dove, the star, and Lowell Sherman in First National's "The Heart of a Follies Girl."

From the New PRODUCTIONS



The lovers in Warner Brothers' "Tenderloin"—Conrad Nagel and Dolores Costello.



Lovers, too—for if the good ship Love can't weather a storm, what good is it? The scene is from Universal's "Midnight Rose" and shows Lya Di Putti, the star, and Kenneth Harlan.



From Universal's "Buck Privates" (which stars Lya Di Putti)—Malcolm MacGregor and Eddie Gribbon.



Joe Brown, stage comedian, in a scene from his first picture, FBO's "Crooks Can't Win." The earnest copper is Ralph Lewis.



A German court of justice, a striking set in the modernistic manner so popular on the continent. The scene is from the First National-Defu picture, "The Arena," a story of circus life featuring Mary Johnson, noted Swedish actress.



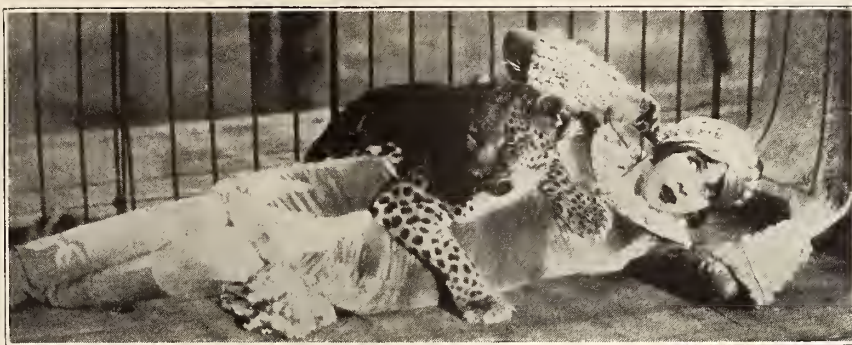
NONE more Deadly to the Male



The beautifully mischievous (or vice versa) Betty Boyd, (mis)leading woman in Educational comedies.



ABOVE—Ill concealment for redoubtable charms. It's as Gwen Lee appears in M-G-M's "The Actress," starring Norma Shearer.



RIGHT — Jacqueline Logan, star of Pathe's "The Leopard Lady," finds therein how deadly a lady leopard may be.

ABOVE—Candidly fascinating is Joan Marquis in this portrait—but candor, remember, is itself disarming. At first an "extra," Miss Marquis was recently given the feminine lead in a Jimmie Adams comedy for Paramount-Christie.



LEFT — Warrior and vampire at the climax of an oft-told story. Indeed, there's no fool like an ancient one, as Esther Ralston, Paramount star, herewith shows, in collaboration with the chap that decorates her new picture, "Something Always Happens."



RIGHT — An allegory of love, be it known, lest you take Thelma Todd's attack upon Charlie Murray at face value. No, Venus works with subtler blades, making theirs a case of when Greek meets Greek, in First National's "Vamping Venus."



KNOW YOUR SALES LEADERS

GENERAL SALESMANAGER EDWIN J. SMITH, of Tiffany-Stahl Productions, was born in 1888 at Buffalo, N. Y., and lived there for the next 20 years. When entering the commercial world it was natural for him to join some company located in Buffalo; and he became associated with P. A. Powers of the Victor Phonograph and Picture Company.

FROM this time on all of his interests were wholly centered around motion pictures. Before long Mr. Smith joined the Universal Picture Company as a salesman in its Buffalo and Albany territories. His advancement with

this company was rapid and he soon moved to the post of special representative for "Nep-tune's Daughter" and "Where Are My Children." Later he accepted the position as branch manager at the Cleveland office, and his next promotion made him Eastern division manager with headquarters in Philadelphia.

Mr. Smith seemed destined to climb still higher in the industry and his next promotion while still with Universal was to managing director in England and the continent, and finally to general salesmanager at the home office in the United States.

Shortly Warner Brothers became aware of Mr. Smith's ability and obtained him for their organization as Eastern division manager. Later he became general salesmanager for Associated Exhibitors.

In December, 1926, M. H. Hoffman, who at that time was vice-president of Tiffany Productions and responsible for placing Mr. Smith as branch manager at Cleveland for Universal, invited him to become connected with his organization in the capacity of general salesmanager.

Mr. Smith accepted the invitation and before long the results were far greater than expected. Recently, with the advent of John M. Stahl under the Tiffany banner, the company becoming Tiffany-Stahl Productions, Mr. Smith has more than once proved far beyond a doubt his ability in the proper handling of the sales destinies of this fast stepping, nationally known organization.

Mr. Smith is married and has a son at Princeton University.—J. S. S.



E. J. SMITH

Keep Trade Channels Open; Sydney S. Cohen

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 6.—"The channels of trade and commerce should be kept open for all," Sydney S. Cohen declared in a brief filed with the senate committee on interstate commerce in connection with the Brookhart bill.

At the same time Cohen declared of the provision against block and blind booking that "in some localities, in some situations, voluntary buying en bloc is so preferable as to be almost a necessity." He held that the provision making it necessary for all films to be completed before being offered for sale would practically legislate the independent producer out of existence.

Complete Harmony Seen as Result of Hearing on Block Booking Measure

(Continued from page 24)

sions of the bill to unfair practices and would not cover wholesaling.

Rembusch in Rebuttal

Opening in rebuttal toward the end of the hearing, Frank J. Rembusch, Shelbyville, Ind., exhibitor, read a letter he had written to Senator Brookhart in which he declared there was a monopolistic scramble among producers. He also attacked arbitration, asserting that "voluntary arbitration and compulsory arbitration are as different as Clara Bow and Ben Turpin."

It was declared by Leo Brecher, New York exhibitor, that instead of being more than 800 productions a year, there were actually less than 700, of which last year 510 were made by the Hays producers and only 159 by independents.

The new contract does not correct any of the evils complained of, Brecher said, Pettijohn rejoicing that the exhibitors had selected their representatives to the Chicago meeting and an exhibitor official was secretary, and asking whether the exhibitors now were repudiating their own delegates.

A final witness was put on the stand by the proponents of the bill. Joseph Dondis, independent exhibitor of Rockland, Me., outlined his experience as a theatre owner, which has been laid before the Department of Justice and the Federal Trade Commission. Promised before construction of his house that he could get films, he said, he was refused pictures by the big distributors at the behest of the Gray circuit, his competition, which he charged was owned by Paramount. The opposition dropped their prices in his town and succeeded in barring all pictures from him and he has shown "odds and ends" for several years.

Kent Answers Witness

Kent, in reply, declared that he knew nothing about the case, but that it was only one of a number which the company is trying to settle. Paramount owns stock in the Gray circuit, he explained, but has nothing to do with the operation of the houses. Similar cases have recently been brought to him and he has refused to sell pictures to chains which are trying to freeze out independent competition. If Dondis' story is true, Pettijohn interjected, somebody ought to go to jail.

The committee, the chairman promised, will take up the bill at the first opportunity.

Newspictures

PATHE NEWS NO. 20—France is riot of colors as gaily decorated floats parade through shower of roses—Premier of Germany visits France—Tud Kent, veteran musher, wins American dog race at Idaho.

KINOGRAMS NO. 5372—Campbell sets speed record, goes 207 miles an hour—Largest liner built in U. S. reaches San Francisco—Valley Forge camp celebrates 150th birthday.

INTERNATIONAL NEWSREEL NO. 15—Joie Ray, trying to stage a comeback in a game effort to make the Olympic team—New anti-aircraft guns strengthen U. S. defense against enemy planes—Maleolm Campbell drives car 207 miles an hour at Florida for new auto record.

M.G.M NEWS NO. 55—British ace drives auto 207 miles an hour at Florida—Anti-aircraft guns in effective tests against sky enemy at Aberdeen, Md.—Mardi Gras opens at New Orleans.

FOX NEWS NO. 42—Giant plane carries 106 foot beam at Panama Canal—John D. Rockefeller inspects 36 cylinder racing car at Ormond beach—Tests Byrd's South Pole plane at New Jersey.

PARAMOUNT NEWS NO. 60—Campbell goes 207 miles an hour in Blue Bird special at Florida—Pay tribute to Washington on his 196th birthday at Washington—New York Giants baseball team in first practice at Hot Springs, Ark.

KINOGRAMS NO. 5373—President Coolidge shares in homage to Washington at Alexandria, Va.—Thousands revel at Mardi Gras at New Orleans—Lindbergh flies over his old mail route, St. Louis to Chicago.

M.G.M NEWS NO. 56—King gaiety reigns at Mardi Gras in New Orleans—Parade of World Athletes opens Olympic meet at Switzerland—Sea-rocking broadsides hurl tons of steel at distant targets.

Educational Signs to Distribute T-S Pictures in Canada

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 6.—Earl W. Hammons, president of Educational Pictures, has just signed a contract to distribute Tiffany-Stahl productions throughout the Dominion of Canada.

Oscar Hanson, general manager of Educational, with home offices in Toronto, is preparing a selling and exploitation campaign in behalf of the Tiffany-Stahl features. The tieup with Educational gives Tiffany-Stahl a new position of importance in the Dominion.

Colonel Cooper Injured Seriously in Auto Crash

(Special to Exhibitors Herald and Moving Picture World)

OTTAWA, March 6.—Struck by a train at Regina, Sask., Sunday, Col. John A. Cooper, Toronto, president of Canadian Motion Picture Distributors Association, was severely injured and his condition is reported serious.

Texans Aim at Women Patrons

Columbia Will Distribute Outstanding Foreign Films Throughout United States

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 6.—Columbia Pictures Corporation will distribute outstanding European productions in the United States, it is announced by Joe Brandt, president of Columbia. Arrangements are now being made for the distribution of a number of British, German and French films.

It is understood that Columbia is to handle these foreign pictures on some sort of reciprocal basis. Outstanding pictures produced by Columbia next season are to be booked generally into German, French and British theatres, in return for the distribution arrangements Columbia is able to offer the foreign producers for their films in the United States.

What Is Fair Rental for Pictures Exhibitor Asks After Surveying State

(Continued from page 29)

"One company has been advertising a certain picture for weeks on one page, stating that it is positively the best thing the two stars have ever done, and a lot of other high priced adjectives, but the picture, when a body of us viewed it, is just about the most putrid thing to be called a special, that I have ever seen. Then, when Von Stroheim, and some others, take to using up 200,000 feet of film making one picture, and spend thousands of dollars, taken from the pockets of exhibitors, to get a certain 'shot,' it, of course, makes the cost of films go sky high, and this cost is passed on to the exhibitor, who must pass it on to his public, and his public is getting pretty tired of 'specials' which are no more than average program pictures.

Calls Some Quotas Wrong

"Some of the quotas which are set on certain towns in our state are all wrong, and if the film concerns who set these quotas get them, some exhibitor will lose money, and I can show you more today that are losing money than are making it. Most all of the film concerns have an exalted idea that their pictures will set the public on their head and toes, will bring them out in flocks, and will pack theatres, when, in reality, those films are average program pictures.

"Whose fault is it? Certainly, it is not the salesmen, because they are told what they must get, and if they don't get it, they don't last long with their company. The exchange manager, of course, must get what his New York chief tells him to get, otherwise he is given the 'gate,' so whose fault is it? Some exhibitors, a great many, don't know how to buy films, and some let the salesmen and managers bull them into buying, not having any control over their own will powers, but after all, if there is waste in the making, it would seem to me that some one must get paid for that waste, and, of course, the exhibitor must pay it.

"Whose fault is it? What causes it, and who pays the bills?"—N. L. Royster, president, Circle Amusement Co., Inc., Charlotte, N. C.

Exposition of Arts March 5-21

BOSTON.—The International Exposition of Art in Trade will be held here March 5 to 21. Jordan Marsh Company, with an advisory committee of 20 authorities on art, conceived this exposition.

Ads and Tieups Shaped to Attract Feminine Fandom

Club Planned for Band Leader at Texas—Survey Shows Women Most Consistent Patrons

This is the second of a series of special articles from correspondents of EXHIBITORS HERALD AND MOVING PICTURE WORLD on exhibitors' recognition of the important part played by women patrons, as shown in the preparation of exploitation and newspaper advertising copy.

SAN ANTONIO, March 6.—Just as Samson was powerless to defend himself after Delilah deprived him of his locks, so would theatres in the Southwest suffer a loss in box office revenue if the woman patron were not considered largely in the building of the theatre program, and in billing the units of the show. Woman has, in the last ten years at least, become the objective in the manager's planning, because it has become an established fact that women fans constitute the major percentage of patronage or at least cast the final vote in determining the majority patronage.

Texas Exhibitors Alive to Situation

Theatre owners in the Southwest, and especially in Texas, have all sorts of stunts for attracting the woman patron. Newspaper advertising, of course, is probably the most important factor to be considered. The manager who knows what the woman patrons want always makes it a point to include in his advertising copy an illustration, catchy copy, or announcement that is meant for the perusal of the general feminine patronage.

For instance, if a band leader, organist, or some institutional attraction of the house is extremely popular with the women patrons, that fact is given attention in the advertising.

Texas Theatre Club Planned

Such is the popularity of some personalities in various theatres in Texas, that hundreds of letters are received daily by them, requesting photos, etc. The managements of two houses where band leaders are used in Texas have made up a stock of beautiful engraved souvenir photos, on parchment, and use these as goodwill builders among the women.

A club is being planned by the Texas theatre, San Antonio, for its bandleader, Miguel Galvan, to consist of his women admirers. Weekly receptions are to be held on the mezzanine floor, with Galvan present to give a number of selections on his banjo. Celluloid buttons with the picture of the popular leader are to be made, and will be given to each member of the club, which will admit her to the informal reception each week—after she purchases a ticket to the theatre.

A monthly dance will be held at one of the hotels, and the member will be admitted upon flashing the button—but her male escort will have to dig down and pay his way in—thus making the dance self-supporting. The class of patronage this stunt will at-

tract will be mostly of the younger class—the type of patron that talks most

A census recently taken of the entire city of San Antonio by the Texas showed that out of the average family of four, the two women members were the most consistent attendants of the theatre—and also showed that program-planning directed at the women was appreciated and remembered in most cases.

Women Most Consistent Patrons

Bargain matinees are for the sole benefit of the woman shopper, and are advertised as such. The theatre can stress the point that the woman, after her shopping, can take the 25 cents or 35 cents change in her pocketbook, and enjoy two hours of perfect entertainment—at a great saving over the regular admission prices.

The larger houses that can pick their pictures realize the importance of love and romance elements, and it is seldom that a picture is presented that does not contain this necessary attraction to a marked degree.

Everywhere on the program the woman is considered—the trailer, the lobby, the ads, the overture, organ, stage, picture—the window displays, commercial tieups.

Names April for Opening

COLUMBUS, GA.—The first week in April will see the opening of the new Royal theatre, operated by R. E. Martin.

When Unions Play Game of Picketing the Picket, Theatre Is Not the Goat

(Special to Exhibitors Herald and Moving Picture World)

KANSAS CITY, March 6.—The unique spectacle of union men picketing against other union men was recently presented on the sidewalk in front of the Liberty theatre here, for several days and nights. One union supported the theatre, the other opposed it.

The fun began when the sign writers' union picketed the theatre because it hired a sign writer who had been dropped from the union for non-payment of dues. The sign writer had been refused readmittance to the union, and the union picketed the theatre when the manager refused to fire the man. The musicians and operators unions sided with the theatre and picketed the other union's pickets. The theatre won, the union being forced to accept the sign writer's membership.



LIVE NEWS FROM COAST TO COAST

Boston

BOSTON.—At a dinner tendered *Maurice N. Wolf* at Hotel Statler Monday night by exhibitors and distributors, a large diamond ring was presented him. The occasion was his recent promotion to district managership for Metro-Goldwyn-Mayer in the New England territory. Several hundred were present. *Jacob Lourie* and *Louis Boas* represented the exhibitors, and *Kenneth Robinson* of Albany, the distributors, on the committee in charge. . . . *George Campbell* is the new manager of the Regent, Arlington. . . . Red Seal has added a couple of salesmen, *Ralph Quive* from Pathe and *Murray Aaronson* from Tiffany, the former for Greater Boston, and the latter for Vermont and New Hampshire. . . . *Fred Sheehy*, of the Regent, has become manager of the Egleston, Roxbury. . . . Winter Hill theatre, Somerville, has been taken over by *A. H. Cross*. . . . *Dave Brandt* of the Waltham theatre, has returned from a motor trip to the West Coast. . . . The Strand in Providence, and the Strand in Malden, report new records established by "The Patent Leather Kid." . . . *P. Noyes* has bought the Orpheum, Stoughton, from *Paul Kunze*. . . . *E. H. Holden* has acquired Town Hall, Amherst, from *Mrs. A. W. Loomis*.

Cleveland

CLEVELAND.—*Fred Desberg*, general manager of Loew's Ohio Theatres, Inc., went to Washington last week to appear before the Senate committee in regard to the Brookhart bill. . . . The local representative for the National Screen Service is now *Robert Gordon*. His offices are in the Film Exchange Building. . . . A new neighborhood theatre, the La Salle, was opened in Cleveland on March 1 by *Paul Gusdanovic*. The La Salle is said to have cost \$200,000, and has a seating capacity of 1,700. . . . *J. E. Fontaine* has assumed his duties as manager of the local Paramount exchange. He succeeds *Harry Dodge*, who resigned his post to enter the advertising field. Fontaine served as manager at the Pittsburgh Paramount exchange before coming to Cleveland.

Pittsburgh

PITTSBURGH.—A beauty contest at Monaca last week to select a "Miss Monaca" for the Western Pennsylvania Beauty Contest, was won by *Miss Anna Bell Stoll*, 16-year-old daughter of *Louis Stoll*, owner of the Penn theatre at Monaca, and the Beaver at Beaver. . . . Visitors to Film Row recently were *Jack Smith*, Barnesboro; *Paul Dattola*, Springdale, and *William Laspie*, Blairsville. . . . *Harold Dunn* spends several hours now at the Warner office each day. He is just getting over an operation for appendicitis. . . . *H. E. Murrin* is the new owner of the Copeland, having taken charge this week. The former owner, *William Gochis*, reports that he is still undecided as to his future plans. . . . *Constant Dourlain* has taken over *G. P. Daurelle's* Liberty theatre at Bridgeville. . . . *William Gray*, theatre owner from Monongehela City, was in town last week film shopping. . . . Local friends of *Oscar Bloom*, former Pathe salesman, will no doubt be interested to learn of his appointment as manager of the Indianapolis branch of Pathe.

Philadelphia

PHILADELPHIA.—*James M. Graver*, manager of the Liberty theatre, who is celebrating his 20th anniversary as resident manager of that house and his 28th year in the theatre business, is receiving the congratulations of the motion picture fraternity in Philadelphia. He is probably the only theatre man in the city who has been actively identified with one theatre for such a long term of years. Graver began his theatrical career at Rocky Springs Park, near Lancaster, in 1900, and after spending four years there, came to Philadelphia, where he opened the Arcade on Market Street. . . . *Oscar Neufeld*, one of the best known independent film men in this territory, who for the past four years has been associated with *Sam Stiefel* in the operation of the De Luxe Film Company, has announced that he will withdraw from that organization. It is rumored he will head another independent film exchange.



James M. Graver

Albany

ALBANY.—*Mr. and Mrs. Harry Hellman*, owning and operating the Paramount and Royal theatres, returned last week after several days spent in New York with *Mr. and Mrs. Jack Little*, the former a well known vaudeville star, and the latter their daughter. . . . *M. H. Tormey* will reopen his theatre in Cadyville in April. . . . *Fenton Lawlor*, Albany film salesman, lost his sister last week by death. . . . A brother of *Al Barton* of Ticonderoga, died last week after a short illness. . . . *T. L. Fuller*, of Otego, was on Film Row last week, as was *Henry Frieder* of Hudson. . . . *Ned Kornbleit* of Binghamton, has returned after several days in Atlantic City. . . . *Mrs. Charles Stombaugh*, wife of the new Pathe manager here, passed through the city last Friday on her way to Topeka, where she will spend several weeks with relatives. . . . *The Schines* are installing a Vitaphone at the Avon theatre at Watertown.

Salt Lake City

SALT LAKE CITY.—Former District Manager *R. S. Ballantyne*, of Pathe, is reported to have resigned his position. . . . *Manager Al O'Keefe* of Pathe is at Butte holding a conference with the Salt Lake and Butte salesmen. . . . *Harry Lustig*, division manager for Warner Brothers, and *C. C. Ezell*, special representative, have been at the Salt Lake office from Los Angeles. . . . Vitaphone has been installed at the Rilato at Butte. . . . A sales conference is being conducted at the First National exchange by *Manager W. F. Gordon*. . . . The Orpheum, owned by *Don Curruthers*, is to be re-equipped and remodeled. . . . Hal Roach comedies are being featured equally with the feature productions at the Louis Marcus Enterprises houses here, it is announced.

Kansas City

KANSAS CITY.—*Dr. L. W. Shannon*, exhibitor of Hiawatha, Kas., who recently won an injunction suit closing Hiawatha's \$150,000 memorial auditorium to motion pictures, has filed an affidavit charging contempt of the injunction, declaring that *William Schenkelberger*, who had been barred from showing pictures in the memorial, had continued to book and advertise pictures as being shown under the management of the trustees. . . . More than 30,000 school children thus far have seen the Alaskan picture, "Top o' the World," which is being shown in Kansas City schools under the auspices of the Kansas City Star. . . . The Smith building in Conception Junction, Mo., has been rented by *C. C. Reynolds* and will be used as a motion picture theatre. . . . The Lindy theatre, Monette, Mo., held its opening the other night. . . . The Wetzel theatre, Tina, Mo., has become a Paramount house and will be managed by *J. G. Wetzel*. . . . The Globe theatre, Meade, Kas., has been sold by *Morton Griggs* to *Edward Rowland* of Texhoma, Okla. . . . The Jefferson, Springfield, Mo., has been sold by *S. E. Wilohit* to *Ensley Barbour*. . . . The Warsaw theatre, Warsaw, Mo., has been purchased by *S. H. Yaffie* of Springfield, Mo. . . . The new Grecian theatre, Neosho, Mo., is expected to open in a few days. . . . The new Lincoln theatre, Clay Center, Kas., has been opened under the management of *Clyde Bomar*. . . . The Odeon, Lyons, Kas., has been purchased by *Hugh P. Hartley* and *J. A. Townsley*. . . . *W. C. Sears*, former partner in the Sears theatrical circuit, has been made manager of the Royal, Orpheum and Colonial theatres, operated by Universal in St. Joseph, Mo.

Milwaukee

MILWAUKEE.—Fox and M-G-M have both taken ten year leases on the new Film Exchange Building, at Eighth and State streets, which will be ready for occupancy about April 1. . . . *Owen McKivitt* has sold his lease on the Orpheum theatre at Racine, to the Racine Investment Company, which owns the building. This company in turn has sold a one year lease, with the option to buy the theatre at the end of that time, to the Wisconsin Universal Theatres, Inc., headed by a Milwaukee man, *Carl Yipman*. . . . The theatre is being completely remodeled and will re-open about April 7 under the name of *Lipman's Allen*. . . . It will be managed by *Victor Harlow*. . . . Two theatre deals are pending at Beloit, Wis. One is a seven story theatre and hotel building to cost \$525,000, with a seating capacity of 1,550. Universal will erect this structure. The other deal involves Fischer-Paramount, which plans to erect an 1,800 seat theatre. . . . Another theatre is being planned for Racine by the Parkway Investment Company, which has recently incorporated for \$50,000. The incorporators are *Frank P. Marino*, *Joseph Domanik*, and *John Rollo*. . . . The Green Bay Elks Club is planning the erection of a six-story building which will house a theatre in addition to the club rooms. . . . *Don Cordon*, at one time organist at KYW Chicago, is now organist at the Orpheum theatre at Madison.



THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Von Stroheim Nears Fist Fight in Case of Fay Wray, Player

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, March 6.—Eric Von Stroheim threatened to settle his differences with Attorney Young with his fists last week in the contract case being heard in the new City Hall Tower. The suit had been brought by Fay Wray, Paramount player, against Edna Schley, agent.

Von Stroheim, who selected Miss Wray to play the role of Mitzi in "The Wedding March" two years ago and thus lead to her signing with Famous Players Lasky for five years, had been called to testify as to the date of his meeting with Miss Wray. His testimony differed in part from that of Patrick A. Powers, president of Celebrity Pictures. Attorney Young, presenting his questions to Von Stroheim, brought the following from the director:

"I don't like the way you are talking to me and if you say anything more to me like that I will have to invite you outside."

"Well come on out right now," snapped the attorney. But Judge Warne said:

"Wait a minute. Let us go on with the case. If I don't like the way attorneys are conducting the case I will take any action that may be necessary." The trial was resumed.

Colleen Moore and McCormick Stay at F-N Another Year

HOLLYWOOD, March 6.—Colleen Moore will remain with First National for at least one year after termination of her present contract. And John McCormick, who produces her pictures, also will be retained, according to announcement by Richard A. Rowland, general manager of First National.

Miss Moore will appear in four productions in addition to those already announced. With "Lilac Time" just completed, she will start next on "Heart to Heart," from Edmund Goulding's original, and then will make "Oh Kay," to be followed by the four under her new contract.

M-G-M Signs Rogell to Direct "Tide of Empire"

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, March 6.—Al Rogell has signed to direct "The Tide of An Empire" for M-G-M. He is also under contract to direct another Ken Maynard picture for Charles Rogers at First National.

Neilan to Direct "Green Hat" for Al Woods as a Roadshow

Six Films Completed in Hollywood—Less Than Two Dozen in
Shooting Stage—James Tinling Starts "Don't Marry,"

Starring Lois Moran

By DOUGLAS HODGES

HOLLYWOOD, March 6.—Marshall Neilan will direct "The Green Hat" for Al Woods in England, and Blanche Sweet, Neilan's wife, will have the role of Iris March, according to a cablegram received from Neilan here yesterday.

Neilan's announcement is a distinct surprise to the film colony because of the announcement many months ago of the American ban on the Michael Arlen novel by the Hays organization. At that time Fox had purchased domestic rights and was unable to make the picture because of the ban.

To Be Made by Americans in England

Producer, director, star, and cameraman on the picture will be Americans and the picture, although made in England, will be intended for American distribution as a straight roadshow in the Al Woods stage show houses.

Announcement of this agreement with Woods also says that "The Green Hat" will be followed by the screen production in England of several other of the producer's stage successes. Neilan is at present finishing an untitled film starring Gertrude Lawrence.

New Schedules to Start April 1

Less than two dozen pictures are shooting in Hollywood plants at present, with the prospect of April 1 being the time for a new schedule to get under way. Four pictures were begun this week and six were completed.

The pictures in the order of their magnitude, and probably their importance, are: "The Cop," for Pathe; "Don't Marry," for Fox; "The Eagle's Talons," for F B O; and "Pay As You Enter," for Warner Brothers.

James Tinling is the director of "Don't Marry," which stars Lois Moran. Robert De Lacy is the director of "Eagle's Talons," a Tom Tyler picture with Tom the hero of a good story that has the promise of true-ringing box office capabilities. William Boyd is starring in "The Cop," which is directed by Donald Crisp. The Warner picture is being directed by Lloyd Bacon and stars Louise Fazenda.

Stein Shooting Pathe Film

Paul Stein is in his second week of the direction of "Man Made Woman," a Pathe-De Mille picture which stars Leatrice Joy. It is the first one he has made since "The Forbidden Woman," which was completed

for the same company prior to his recent journey to Europe. The "goodness" of "Forbidden Woman," incidentally, is as good a reason as any for Pathe's signing the good-natured, sharp-witted European director.

Leo Meehan has completed "The Little Yellow House" for F B O and is editing it. Martha Sleeper and Orville Caldwell have the big roles in the Gold Bond special.

F. N. Completes Two

First National ended camera work on two last week. They are "The Little Shepherd of Kingdom Come" and "Harold Teen." The latter is the third to be directed by Mervyn Leroy. A young fellow called Arthur Lake plays the part of "Harold," who has been made famous by his doings with Dad Jenks and Lillums, Beezie and Lilacs, of comic strip repute.

F. W. Murnau is still shooting on "The Four Devils" for Fox and is already talking about his plans for making his next picture, which will be called "The Mud Turtle." "The Four Devils" is a circus story of some sort and is heralded as one of the big ones of the year. There is no way to tell whether it will be so, however, until the preview is over and the box office gives its opinion.

Bellamy in Story by Stone

Madge Bellamy's latest effort, "The Sport Girl," has been brought to an end and is ready for the preview. John Stone, author of the story, is already working on another story which may also star Miss Bellamy.

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LOS ANGELES

NEW PHONE—GLADSTONE 0782



AN AIR SHOT of the Colleen Moore location camp at El Toro, Cal., owned and operated by W. L. Anderson, often known as "Hollywood's Meal Ticket." This camp was used during the making of the star's First National picture, "Lilac Time."

Swanson and Barthelmess Films Open in Big Style on Coast

Hughes to Get Two More Pictures Under Way—Boasberg Has Script Assignment of "Butter and Egg Man"

By RAY MURRAY

HOLLYWOOD, March 6.—Two pictures which are being shown for the first time in Los Angeles and which attracted unusual attention on the opening day last Wednesday, were "The Patent Leather Kid" at the Criterion and "Sadie Thompson" at the new United Artists theatre. A brilliant throng greeted the Richard Barthelmess picture. There were studio lights, flashing cameras, gawking crowds, and a drum corps outside the theatre, and cheers and hand clapping announced the entrance of one of prominence.

MILTON SILLS served as master of ceremonies and introduced Barthelmess, Mathew Betz, Molly O'Day, Alfred Santell, the director, and others. A splendid musical score by Bakaleinikoff accompanied the picture.

* * *

The United Artists picture starring Gloria Swanson received favorable comments in the dailies and is attracting unusual crowds to the U. A. house.

* * *

Howard Hughes, president of the Caddo Company, will soon have three companies shooting at Metropolitan studios, which will place him in the front rank of independent producers. He has just signed Raymond Griffith, former Paramount star, who is to make a series of feature comedies. Thomas Meighan is already under contract to Hughes and is to make the Broadway success, "The Racket," into a picture.

Lewis Milestone will direct Meighan. No director has been assigned to the Griffith unit. Howard Hughes is now personally directing the final sequences of "Hell's

Angels," the spectacular air epic. Meighan's pictures will go through Paramount, while "Angels" is a United Artists release. No announcement of releasing arrangements for the Griffith pictures has been made.

* * *

Tom Opens Own Offices

That Tom Mix intends to keep in touch with the industry is evidenced, as he has opened offices at 6404 Sunset boulevard, in the same building with Bill Hart.

* * *

The receipts from sale of tickets to the recent Wampas Frolic and Ball amounted to \$25,000, according to President Ray Coffin. While not as large as those of last year, the sum will net the organization a good profit. The boys are now planning a trip to Mexicali for their installation dinner.

* * *

Boasberg Does "Butter and Egg Man".

Al Boasberg, well known comedy scenarist and title writer, is doing the adaptation of "The Butter and Egg Man," which will serve as Jack Mulhall's next vehicle for

First National. Richard Wallace will direct the screen version of the New York stage success.

* * *

Brown Sends Print Abroad

Clarence Brown, who has just finished "The Trail of '98" for Metro-Goldwyn-Mayer, has sent a print of his picture to Robert W. Service, internationally famous poet and novelist. The initial print of the picture will be delivered to Service, now making his home on the Riviera, by Irving G. Thalberg, M-G-M executive, who sailed for Europe February 21.

* * *

D. W. Griffith has made a new ending for "The Drums of Love," with a happier denouement than the one now being shown at the Liberty theatre, New York. The picture will be released by United Artists some time in April.

* * *

Carpenters and plasterers are busy at the First National studios, adding additional offices and dressing rooms to the large plant.

* * *

Jerome Beatty, director of advertising and publicity for First National who has been visiting the Burbank plant, will return to New York City this week.

* * *

Langdon Starts New Film

Harry Langdon will start shooting on his new picture, as yet untitled, today. The comedian has been busy for ten days making screen tests of more than 65 applicants for the feminine leads. Arthur Ripley, who wrote the story, is just recovering from a serious illness.

* * *

Mrs. Edward Sedgwick, wife of the Metro-Goldwyn-Mayer director, is in St. Vincent's hospital, critically ill and an operation is said to be necessary to save her life. Work on Buster Keaton's picture, which Sedgwick is to direct, has been delayed owing to Mrs. Sedgwick's illness.

* * *

Howard Higgin has been assigned to direct "Celebrity," the new Pathe-DeMille production starring William Boyd. It is a stage satire on Gene Tunney's life.

* * *

Jacqueline Logan Rehearses with Chorus

Jacqueline Logan has been rehearsing with Fanchon and Marco chorus girls to perfect herself for her role in "Broadway Daddies," the Columbia production, in which she has the leading role.

* * *

Gladys McConnell has been signed by Ken Maynard to play the role of the heroine in his new production, "The Code of the Scarlet." She recently appeared in two Langdon productions. Harry J. Brown will direct the Charles R. Rogers production for First National.

65% Cut in Wages Reported by Stars; Obligated to Accept

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 6.—Information forthcoming from many players indicates that the big line companies are offering free lance players 35 per cent of the figure they offered the same players one year ago. It is said that they must take it or leave it. There is said to be no concerted move on the part of the players to oppose the producers' cut.

Stern Made Medical Director

NEW YORK.—The executive committee of Paramount has made Dr. Stern medical director of the company and all its subsidiary interests.

CHARLES LAMONT

DIRECTOR OF

"Big Boy" Comedies Lupino Lane Comedies
Dorothy Devore Comedies Tuxedo Comedies
Mermaid Comedies

FOR EDUCATIONAL

Sheehan Arrives; Fox People Trek Eastward

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 6. — Winfield Sheehan, general manager of Fox, returned to his home Saturday after a four weeks' stay in the East. Sol Wurtzel leaves this week for a trip to Europe.

Accompanying Wurtzel to New York are June Collyer, star of "Four Sons," Jack Ford production, and Frank Borzage, director.

Menjou Contract Ends; Hopes to Work Abroad

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 6.—Adolphe Menjou will leave Paramount this month and hopes to make a connection with a motion picture company in France. His contract with Lasky has ended and it is said the company's offer was not sufficiently tempting for his stay in America.

Holt Rejoins Paramount for Zane Grey Pictures

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 6.—Jack Holt has signed a contract to appear in Zane Grey productions for Paramount, according to a statement issued by Jesse L. Lasky. His first picture will be "The Vanishing Pioneer," for which John Goodrich is now preparing the continuity. John Waters will direct.

Joins Paramount Writing Staff

NEW YORK.—Ernest Howard Culbertson, former newspaper man and now a playwright and showman, is the latest addition to the Paramount studio scenario staff.

THE STUDIO PREVIEW

"Chinatown Charley"

Johnny Hines in "Chinatown Charley" has been shot, previewed and is ready for shipment to several thousand exhibitors whose box offices are in need of a laughing stimulant. That's not a bromide for a press sheet but is the honest reaction from the picture.

The story is a purchase from A. H. Woods who used it very successfully several seasons ago on the stage to the tune of many thousands of dollars, thrills and laughs. The life span is also in the picture and is staged by the same troupe who did it on Broadway.

Hines, Eddie Gribbon and Louise Lorraine make a curious trio throughout the story. Eddie's temptation to pick purses and lockets from pockets is a surefire gag that is followed by the heavier mechanics of a thrill story. The time lapse of the narrative is about four hours and into that time is packed a sightseeing tour through the Bowery, a visit to a Gotham mission, an hour at the restaurant, a visit to the wax works where Miss Lorraine is kidnapped, a plot to catch the Chinaman smugglers, an attack on the kidnappers and a few love scenes. If there are other highlights in it pardon me for omitting them while I get on with the story.

Scouter Lowry, that veteran Our Gang gentleman-of-five, makes life very unhappy for Johnny in the early stages of the motor-bus excursion. Scouter has a pinched kind of pan that gets laughs whether he acts or not.

Hines is one Hollywood comedian who attempts only to be a comedian in the picture rather than attempting to be the picture. He has employed several highly paid players for the cast and sensibly allows them to carry on the action of the picture. It reacts in the star's favor and his entrances are watched with greater attention than if he "hogged" the shots.

Eddie Gribbon is given three times the footage usually allowed a lesser star by the producer-star himself.

The titles are very creditably done and I regret very much that I don't recall the name of the man who receives screen honors for them. At any rate I hadn't seen any of them in Life.

—HODGES.

"Flying Fists"

"FLYING FISTS," the second picture to be made by Hoot Gibson under his recent unit arrangement with Universal, was previewed last week and proved excellent entertainment. It is the first picture I have ever seen previewed that did not need wholesale shortening and shearing. It needed none whatever.

"Cutting," in the Hollywood sense, may take in anything from the time the director completes his job until prints are received by the exhibitor.

I dare say Hoot, as anyone else would do, took his picture back to the studio Wednesday morning and fixed this and that and the other thing and classed it all as cutting.

Censors in the key cities enter into a picture's making to that extent.

An early preview never satisfies the director as to the picture's perfection. It is like pulling a galley proof of an editorial. There is always a correction to be made.

The picture moves rapidly from the star's entrance to the fadeout. In the meantime he engineers a score of good gags that not only pep up the audience but remove the picture from the class of a cut and dried Western.

In fact he uses much of the hokum that the old Westerns have, but when he uses it, he labels it hokum and asks no one to shudder and blanch. When the sombreroed young man hies the young woman off to the deserted shack and confronts her, it's a laugh because you know the s. m. is Hoot Gibson and it's all a joke.

When the gang holds up the stage coach the audience laughs because Hoot has let his audience in on the secret: The gang is not desperate, they're on a summer vacation.

There is, however, not much suspense in the real chase for the jewel thieves. The outcome is obvious but that can be forgiven because if there had been no such chase the picture would have been deprived of the ride that is one of the essentials of practical Western entertainment.

Along with this part of the entertainment Hoot offers his own display of broncho busting and bull throwing that makes a good reel whether in or out of a picture.

The picture allows Olive Hasbrouck considerable footage. She is a beautiful brunette who works well with Gibson and does excellently with her opportunities.

—HODGES.



Now Back
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an Imperial
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HOLLYWOOD PLAZA HOTEL
Hollywood, Calif.

Taurog, Highest Paid Director of Comedies, Turns to Features

Would Take Fourth His Salary If Necessary to Direct Long Pictures; Completes Long Contract at Educational

By DOUGLAS HODGES

HOLLYWOOD, March 6.—Norman Taurog completed work on his last two reeler last week at the Educational studios and announced that he will enter the feature length field. His contract having ended, he will put into execution a plan he has had for himself for at least the past two years.

Taurog, said to be the highest paid director of short features in America, stated he would work for one-fourth his salary *if necessary* to direct feature length pictures. Directing is not only a means of making money with him; it is a thing in which he finds enjoyment.

DIRECTING short features has been an enjoyment for nine years, but the time has come when he can no longer confine himself to comics, he says.

Ideas that he could not use in shooting fast moving two-reel pictures have been accumulating in his mind to the extent that he declares he must discard them entirely or build pictures around them.

During the five years he has worked at Educational, he has directed about a hundred comedies, most of them starring Lloyd Hamilton. It is the three years that he made Hamilton comedies that he considers



Norman Taurog

the source of his endorsement as an executive and as a box office showman. The stories in which Hamilton have appeared have largely been the product of Taurog's fertile imagination. The pictures placed the comedian in the front rank of the two-reel players. Hamilton's peculiar type of temperament regularly proved a handicap to the directors who handled his pictures, but it was given skilful treatment by Taurog. He has made as high as three of them in three weeks. Yet most all of them have been money makers.

Started as an "Extra"

He talked confidentially yesterday over a luncheon table at the Montmartre: "When a fellow leaves a place where he has been five years there's feeling of regret and . . . well, it's tough.

"Mr. Hammons and all the Educational people have been a wonderful bunch of men. I dislike to break away from a studio where my friends are such thoroughbreds.



Al Martin in the spectacled physog, Jack Duffy in the jockey cap. A pair of Christie witticists waiting to witness a Paramount comedy they have titled and enacted. Al, right, all right titer, titles while you wait.

There has always been the friendliest feeling and the same exists with my departure. No misunderstandings. Time for me to get out regardless of promotions, happiness, or wage cuts."

When Taurog came to Hollywood eleven years ago he had spent a few seasons in New York stage shows as an actor. He was an extra here for a while and later an assistant director and property man.

He has had many offers of many kinds since his departure was first decided upon. And he has had many worthwhile offers, one of which may or may not have been accepted by him when these lines are laid upon the big Chicago presses.

Garrett Fort's Among 3 Approaching Weddings

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, March 6.—Three weddings involving people prominent in motion pictures are announced for the near future. Garrett Fort, Scenarist, and Mary Stuart, screen player, will be married at Santa Barbara on March 15, while two days later Gordon Cooper, director, and Consuelo Kirkpatrick will be wed.

Adolphe Menjou, Paramount star, and Kathryn Carver, his leading woman in several pictures, will be married May 7 in Paris, where Miss Carver will star in a series of French pictures. She and Menjou sail March 24.

Film Firm Organizer Kills Self When Police Arrive

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 6.—Nicholas Trasca, once a successful merchant tailor, operating a chain of stores in Chicago, Columbus and other cities, shot himself in the head at his home when two policemen called to arrest him for violation of the state labor laws in connection with a film company he organized.

Newman Resigns from Metropolitan Theatre

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 6.—Frank L. Newman, managing director of the Metropolitan theatre, has resigned to take effect March 15. Newman went to Los Angeles three years ago to manage the Publix houses which were later taken over by West Coast under booking arrangement. He has been in the theatre end of the industry 21 years.

JULES WHITE

Director

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On DOROTHY DEVORE'S AND JOHNNIE ARTUR'S
LATEST COMEDIES
Directed by Norman Taurog
EDUCATIONAL RELEASE



CHAS. G. CLARKE—A. S. C.

PHOTOGRAPHER

"RED" CRANGE'S "ONE MINUTE TO PLAY"
"THE RACING ROMEO"—F B O
"GOING CROOKED"—FOX—"UPSTREAM"
"FOUR SONS"—Fox

Nick Musuraca

A. S. C.

Cinematographer

"Desert Pilot"

"Red Riders of Canada"

"Phantom of Range"

"When the Law Rides"

"Valley of Superstition"

"Terror Mountain"

F B O Studios





THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Short Feature Releases

WEEK OF MARCH 11

"The Happy Trio," Standard F B O, two; "The Man Without a Face," No. 9, Pathe, two; "On the Ice," Fables, Pathe, two-thirds; "Galloping Ghosts," Roach, Pathe, two; "Trees," Record, Pathe, two-thirds; "Pathe Review," No. 11, Pathe, one; "Topics of the Day," No. 11, Timely, Pathe, one-third; "The Work of Running Water," Pathe, one; "Indiscreet Pete," Mermaid, Educational, two; "Count Me Out," Cameo, Educational, one; "How to Please the Public?" Hodge Podge, Educational, one; "Long Hose," Christie.

WEEK OF MARCH 18

"Monarch of the Glen," Metro-Goldwyn-Mayer, one; "Bright Lights," Snappy, Universal, one; "The Vanishing Rider," No. 10, Adventure, Universal, two; "No Blondes Allowed," Stern Bros., Universal, two; "Battling Justice," Western, Universal, two; "Top Pats," Standard, F B O, two; "Newsday," No. 15, F B O, one; "The Man Without a Face," No. 10, Pathe, two; "The Sun Shower," Fables, Pathe, two-thirds; "Fun Afoot," Rice, Pathe, one; "The Bicycle Flirt," Sennett, Pathe, two; "Pathe Review," No. 12, Pathe, one; "Topics of the Day," No. 12, Timely, Pathe, one-third; "The Shalimar Gardens," Pathe, one; "Between Johs," Lloyd Hamilton, Educational, two; "Felix the Cat in Polly-tics," Felix the Cat, Educational, one; "Love Shy," Jimmie Adams, Christie.

WEEK OF MARCH 25

"Ringside Romances," Snappy, Universal, one; "The Haunted Island," Adventure, Universal, two; "Some Bahies," Special, Universal, two; "Watch George," Stern Bros., Universal, two; "The Payroll Round-up," Western, Universal, two; "Mark of the Frog," No. 1, Pathe, two; "Jungle Days," Fables, Pathe, two-thirds; "Pathe Review," No. 13, Pathe, one; "Topics of the Day," No. 13, Timely, Pathe, one-third; "Feline Frolics," The Tonquin Valley, Outdoor Sketches, Educational, one; "Listen, Sister," Lupino Lane, Educational, two; "Spring Has Come," Cameo, Educational, one; "Circus Blues," Dorothy Devore, Educational, two.

WEEK OF APRIL 1

"Sagebrush Sadie," Snappy, Universal, one; "The Haunted Island," No. 2, Adventure, Universal, two; "Newlyweds' Friends," Jr. Jewel, Universal, two; "Her Only Husband," Stern Bros., Universal, two; "The Ring Leader," Western, Universal, two; "The Mark of the Frog," No. 2, Pathe, two; "Scaling the Alps," Fables, Pathe, two-thirds; "Tail Waggers," Rice, Pathe, one; "Smith's Restaurant," Sennett, Pathe, two; "Do Monkeys Manicure?" Roach, Pathe, one; "Pathe Review," No. 14, Pathe, one; "Topics of the Day," No. 14, Timely, Pathe, one-third.

WEEK OF APRIL 8

"Special Edition," Snappy, Universal, one; "The Haunted Island," No. 3, Adventure, Universal, two; "Married Bachelors," Special, Universal, two; "That's That!" Stern Bros., Universal, two; "A Son of the Frontier," Western, Universal, two; "Half-back Hannah," Christie, Ann Cornwall.

Lindbergh History Traced in M-G-M 3-Reel Special

"Forty Thousand Miles with Lindbergh" is the title of a three-reel special being released this week by M-G-M. An opening shot shows the first flight of the first heavier-than-air plane by the Wright Brothers.

Then come the preparations for the flight to Paris, the hop-off, the reception in Paris, his return to America, his Goodwill Tour to Central America and the Caribbean republics, and finally his return to St. Louis from Havana.

Europe Offers Large Markets But Must be Taught Values

American companies producing short features will have a lucrative field in the European market provided a proper appreciation of the one and two-reel production is developed, says the Department of Commerce. The general attitude at present is that it is only a "filler," and yet at least three-fourths of those used are of American origin.

Low Rentals, High Taxes

Many factors have combined to produce this erroneous conception of the value of short product. Distributors for the time being are discouraged because of the low rental prices. The exhibitor does not advertise them because of the high taxation. Then there is the quota obstacle to be overcome.

Worst of all, however, is the European program practice of running double features, allowing little room for the shorter pictures. Then, too, European producers cannot command the capital to make them,

and therefore cannot develop players, while advertising connections are the chief reason for their making them in the first place, with the result that they usually offer them free. The European type of short feature thus naturally is poorly made, the exception being the German educational pictures.

Reorganized Programs Urged

Cooperation between European exhibitors and American distributors is advised in reorganizing programs so as to eliminate the double feature difficulty and provide new short product. One hope for the change lies in the expressed intention of one American concern building a large theatre in London to run programs similar to those in the larger American houses. It is expected that other theatres will follow suit, once the ice is broken.

United Kingdom—This is regarded as the largest market for American short product, though only half the theatres show short films apart from newsreels. Two-reel comedies are preferred. There is little competition from English producers.

France—America supplies about 95 per cent of the annual requirement of 250 two-reel and 350 single-reel product. Each French program includes at least one short film. Sale of entire series under a separate contract has proved successful in the large cities. The theatres in the towns pay more for the short features than do those in the cities. Double features are extensively used.

Germany—American product, three-fourths of the total used, generally brings a higher price than the locally-made, and educational pictures are favored because of the 2½ per cent tax reduction to exhibitors showing this type.

Italy—Italy offers a poor market because of the operations of the governmental film-propaganda agency, the L. U. C. E., which compels exhibitors to show its product and therefore crowds out the American.

Turkey and Bulgaria—American product is 95 per cent of the total used but comedies, educational and newsreels are not popular.

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PRESENTATION ACTS

Incorporated in this department of Exhibitors Herald is the Moving Picture World Department, "Stage and Pit."

Stage Prologues Draw Good B. O. Line

Detroit Strand Tries Three Way Policy

Billy Exton, Independent Exhibitor, Packs Them with Policy of Stock Burlesque, Vaudeville and Pictures

Stage presentations in motion picture houses have become quite a vogue, and theatres which combine feature photoplays and vaudeville have been doing business for some years. But it remained for Billy Exton, manager of the Broadway Strand theatre, Detroit, to inaugurate a policy of stock burlesque, vaudeville and films.

The new policy has, so far, been a success and large crowds have been attracted to the show house. The burlesque company which has been engaged is headed by Kay Norman, a singer and dancer who has appeared in stage presentations in many motion picture houses throughout the country, including the Paramount theatre in New York. The company is a resident one, and new shows are to be presented weekly.

The Broadway Strand when it was opened some years ago was operated strictly as a motion picture house. Later stage presentations and films made up the program, and then the house fell into a decline and was dark for some time. It was with the hope of reviving public interest in the playhouse that the present policy was introduced.

Johnny Perkins Playing Return Engagements

Johnny Perkins known as the "Ton of Fun" in picture houses and for the last three years one of the biggest drawing cards in the presentation field, is playing a return engagement over Balaban and Katz and Lubliner and Trinz Theatres, Chicago.

Perkins will be featured in a Publix unit going out on the road immediately after his Chicago engagements. He is one of the many artists who have won fame in picture houses as well as a long line of friends wherever they appear.

Bard Is New M. C.

Ben Bard, Fox player and former vaudevillian, is returning to the boards for a time as master of ceremonies in stage presentations over the Fox circuit of theatres featuring pictures and acts.



Bennie and His Sax

Not so long ago, theatregoers flocked to picture houses where BENNIE KRUEGER was playing his saxophone as a featured attraction—Bennie is now a popular band leader for B. & K. in Chicago and the crowd still flocks to see him at the theatres he has been appearing in for nearly two years.

Picture Houses State Film Themes Pay

Grauman and Roxy Fill Their Theatres with Clever Stage Productions to Introduce Photoplays

By A. RAYMOND GALLO

The possibilities of producing stage prologues to feature pictures are better now than ever. Sid Grauman really deserves credit for originating the idea on the West coast, and a few showmen have been able to duplicate his efforts elsewhere. However, when you take into consideration the number of de luxe picture houses that are presenting only motion pictures, it is really a shame not to take advantage of this opportunity even if only on a smaller scale.

The Roxy theatre in New York is probably the only other motion picture theatre in the country that is attempting to do the same thing in the East for the films as Grauman has been doing in the West. There are a number of photoplays produced and released each week that lend enough possibilities for the exhibitor or production manager to stage a theme prologue at a very small expense to the theatre.

Local Talent Can Be Used

In order to offer stage entertainment in the motion picture house it is not at all necessary to enter into the field on a lavish scale; that is, unless you feel absolutely sure that your theatre and neighborhood will cater to a bandshow policy, your next best step, then, is to only present scenes and bits that will in some way have a direct tie-up with the theme of the motion picture showing at your theatre that same week.

Of course, this venture will prove more successful in theatres running the full week policy. Nevertheless houses of split week engagement will find that local talent sometimes can make up a very entertaining program without running the overhead expense over the weekly appropriation. There are a number of neighborhood picture houses that have found the policy profitable.

Fanchon and Marco, who now occupy quite a high position on the West coast as presentation producers, really won their

ORGANISTS "CHLO-E" (Song of the Swamp)

Organists who have been fortunate enough to have used the slides on "CHLO-E" report that this song, with its beautiful melody and underlying "tom-tom" rhythm, holds audiences in a spell, grips and lifts them out of their seats, and finishes to genuine spontaneous applause—

There is a very beautiful version by Edward K. House entitled "THE LEGEND OF THE EVERGLADES"—and it is everything the title implies—

Villa Moret, Inc., also announces still another version in preparation, a very high-class composition, primarily for deluxe picture houses. This was written by Walter Hirsch. The song is by Gus Kahn and Neil Moret.

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first big opportunity in this field by staging appropriate prologues in picture houses along the West coast.

Any intelligent theatre manager who is a live wire in his town can surround himself with capable talent that will enable him to stage such prologues at a very small expense if he is not able to hire professional talent such as de luxe picture theatres now do.

Stanley Grossman, an exhibitor from Milwaukee, has found this plan quite successful, and we highly recommend his procedure to other independent theatres and neighborhood exhibitors.

ORGAN SOLOS

Milton Charles (Chicago Chicago) honored a favorite writer of popular songs this week by devoting his solo to Walter Donaldson songs. It was a well chosen group of songs, including "Blue Heaven," "Mammy," "My Ohio Home," "There Must Be a Silver Lining" and "What Are You Waiting for Mary." It seemed as though the audience was somewhat disappointed when the likeness of Donaldson was not thrown on the screen, but that in no way detracted from the fine rendition of the selections.

Don Miller (Detroit Capitol) at the organ, put on "Sweethearts of the World," a song story of sweethearts in many lands. He was assisted by T. Stanley Perry, tenor, Ruth Durrell and Charles Mulcahey in the organ presentation.

Edmund C. Fitch (Chicago Sheridan) called his solo "Stage Struck," and enticed the audience to sing through slides announcing that Flo Ziegfeld had asked him to "discover" new talent for the Follies. The solo brought a lot of good laughs, and among the popular selections played were "Dream Kisses," "Together," "My Ohio Home," "Our Bungalow of Dreams," "Let's Kiss and Makeup" and others. It was a good community sing solo.

William Pond (Detroit State) introduced a novelty entitled "Foolish Questions." A series of slides carrying such questions as "Where was the Declaration of Independence Signed?" and the answer "At the Bottom" were used with effect and the offering was greeted with much laughter. The musical numbers used in the production were "Sunshine," "Four Walls" and "Together We Two." The audiences during the week joined in singing the various songs and were particularly vociferous in the singing of "Sunshine." Pond has been employed by the Kunsy Theatrical Enterprises for 10 years and has been here since last September. The audiences like him, join in singing the choruses of his song numbers with a will.

Earl Able (Chicago Congress) offered a community singing solo called "I'll Play, I'm Able, You Sing, You're Able." Quite an idea even though it was throwing bouquets at himself. The selections used were "Brokenhearted," "Forgive Me," "Varsity Drag" and "After the Sandman." It seems that this crowd likes to sing and they are not particular who is at the organ. It appeared to this reporter that if Able would play more harmony and use less concert gestures that he probably would win real favorites. In spite of all these handicaps he was compelled to take three encores after the curtain had closed and the film almost on the screen, another evidence that they like to sing here.

Grace R. Clarke (Chicago Crown) this week offered a pleasing community solo. She featured "Sweeping Cobwebs off the Moon" with parodies in nursery rhymes on "Smiles," for the audience to sing. She finished with "I Told Them All About You" and "Sweeping Cobwebs Off the Moon." This was very well received.

Herbert Lee Koch (Des Moines Capitol) together with Jacques Blumberg, director of the orchestra, put on an "Organ versus Orchestra" contest with the audiences as judges of the popularity of the two musical mediums. The jingles describing the contest were set to the music of "Mr. Gallagher and Mr. Shean," and were so cleverly written that, in themselves, they furnished much amusement. Koch started the affair on the organ with "The Indian Love Song" from Rose Marie. Blumberg followed with the orchestra playing "Bits from the Operas." "Cobble Stones" was next on the organ and "Is She My Girl Friend" was the orchestras foil for this number. "The Song is Ended" via organ with "Dream Kisses" from the pit made the last pair of offerings. The two played "Dream Girl" together as the last num-

ber. The exaggerated politeness of the two leaders, a la the Gallagher and Shean method, made laughter as each insisted that the other had gained the honors. This was one of the most popular stunts put over in a long time.

Preston Sellers (Chicago Tivoli), as guest organist here for the anniversary week, played a stunt called "Singing the Highlight," using the following songs for community purposes: "Kiss and Make Up," "Sing Me a Baby Song," "My Ohio Home," "Dream Kisses" and "Among My Souvenirs." During this number chimes and harp effects were played. The slides were illustrated with special versions and, judging from the way the audience sang, the solo was a huge success. This chap is one of the best young organists in Chicago, and has made quite a following for his capable playing.

Arthur Martel (Boston Metropolitan) the weekly concert was an original version by Martel of "Four Walls," consisting of various popular tunes with different words, and ending with "Four Walls."

Don Isham (Chicago Embassy) this week offered one of his original organ community solos in which he used the following numbers: "Lovely Little Silhouette," "Kiss and Make Up," "Without You Sweetheart" and "Everywhere You Go." The audience always responds to Isham's solos by singing zestfully.

Cornelius Maffie (Houston Metropolitan) offered "The Battle of the Ages" this week, using the orchestra as the foe in which the band leader and organist engaged in a sort of a musical prize fight. The tunes used were "Unfinished Symphony," "Song of Love," "William Tell," "Midnight Waltz," and "Dizzy Fingers." The finale was played together with orchestra and organ offering the "Poet and Peasant Overture." It was an unusual thing at this house and received the biggest hand ever accorded a musical specialty.

Henri A. Keates (Chicago Oriental) offered "Birthdays" this week as the theme for his community solo. The songs used were "My Ohio Home," "Bungalow of Dreams," "What'll You Do?," "A Shady Tree" and "Kiss and Make Up." The gag slides with special lyrics engaged the balcony and the main-floor in a singing contest which requested everybody born in certain months to sing certain lines. The stunt was well liked and as usual the crowd was with Keates to a voice. In fact he was compelled to play another chorus of "Shady Tree" so those who hadn't exercised enough lung power, could get another try out.

W. Remington Welch (Chicago Tiffin) presented a community stunt this week called "Changing Moods." The songs used for singing purposes were as follows: "Beautiful," "After I've Called You Sweetheart" and "Everywhere You Go." The gag slides and special versions in between each song got the audience in a good mood to sing and they enjoyed the stunt.

Francis Kromar (Chicago Diversey), after a two weeks' vacation, is back at his organ and this week presented a fine stunt called "Four Walls," using the following songs: "I Want to Go Where You Go," "Chloe," "Four Walls" and a medley of other popular tunes intermingled with many comedy bits. This was played as a straight solo and received quite a hand.

Heller & Riley Are Still Going Strong

Helene Heller and George Riley, musical comedy favorites and for the last three years one of the most successful presentation acts in deluxe picture houses, are being featured in "The Arabian Night's Unit" which opened at the Oriental theatre, Chicago, last week.

This bandshow will take to the road after its Chicago engagement and will play the entire Publix Circuit. Heller and Riley are probably the only act of its kind to have played several return engagements over the Publix Circuits in the last three years and according to their managers' report they still have two more years to go.

Deitrich Stages First OKMNX Show

The Avalon Right Club a special Saturday matinee Frolic staged every Saturday at the Avalon theatre, Chicago, by Roy Deitrich its band leader, has over 2,000 kiddies as members.

Last week Deitrich presented the first Barney Google stagershow offered in Chicago featuring the idea of the "Billy Goats and Nanny Goats" daily cartoon under the title of "OKMNX." Someone impersonated Barney Google and Spark Plug and they were featured all week in the show.

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As Hot As They Come!
"CHANGES"
 A Donaldson Novelty!

Another "Sleepy Time Gal"
KISS and MAKE UP
 by NED MILLER, AL BOGATE & CARL HOEFLE

The Sensation!
MY BLUE HEAVEN
 by Walter Donaldson & George Whiting

"Brilliant Melody Song!"
The SUNRISE
 (Will Bring Another Day For You)
 by Lester Santly & Cliff Friend

A Real Ballad Hit!
"MY OHIO HOME"
 by Walter Donaldson & Gus Kahn

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STAGE SHOWS

San Francisco Granada

Week Ending March 2

This week's stage act at the Granada theatre brings smiling Owen Sweeten and his band back on the stage again, after several weeks in the pit. The curtain arose on a rich setting, with a huge multi-colored butterfly adorning the black velvet back drape, and the music stands likewise decorated with butterflies.

Master of ceremonies Sweeten introduced Arthur Smith, pianist with the orchestra, and the orchestra swung into a splendid reading of George Gershwin's "Rhapsody in Blue," the piano part of which was played with real feeling and beauty.

Popular Helene Hughes and Roy Smoot sang the "Miserere" from "Il Trovatore," Hughes being particularly effective. Then the synco-symphonists offered "Charmaine," with an original interpretation which instilled considerable comedy into the presentation, but which did not add to the beauty of the composition.

The stars of the act, Moss and Fry, originators of "How High Is Up?" strolled on in the costume of dining car cooks, offering fifteen minutes of nonsense patter that proved wonderfully droll and which pleased the house mightily. A song took these colored funsters off stage, but they were called back repeatedly and responded with "Honolulu Moon" and "I Want You to Want Me," together with some more jokes.

Irving Berlin's "Sunshine," written in honor of the climate of the Golden State, was offered by the orchestra and three members sang the chorus through megaphones.

"Diane" was the next musical number and as this was commenced the entire orchestra was raised high above stage level by Jack Partington's patented stage device, disclosing Helene Hughes, Vivian Fay, dainty dancer, and the Sunkissed Beauties. Fay offered a solo dance, distinguished by some very lovely pirouettes, and the act came to an end with a song by the ensemble.

Chicago Senate

Week Ending March 4

This week Mark Fisher was featured in a Happy-Go-Lucky Show with Johnny Perkins, Rotuno Brothers, Lamberti, and Mildred La Salle in the cast. It opened as follows:

Opening: Mildred La Salle in front of curtain singing "I'm Looking Over a Four-Leaf Clover" as scrim curtain rises and exposes band and the Gould girls all dressed in green clover outfits dancing a routine as the band played an arrangement of the same tune.

The full stage setting carried out the Happy-Go-Lucky idea with three huge horseshoes designed

as entrances and clover background to match costume.

After this number Mark Fisher made his entrance and announced a band arrangement of "What Are You Waiting for, Mary?" and for a second chorus, he gave a vocal selection of same with the boys repeating a third chorus in harmony comedy style. Jack Peacock Kelly, the drummer of this band, did quite a few stunts with his sticks that put this number over with plenty of pep.

After quite a hand the Rotuno Brothers came on as Collegian steppers and offered quite a fast routine of eccentric and comedy dancing. Their finish was unique and almost stopped the show.

Mildred La Salle came out again and this time doing her specialty of blues singing, offering "I've Got to Get Somebody to Love" and "What'll You Do." If this young lady would select more songs like the last one, it would help put over her routine, as "What'll You Do" seems to be just the type of song she can sing. She does not possess extraordinary personality but seems to be able to put over a certain type of song. Due to the leader's help, she won an encore of "Kiss and Make-Up," done in somewhat a Peggy Bernier style. A little professional coaching would take all the rough-edges off of this girl, as she has laden possibilities.

Mark Fisher next gave a special recitation of "The Spider and the Fly" in which two young ladies later engage in a novelty dance representing these two characters. The idea was very novel and with the aid of the web dropped in the background made an unique scene. However, the girls could have been coached to offer some real character steps during this number that would have lent more genuine color to the routine.

The next artist on the program was Lamberti, a xylophone player, who intermingled comedy chatter with his splendid playing. This chap was reported before and again proved himself an artist and a comedian by stopping this show.

He was followed by the Gould Dancers in a novelty routine in white spangled costumes that sparkled in the footlights.

Johnny Perkins came next and immediately after his reception went into a song called "Keep Sweeping Cobwebs Off of the Moon," after which he and Mark Fisher engaged in exchanging smart chatter. His next number was "Everywhere You Go" first sung as a straight ballad and then in syncopated time.

As usual Perkins was a great hit and was compelled to come out again. This time he and Mark Fisher stepped down and sat close to the front row with spotlight centered on them and continued a line of smart chatter.

At the repeating of "Happy-Go-Lucky" the band behind the curtain struck up the tune of "This Is My Lucky Day" as the Gould girls assembled around band, each carrying a large white horse-shoe in parasol style, while three more descended from the fly gallery as the balance of the cast came on to decorate setting while Mark Fisher sang a chorus of "Lucky Day" for the final cutrain.



Greetings! . . . Have you all decided about our new club? Well, let's get together and nominate our officers. As chairman pro-tem I motion that we nominate Paul Ash as honorary president. What do you say? All right, let's all drop him a line that he has been elected to head our little "Friendly Chat Club." Now that we have our president, let's proceed to select a secretary and board of directors. Bernard Cowham makes a motion that Milton Charles be nominated to the post. Ray Turner seconds the motion. Whoopie! Milton is elected. Start looking for a pencil, Milton, you're going to earn your dollar a week job. Now let's organize for the board of directors. Larry Spier motions that he would like to appoint Rocco Vocco as one. Cliff Hess seconds the motion. All right, Vocco, you're in, take a seat with the rest. Ruth Etting says she would like to see Lou Kosloff in. Who seconds it? The Darling Twins second the motion. All right, Lou, put your baton down for the present. Jack Lavin and Charley Daniels send in their vote that Sid Berman and E. H. Marozick should be on the board. I'll tell the world they should. Thanks for the suggestion, boys. Let's all vote for the two music buyers, boys. Okay, now let's go on with the rest. Mark Fisher makes a motion that we put on a stage producer, a ballet master, a scenic artist and an act so that the board will be well represented. You're right, Mark, we'll do that. Who will second the motion to put on Harry Gourfain, Dave Gould, A. Coppick and Heller & Riley? Great, let's see now, have we forgotten any other branch? Oh, yes, two of the most important ones of any organization. That of treasurer and publicity director. Bill Pine suggests Dave Flam and Al Belasco suggests Hank Lustgarten. Well, that's done. Next week we will take up matters of new business. . . . By the way, before I forget, let me announce a new department in this section—that of a "letter box." I will print the names of those who have letters now waiting for them at this office. Each week we shall carry this listing in another part of this department. We are holding letters for the ones listed below and will be glad to forward upon receipt of address. . . . Anyone desiring to make our office their headquarters when in New York, Chicago or Los Angeles, may do so at any time.

Bill Adams
Corrine Arbuckle
Bornard Lawrence
Florence Brady
George Boyce
Hornay Bailey
Brown and Bailey
Chaz Chase
Dr. Mauro Cottone
I. L. Epstein
Ford and Glenn
Jimmie Ferguson
Charles Gregory
Adelaide Hall
Frank Hamilton
Maxine Hamilton
Harm and Nee
Will Higgin
Charles Irwin
Baby Dorothy Johnson
Jelly Bean Johnson
Kerenoff and Maree
Sammy Kahn
Lew Keene
Muriel Kaye
Lang and Voelk
Lucille Middleton
Miller and Peterson
Morton and Mayo
Tyler Mason
McKenzie and Bishop
Ruth Marie Marcotte
Novelle Bros.
Naomi Pitta
Shannon's Playtime Frolics
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STAGE SHOWS

(Continued from preceding page)

Boston Metropolitan Week Ending March 1

"Hula Blues," a Jack Partridge originality, was staged this week with the popular Felicia Sorel girls, Drena Beach, Tui Poi, and other stars. Gene Rodemich, just back from the New York Paramount, was most enthusiastically received, and led his boys through the musical selections with even more than his ordinarily great pep.

Chief Tui Poi and his Royal Samoans were the opening number. The stage setting here was unusually attractive, being a Samoan Island scene, with a volcano in action on the back drop, dim lights, and real Samoan costumes. "Hula Blues" was played by Gene and the boys, and the Royal Samoans did a typical "Hula" dance that was most effective.

Gene and the band next played an arrangement of "Among My Souvenirs" that Gene brought back with him from New York. It combined the jazz selection that is so popular today with the old favorite, "Souvenir," and was effective and unusual.

The next number was entitled "Crooning and Ballooning," and although this seemed a rather funny title, we soon found out that the act was well named, for the two comedians, Moore and Powell, not only gave us vocal selections, and played on the musical saw, the harmonica, and the accordion, but they even managed to get a real tune out of nothing more nor less than an ordinary balloon. Of course they made a big hit.

A dance interpretation of Walter Donaldson's number, "Borneo," was rendered by the Felicia Sorel girls. They were in their Hula costumes, and made a pretty picture.

"The Tiger Dance" was next interpreted by Drena Beach. She was dressed in a tiger skin, and had metal claws fastened on each fingernail. She really made a quite realistic tiger, and her dancing was excellent.

Fritz and Jean Hubert, a couple of swallow-tailed cocktails, put on a comedy acrobatic stunt that got a good laugh. They certainly know how to look drunk.

Anna Chang, a sweet little girl from the Occident, and quite the hit of the evening, gave us an interpretation of her idea of American popular music. Her soprano voice is unusually sweet, and her personality fascinating, so she had to come back for several encores.

The finale was "Under the Ukulele Tree." The setting was an effort to prove the saying that ukes grow on trees. A huge uke was lowered to the center from above, and others not quite so large surrounded it. Each uke had a girl sitting in it strumming a tune on a tiny uke, and the largest instrument had a girl inside doing a Hula dance in Samoan costume. Small branches hung down from above stage so that the whole looked like a great tree. Each branch and ukulele was brilliantly lighted by tiny colored lights, and the whole scene was one of the prettiest and most original that have been staged here for some time.

Detroit Grand Riviera Week Ending March 3

Lively fun was offered in "School Days," the stage presentation at this theatre in which "Monk" Watson did some clever clowning, aided and abetted by the Keystone Serenaders with some peppy new music. The entertainers in the show, which was produced by Lew Kane, were dressed as school "kids" and the presentation was original and amusing.

Assisting in the stage entertainment were a bunch of good vaudeville acts, including Maxine Hamilton, who sang and danced smartly; Burns and Foran with new songs, steps and smiles in a skit called "Scoring a Touchdown;" Telaak and Dean, with a line of pert patter, some songs and eccentric dances, and Merle Clark at the organ in a clever solo.

"Monk" Watson is back at the Riviera by popular request after an absence of some weeks, and is once more holding forth with his own unique ideas of entertainment. The crowds at this playhouse just couldn't get along without "Monk," and in response to the popular demand he was once more brought back by the management.

Chicago Sheridan Week Ending March 4

Verne Buck had a rather long show this week, but it held up in great fashion throughout. It was called "Paris Nights," with the setting a cafe in Gay Paree.

It opened with the Abbott Dancers—six of 'em—coming down from upper stage for some good stepping. The orchestra then played "What'll You Do," with Verne doing a turn on his saxophone.

The Bowery Dance by the Texas Redheads, two

clever young people, brought a good hand. This brother and sister form a team of good steppers, and the audience like 'em.

Hughie Clark nearly worked off several pounds of avoidupois. The audience was insistent, and it appeared for a time that the balance of the bill was doomed. He sang a parody on "Everybody Loves My Girl," and then "Four Walls" and "The Whole World Says Hello." He has a personality and a tenor voice that seem to score.

Verne and His Gang came back with the hot number, "Wobbly Walk."

A novelty was the Apache dance by the Abbott girls, who were dressed in the costume of this Paris underworld character. Each carried as a dance partner a large sized rag doll. The dance brought a lot of laughs and good applause.

One of Verne's own men, Frank Wilson, next sang, "Strolling in the Moonlight," with the leader accompanying on the violin. No doubt of Frank's popularity at the Sheridan. Like Hughie Clark, he was lucky that the audience finally let him rest.

Oriole Craven took the house for several encores, and she deserved everything she got. Miss Craven, though she hasn't a powerful voice, has powerful personality, and puts over her songs in great shape. Among her selections were "C'est Vous," "I'm Walking On Air" and "It's Up to You Dear." Miss Craven's stunt of dancing while playing the violin is clever and holds her in good stead with the crowds. Through part of her act she and Verne teamed up in song and on the violins.

The Texas Redheads were on again to do the Varsity Drag. As said before, two clever people. Then followed the Abbott girls in the fast dance, Kink-a-Poo, and a good show endeth.

Pittsburgh Penn Week Ending March 3

The outstanding unit of this week's show is the overture which is a musical conflict between the orchestra and the organ. To the tune of "Mr. Gallagher and Mr. Shean" Dick Leibert, who is at the organ, and Don Albert, directing the orchestra, read the lines and they get many laughs. The gist of the words is that both Dick and Don think that they can do the better overture and have a contest. Organ first with "Lucia" sextette and then orchestra playing a real hot number with trick choruses. Then Dick claims he can play it hotter than that and both combine for the finish.

Following the news Leibert again comes up for a solo with slides used and audience singing heartily for him.

Stage unit this week is John Murray Anderson's "Joy Bells" and shapes up as one of the best stage-shows yet seen in the house. Eva Mascagno and Ballet of six girls opened doing a classy routine that is really different from the usual stuff. Bass solo "Asleep in the Deep" as sung by Joseph Parsons scored.

Douglas Wright and Company followed, two men in horse skin dressed to look like Sparkplug of comic strip fame. Scotty Weston did a fast buck featuring difficult "wings."

John Maxwell, dressed half as a man and half as a woman, showed off his double voice effectively aided by clever makeup. The Roma Brothers with their acrobatic turn, stopped the show cold. A scenic flash closed the act.

The feature picture is "The Divine Woman" and a Felix Cartoon and M-G-M News also were included.

Chicago Chicago Week Ending March 4

"Treasure Ships" was the title of the unusually good show at the Chicago this week, and as the title suggests, there were pirates galore performing on the deck of a pirate ship. All in all it was a much better show than those of recent weeks.

Charles Bennington and his harmonica band of nine young fellows, featured the bill, with Lou Kosloff as master of ceremonies. Bennington, who does some fine stepping despite his one peg leg, has a neat act. His boys are adept with the harmonicas and are clever with their feet when the occasion demands it to tone off the act. The nine young men showed their skill when they came on for one dance, each sporting a peg leg.

The show was introduced by a pirate scene on the screen. With the raising of the screen six dancers came on for some fast work, leading into the fancy gyrations by Carlo and Norma. Their dancing brought a good hand.

Walter Smith, with an excellent bass voice, did the "Spanish Main," and was followed by Mary Fabian, soprano.

Val and Ernie Stanton brought a lot of laughs with their tomfoolery in song, dance and dialogue. And to prove that they are versatile, they tried their hands at musical instruments.

The orchestra then harmonized a bit with "Everywhere You Go." Smith's rendition of "Mandalay" was as pleasing as his first appearance.

The whole show moved along smoothly with no one monopolizing the spot. It made fine entertainment.

Atlanta Howard Week Ending March 3

"Dance Caprice," the Howard's presentation this week, constituted an enjoyable program for the theatre's patrons.

Headlining the bill were sixteen Albertina Rasch dancers, who proved themselves worthy of their wide renown.

Cy Landry, eccentric dancer, received a good applause. This is his second appearance on the Howard stage within a few months.

Lora Hoffman, soprano, possesses one of the finest voices Atlanta audiences have heard in a long time and the applause told her so.

Marley and Crandall, dancers, also proved popular numbers.

The Howard orchestra, the first part of the week, under the direction of Ray Teal, and the latter part, Tom McClusky. Teal was called suddenly to New York, Wednesday, and was succeeded by McClusky, who came from Kansas City, Mo.

George Lee Hamrick assisted at the organ.

HENRY B. MURTAGH

SOLO ORGANIST

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NEW YORK CITY



Leo Terry

Featured Organist

with

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Organist Oriental Theatre
Milwaukee, Wisconsin.

Received no letter, wire or phone call from you up to press time relative to the change of your ad copy, so I will have to "Bawl" you out at your own expense. Don't let it happen again, Bernie, or I'll be compelled to tell our readers that you also neglect us as well as the music publishers.

A. Raymond Gallo

San Pedro Cabrillo

Week Ending February 29

Ted Mack and his Monarch of Music surrounded by excellent Fanchon and Marco show. The show opened with Mack acting as master of ceremonies and orchestra playing "Cherie Berie Bee." First number was a chorus of Eight Sunkist Beauties in a waltz.

Peggy O'Day was next in a song number, "Oh, Look at That Baby." Her song is accompanied by a few dance steps and goes over well with the audience. Her number was quickly followed by—

Mack's Four Horsemen, who prove to be two genial members of the well trained orchestra and the leader himself, playing saxophone, clarinet, cornet and a piano rejoinder.

The Sunkist Beauties returned with Mack in their lineup to do a fast dance number.

Nelle and Lucille Cook, a number billed as the Cook Sisters, made their Western debut in a fashion that indicates much success on their 12 weeks tour of Coast houses. They are harmony singers and handle a euphonous ukulele for a turn or two. Their vocal presentation of "Four Walls" proved one of the biggest things in the show. Mack joined them with his clarinet for another big hand.

A Russian ballet of the octette preceded a specialty of Macks' own ingenuity called "It's Boloney." He gave clever impersonations of Ethel Barrymore, John Gilbert and Al Jolson in various versions of the song.

Chicago Oriental

Week Ending March 4

Paul Ash presented his version of "Arabian Nights" in this week's stage presentation. Heller and Riley were featured and the balance of the cast was headed by Zastro and White, and the Two Black Dots. The show opened as follows:

George Riley sitting on a small stool in front of a black curtain reading a large fairy story book and upon making a wish two large slaves appeared before him on one side with Paul Ash and two other slaves. Ash represented Alladin and his lamp and the scene was worked out as a black-out with the next setting in full-stage representing tent of an Arabian Prince.

A ballet of six girls came on to do a slave dance routine as Ash and Riley stood as witnesses. Immediately after this, the band struck up an arrangement of "Diane." We must say that for the first time in many shows, this band fell down on an arrangement. The first part of this song was arranged in a slow and unmusical style but came back to life towards the second part when the melody of the song itself was really played.

Paul Small, one of the permanent fixtures of this house, came out and sang a brand new song called "Sweetheart Where Can You Be." The hand extended to Paul proved that this chap is still an Oriental favorite. He next engaged in a comedy routine using Ash as a foil and singing a special version of "Nothing." This seemed rather silly with two men and although it might have been taken as comedy, it probably would have made a better impression if sung straight or with a girl as a duet. Nevertheless, Small got a very good hand, again proving that anything goes at this theatre.

Zastro and White were next in a routine of eccentric tap steps and musical comedy dancing that lent color and life to this show. They are without doubt a fine pair of steppers, and ought to be given a better opportunity to display their wares.

Helene Heller, the favorite of many bandshows, came on next and sang "Charmaine." This young

lady has been reported many times before and it is needless to say that she possesses one of the sweetest voices in presentation. As an encore she offered "Sunshine." At this performance she did everything but stop the show.

The Two Black Dots followed next in a series of fast steps opening first in a slow manner and gradually warming up to an eccentric routine of taps. Without a doubt these boys are one of the finest dance teams ever to hoof in front of a band. There is one suggestion to offer and that is to eliminate the first part and snap right into the routine. They stopped the show cold at this performance.

George Riley was on again in an exchange of smart chatter with Ash which gradually led him into his routine. After his regular offering Helene Heller joined him and both sang "Kiss and Make Up" in their individual style. All we can say is they were the biggest hit on the bill and stopped the show. For further details look up back numbers of this publication.

The finale was artistically staged with a scrim curtain in background slowly rising to display a tabloid representing a slave market scene in Araby while the band played an oriental tune.

Omaha Riviera

Week Ending March 1

"That act alone is a show in itself," says one of the dramatic critics of the city about the act of the Lime brothers and their "Goliwog" at the Riviera stagershow. The Goliwog appears limp and lifeless, carried on the stage by the Lime brothers and tossed about like one of the long legged, dangling French dolls. He appeared jointless. Finally he is hung up on a leg and wound up and puts on a dance like an automaton. Whoever he was who was masked behind the grotesque face of "Goliwog," he was a talented contortionist and actor.

The Three Kemmys constituted another feature of Paul Spor's entertainment for the week. They are recently from Paris, Paul announced, and their artistic poses and motions substantiated the statement. They pose in a strong man act against a setting in the back of the stage which had something of the silhouette effect.

The opening number of the entertainment was a particularly attractive setting, with nine windsome "Melodies" in period dresses descending from an elevated stage. Norma Maxam, dancer, and Ada Synajko, violinist, contribute to the success of the number.

Roy Cropper, tenor formerly with the "Student Prince," provided the music of the program, and of high grade it was. Sylvia and Clemence, chubby and youthful dancers, tap the floor to the tune of "Poet and Peasant." Paul Spor himself impersonated John Philip Sousa and Franz Liszt. The pit orchestra under Frederick Schmitt played its first "Symphonette" and arrangement of the popular piece, "Did You Mean It."

Des Moines Capitol

Week Ending March 2

"Rainbows," Boris Petroff production, made colorful entertainment for Capitol patrons all week. Jimmy Ellard and the orchestra supplemented the idea of the rainbow with a cleverly executed number, "Let a Smile Be Your Umbrella." At the chorus, each performer raised a tiny parasol and sang lustily and smiled broadly.

Jimmy made a hit with his "Tin Pan Parade," followed by request numbers from the audiences. This daily bombardment causes much amusement to

the rest of the listeners as Jimmy's feminine admirers demand more and more. They shout out their shrill requests with utter abandon!

Jean Geddes sang, "I'm a Broken-hearted Bluebird" with the chorus of dainty dancers assisting. Geddes sang to Jimmy, "I Don't Believe You're in Love With Me." Freddie and Eddie, two nifty steppers, pleased with their skilled performance. Lyndon and Farman, did a smart burlesque of an Apache number. Affie Martin did an acrobatic dance with some marvelous contortions to top off his act.

Paul Mall, lately featured in Broadway musical shows, entertained with a black-face act including songs and clever chatter. "I'm Looking For a Rainbow," was his last number. The entire company came back for the finale, "I Have Found My Rainbow."

Chicago Central Park

Week Ending March 3

This is the last week of a stage band show policy here with Joie Lichter and his band. According to reports, hereafter the house will run pictures and music from the pit orchestras only. It seems a shame now that this audience was taken to Lichter and his style of shows, that they should discontinue same. This week's presentation ran as follows:

Opening: With band behind curtain as it parted Joie Lichter made his entrance and received quite a reception, another evidence that he is well-liked here. The band arrangement was "Bellhopping Blues," played in really-hot style.

A young chap called Don Adams took the role of master of ceremonies and announced for the first specialty act, Coster and Hewitt, a man and woman, who offered a novelty dance. The man wore a bear-skin costume, with a bear-head and all which made the routine a little different than the ordinary novelty offering.

The next one on the program was Audrey Christie, a cute little girl, who sang the blues, using "Walking on Air" and "Look at That Baby" as her songs. The audience evidently liked this for she was called back and did a few dance steps for an encore.

The next band arrangement was "St. Louis Blues" and oh how they played this number.

Stanley and Morton were next, just two men who offered a comedy routine of hat juggling into the audience which kept everybody in a merry mood. Aurdey Christie came on again this time singing "Didn't I Tell You?"

Following her was Don Adams who sang "Oh Eva" and "Topics of the Day," two special songs intermingled with smart chatter. Tommy Wonder followed him with his usual routine of sensational dancing which has been reported in these columns many times before.

The Finale had everybody on.

Philadelphia Carman

Week Ending March 3

Heading the surrounding program are Guy and Pearl Magley, whose dancing specialties are exceedingly well done. With them are their own string band "Strumming Serenaders," and the Melvin Sisters, a capable dance team.

Sharp and Kirk, acrobats, appear in a good tumbling act while Newhoff and Phelps, singing jesters, supplied songs that were somewhat timeworn.

The Carman Grand Orchestra, under the direction of Charles C. Verna, played Gershwin's "Rhapsody in Blue," with David Pesetski playing the piano solo.

HENRI A. KEATES

"The Organist Who Put Community Singing on the Map"



Oriental Theatre, Chicago

JOE KAYSER

That Personality Director and Master of Ceremonies

Diversey Theatre Chicago



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Chicago Avalon

Week Ending March 4

A wonderful stagershow, perfect arrangements, and a pleasing audience. Such was the Avalon theatre this week. Roy Detrich and his band presented through the courtesy of the Herald and Examiner "O K M N X." The stage was arranged on the order of a lodge or meeting place with the members of the orchestra dressed in Billy Goat hats.

The first number was "Horsefeathers," played by the orchestra with the Avalon girls kicking, jumping and what else that goes with a dance. Roy Detrich the well liked leader, appeared and introduced a member of the orchestra, Anthony Rizzo.

Rizzo plays the accordion and what don't come out of it isn't in there. He played a selection of songs and then was called back for an encore.

The Avalon girls, clad in Billy Goat uniforms, did another dance routine to the tune of "Barney Google." The girls were given a nice applause.

A special arrangement of the piece "Did You Mean It," was rendered by the orchestra in a very pleasing manner.

Detrich introduced Spark Plug's little brother, Hank, the mule, next. This act consists of two girls. One girl is dressed as a mule, and the other as an ordinary girl. The mule did a clever act by going through the audience and sitting on the people's laps. It was given big applause.

The next number was just what the people were waiting for, Roy Detrich, the golden voice tenor, sang "My Ohio Home," and was called back for more.

Jack and Kay Spangler, reported many times before, again presented their usual routine, which was well received here.

The finale was a band arrangement of "I Scream, You Scream" and Detrich introduced Barney Google himself. Barney entered with a baby goat and walked around the stage with the goat following him. A few of the boys in the orchestra sang a little solo in a comical manner. A tricky lighting effect and the accordion player chasing Detrich with a razor closed the pleasing performance.

Salt Lake City Capitol

Week Ending March 3

The Capitol theatre, under the management of Geo. E. Carpenter, offered an unusually colorful and appreciable stage presentation this past week in the form of Fanchon and Marco's "Harvest Time Idea," in which the famous Welsh Gleemen were presented. This group of 14 male choral artists is recognized as one of the finest of its kind in the world, and has just returned from a triumphant world tour.

Ranging from tenor to deep bass, these voices blend perfectly in their varied selection of numbers.

Featured with the Welsh Gleemen were another group of Sunkist Beauties, adding the touch of beauty, grace and loveliness to the presentation by their artistically arranged performance.

Jelly Bean Johnson, known as the black cloud of mirth, and who appeared here on the opening bill of the Capitol, was heard in an entirely new group of songs and dances.

Alberti and his band, with Alexander Schreiner at the organ, rounded out the program with a selection of especially fine musical offerings.

Chicago Norshore

Week Ending March 4

Al Kvale and his Jazz Collegians have a good show this week. The show opens with a sort of little sketch, wherein Al is forced to give up all his ideas on producing the show. Then he has to think up new ideas for the show, and this is carried out through the entire show. It makes a novel opening number.

Margaret is the first on the show and sings "Dream Kisses" and "I Told Them All About You." Her singing is quite good and she gets a good hand. She is followed by George Taps and Mae Lubo, tap dancers. The girl does a high kicking and hand spring dance and Tap follows with a good dance on his toes. The applause is good.

Then comes an unusually clever and capable routine dance by the Gould Girls. They are dressed in abbreviated police uniforms that are as smart as can be. Their routine is well timed and their tapping to the rhythm of the music with their billies gets a

good hand from the audience.

Jimmie Dunn is next with whistling, singing and wise cracks. He gets a good hand for his fairly clever stuff.

Margaret Richard and a young man enact a very clever playlet using nothing but song titles for lines. It is comical, and snappy, getting a good hand.

Then comes the Chicago favorite, Milton Watson, back in the picture houses after a short time in "The Desert Song." He sings "Smile for Me," "Among My Souvenirs," and "The Lilac Tree." His reception is all that even Milton could have desired, and when he left they still wanted more.

Deszo Retter, a clown, is next with a lot of rough and comic falls. As an encore he poses as a wrestler and succeeds in wrestling himself quite effectively. He gets plenty of laughs and a good hand.

For the finale Margaret Richard comes out to sing "Moonlight in Balooa," a very pretty song, as the Gould Girls come out with steel guitars, and dressed in Balooa costumes. They really play their guitars and it makes a hit with the audience. Then the different acts come out to do short bits and as the curtain lowers the Gould Girls appear in beautiful green costumes that match the effective stage set.

A good show it is.

Detroit Michigan

Week Ending March 2

Comedy and fast and furious stepping coming by what might be termed "special delivery," featured the Publix-Frank Cambria presentation "The Fast Mail," with Del Delbridge and his Michigan Syncopators.

Mail from all over the world is the novel idea of the show. The Foster Girls, that is, one of the Foster troupes, were billed from England, and did some clockwork and exact stepping.

From France came a parcel post packet comprising the Lo Groh Trio, a group of acrobats that combine comedy with suppleness.

Two singers, Eva Thornton and Myrtle Gordon, won much applause as did an acrobatic dance by Roy Shelton. Keeping in mind the idea of letters and other mail, Eddie Hill was billed as "unclaimed." His antics and foolery were much appreciated and the audiences were delighted that he had been delivered at the Michigan theatre instead of the Dead Letter Office.

Eduard Werner, conducting the Michigan Symphony Orchestra, presented selections from "Firefly," and Arthur Gutow, at the organ, gave his impressions of "A Miniature Concert."

Chicago Tivoli

Week Ending March 4

This week the theatre celebrated with an anniversary show featuring Bennie Krueger and his band and Rae Samuels and many others in a huge stage presentation. In addition to a Publix Unit called "Highlights" there was a Birthday Greeting show. It ran as follows:

Opening: With band in the pit while slides were flashed on the screen announcing the anniversary as stage-lights went on. Two girls dressed as pages, took position on each side of proscenium with trumpets and as curtain parts a girl comes out to announce the affair in rhyme.

Behind is a scrim drop with huge cake design and a large candle which turns around and exposes the eight Morgan girls with Phyllis Crane, a little tot, who offered an acrobatic routine and cute baby song.

The next ballet number by the Morgan girls was a novelty one, with each girl holding a flower arch as a large design bearing the words "Birthday Greetings, 1928" descending from the fly.

This completed the first part of this show and as the second part was reported before, we will not repeat same here. We might add that at the opening of "Highlights," Bennie Krueger was accorded quite a reception and it was evident the crowd missed him during his absence and was more than happy to see him back.

Chicago Crown

Week Ending March 3

The stagershow at this theatre change every night, as Al Copeland, its band leader, announced.

Copeland introduced Alma West who sang, "Just Love Me," for a starter. She then sang "I Aint Taking Orders from No One," "Some Day, Sweet-heart," and "Who's That Knocking at My Door." This earned her an encore of a little dance and a chorus of her last number.

The band next played "Sobbing Blues," with Al playing a hot chorus on the piano, Al had to encore this number. A collegiate team, Bud and Bernice Foley, was next, who opened with a little telephone skit. They next offer a smart buck and wing dance. Bernice sang "Rickety, Rackety, Shack," to a good hand.

A sign then appeared on the side of stage which read "What Monkey Glands Will Do." Bud entered dressed as an old man and did a very good eccentric routine. Bernice next sang and danced an Irish song and jig. They were very well received and won two encores.

For a grand punch finale Al and the boys each play a hot chorus of a popular number in which they inject a lot of comedy. The presentation was well received.

Chicago Granada

Week Ending March 5

The show this week at the Granada is called "Hello Charlie," because Charles was supposed to have been in New York making a record. The show opens with the eight ballet girls singing a song which might have been called "Hello Charlie." Then a voice, supposed to be Kaley's answers from a large masque placed over the proscenium arch. The voice stops and the girls do a snappy routine.

With the first pianist, Wayne Allen, leading the band, in Kaley's absence, a band number, "I Can't Believe You're in Love With Me."

Mabel Hollis, a blues singer, sings capably "You've Got Nothing, I've Got Nothing," and "Here Comes that Showboat." This number is especially good, and the song gets a good reception.

De Winters and Henry follow with very good classic dancing. The act is further enhanced by being a bit different from the usual type. This act is followed by a band number, "Tomorrow," which has a very good and unusual arrangement.

Brown and Howe, colored man and woman, follow with a pleasing singing and dancing act. Both can dance with no little ability and the man's singing of "Miss Annabelle Lee" deserves good mention. Their dancing both singly and double is good.

Lee and Bergere follow with jazz singing and banjo playing. They sing "Ain't She Sweet" and "Good Bye Blues," and the act seems to please although there is nothing unusual in the act to mark it.

Al Rome, comic tap dancer, gets a big hand with his comedy dancing. He does a clever dance to "The Doll's Dance," for an encore.

This is followed with a band number in which each member of the band is featured. For the finale a girl comes out to sing a pretty Spanish song as the girls of the ballet promenade in gorgeous Spanish costumes.

As is always the case with the Kaley shows, the finale is the spec of the show, and this one is as pretty as most.

Sidare in a Show

Hal Sidare, a presentation dancer who created quite a success in Chicago picture houses last year is now being featured in a similar role in a musical production by the West coast producers of Broadway musical successes.

Sidare is one of the many picture house artists who has won fame that won them a place on Broadway.

PAULINE GASKINS

"The Presentation Song and Dance Girl"

Now Touring as a Featured Attraction in a PUBLIX UNIT

Many Thanks to MAX TURNER, PHIL TYRRELL and SAM BRAMSON of the William Morris Agency

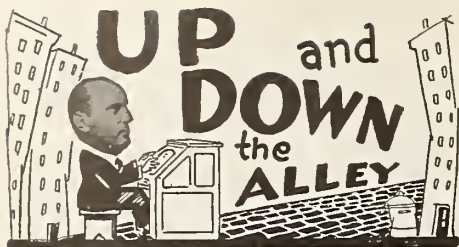


PEGGY CHAMBERLIN and HIMES ROSS

(Positively the World's Worst Apache Dancers)

Featured Comedy Dancers, "ZIEGFELD FOLLIES OF 1927"

Headlined and Held Over for Two Weeks at KEITH'S PALACE, NEW YORK



The Great American Desert . . . such is the appearance of Broadway every morning until almost noon-time. . . . Hardly conceivable yet true. . . . Stores have not yet opened . . . restaurants are empty . . . and the music publishing firms are deserted.

But slowly and surely, with the coming of twelve o'clock, a marked increase in activities is discernible. . . . The various restaurants begin serving breakfast . . . shops assume the appearance of business . . . and employees of the music business reach their destinations.

From one-thirty in the afternoon, the activities of Broadway actually commence . . . actors are noticed going to their work (?) . . . musicians hustling to their various theatres . . . shoppers gazing in at window displays . . . matinee crowds bustling hither and thither.

Around three and four o'clock there seems to come a lull which covers the entire district, symbolizing the fact that everyone has reached his destination, and seems settled for the time being, at least.

Comes five o'clock . . . the theatres are letting out, and audiences, actors, musicians, shoppers, stenographers, and bootleggers (?) seem to make a grand dash for subways, taxicabs and other means of public conveyance which ultimately, I presume, takes them home.

Once more, until seven-thirty in the evening, there comes a lull over the Great White Way; but alas! 'tis not the end. . . . The rush starts all over again. . . . Ten times worse than in the afternoon. . . .

From the kiosks of the subways, from the stairs of the elevators, from the steps of the street cars, from the confines of taxicabs, pour countless thousands, bent on going to the many playhouses, for which, the Great White Way is so famous (you should see the "Great American Desert" now). . . . I can very well imagine this sight from an aeroplane. . . . It must look like millions of ants pouring out of a thousand ant hills. . . . At this time it is well-nigh impossible to travel the sidewalks any faster than at a snail's pace, for the throngs are so deep and in such a carefree mood, walking arm in arm, that were you in a hurry you would have to apologize twenty times for every block you travel.

At around eight-thirty, this tremendous throng seems to have dwindled and sort of melted away . . . and now the "late-comers" make their appearance. . . . They hurry from corner to corner, looking for a certain theatre, their tickets in their hands, and they care for no one as they try to reach the show, before the curtain arises.

And now the music business seems to come into its own. . . . Song-pluggers, band and orchestra men, act-getters, orchestra leaders, etc., have the freedom of the pavement . . . but not for long. . . .

At a few minutes before eleven o'clock, from side streets, both east and west, comes the onrush of the theatre-goers, to once more surge and overflow the "sidewalks of New York." . . . It is nearly one-thirty in the morning before they have entirely disappeared, leaving behind them in their places, bootleggers, gamblers, tramps, and hundreds of taxi drivers awaiting a stray call.

The end of a perfect day brings the "stay-outs," emerging from restaurants, cafes, and chop suey places. Some sober, and some otherwise, but all of them much lighter financially. . . . They have decided it is time to go home, so the hundreds of taxicabs are once more put into use, until daybreak; and again the most famous street in the world takes on the appearance of The Great American Desert.

Larry Spier

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: In the February issue of the Exhibitors Herald and Moving Picture World I note what you have to say about songs.

I was away from the game for twelve long years and only recently back at it again. Have the largest gang of Juveniles in America today. 143 in all. Each week take ten of them and put on a little playlet "On the musical comedy order" and introduce all the late and popular numbers.

The reason I'm writing you is that I note a lot of new publishers, and I'd like for you to get me on their mailing list. Lot's of those you mentioned in the issue of Feb 11th sound real good.

Am I asking too much to have you do this? Can't write to some of them because I haven't their addresses. Tell 'em too that I'll run slides and tell the public where they can get them. I'll appreciate it very much. Very truly yours.—Jimmie Renner, Theatrical Agency, Jerome, Ariz.

PRESENTATION ACTS—To the Editor: You will undoubtedly be surprised to know I'm at the Publix house in Houston, it's their largest house in Texas. Opened last Saturday and they say I got the biggest ovation of any organist that has ever been here, using a number called "At Your Service" including effects of different kinds it sure goes over great, the stage unit is Dixieland.

I will send you my Solo each week, write me soon. Best wishes for your many favors to me.—Cornelius Maffie, Organist, Metropolitan theatre, Houston, Tex.

PRESENTATION ACTS—To the Editor: "Vim, Vigor and Valentines" was the title of the special organ concert used by myself the week of February 12th, at the West Side. The solo was a community stunt, cleverly worded and arranged, and "Beautiful," "Everywhere You Go," "After I've Called You Sweetheart," "Gee But I'm Lonesome Tonight" were the featured songs. The solo proved very popular and it's effectiveness for Valentine week was demonstrated by the vocal response by the audiences. Thank you. Sincerely yours.—Clark Fiers, West Side theatre, Scranton, Pa.

Sophie Tilden Gets Fanchon & Marco Tour

This publication takes great pleasure in announcing a "Find" which was discovered by one of our presentation representatives last year. This find is none other than Sophie Tilden, a cute Chicago girl who made her first stage debut at the Embassy theatre, Chicago one year ago.

Since then Sophie has been appearing with Brook Johns, Paul Ash, Mark Fisher and many other well known bandleaders. A report from the West coast states that a recent engagement with Rube Wolfe at the Warfield theatre, San Francisco, won her a contract for a tour of the entire Fanchon and Marco Circuit.

Judging from the past performances and her cute mannerisms in singing blues, Sophie Tilden is slated to become another Peggy Bernier.

Clyde Hood Stages Plot Bandshow

Clyde Hood, production manager for the Capitol and Avalon Theatres, Chicago, is inaugurating a new policy at the Capitol this week in the form of a musical comedy bandshow.

Lee Barton Evans former Earl Carroll star and recently of presentation is being featured in the first production called "The Vagabond King" Maxine Hamilton, Ross and Edwards, and a number of other well-known picture houses artists will appear in the first plot story ever presented in this theatre.

Buffano Opens Publix House in Seattle

Word comes from Seattle, Washington that the new Publix theatre which opened last Saturday has made a tremendous hit with the audience.

One of the reasons for this is a splendid orchestra that Al Short, Western musical adviser for Publix has organized for this house featuring Jules Buffano as its band leader.

Mr. Short is now in Portland, Oregon, supervising the opening of a new Publix house which will also feature a policy of pictures and presentation.



FIVE BEST SELLERS

"Among My Souvenirs" (DeSylva-Brown & Henderson).

"Diane" (Sherman Clay)

"My Blue Heaven" (Leo Feist).

"My Ohio Home" (Leo Feist).

"Dream Kisses" (Ager-Yellen & Borstein).

I GOT TO GO WHERE YOU ARE CHLOE—Villa Moret, Inc.—Reminds one of "Can't You Hear Me Calling Caroline?" A new song that is already showing the ear marks of a big hit. Lyric by Gus Kahn, music by Neil Moret.

DOLORES—(Leo Feist, Inc.)—A collegiate fox trot. A very cute lyric with a sweet melody that will be great for the singing orchestras. By Art Kassel and Marty Bloom.

LIP STICK—(Harms, Inc.)—A piano solo that is different inasmuch as two writers put all the intricate stuff in this solo. By Charles Rosoff and Ted Murray.

WASHBOARD BLUES—(Jack Mills, Inc.)—This house, famous for its blues, has issued a new idea in blues and how the mechanicals will hop on this number. By Hoagy Carmichael and Fred B. Callahan.

HE'S TALL AND DARK AND HANDSOME—(Jack Mills, Inc.)—A marvelous description. Any girl should be glad to meet him. Wonder if he wears a moustache. A low down song written excellently. By Charles Tobias and Al Sherman.

LITTLE MOTHER (Mutterchen)—(Sherman Clay & Co.)—"What Price Glory" made "Charmaine," "Seventh Heaven" made "Diane." This new production will do its best to compete with its predecessors. By the same composers—Erno Rapee and Lew Pollack.

THAT WONDERFUL NIGHT (And You)—(Robbins Music Corporation)—A pretty waltz about the moon and the stars. The melody writer is one of New York's leading orchestra leaders. Very popular on the radio. Lyrics by Raymond Klages, melody by Fred Rich.

BELOVED—(Irving Berlin, Inc.)—Looks like another Gus Kahn hit. A beautiful melody by Joe Sanders of the Coon-Sanders combination. Already jumping to the front as a seller.

MEM'RIES (Golden Memory Days)—(M. Witmark & Sons)—A high class song that has become popular through the radio hour of the Philco Company. This song is starting a precedent by being the first song we have seen restricted exclusively to one radio combination. Lyric by Henry M. Neely, music by Harold Sanford.

ARMS OF LOVE—(Henry Waterson)—A very pretty waltz song that is being extensively played by orchestras and looks very commercial. By Bryan Wheeler and Wendling.

JUST ACROSS THE STREET FROM HEAVEN—(Foster Music Pub. Co.)—A home song by a combination of writers who are well known to the public and tells all about the roamer who returns to the fold. Words and music by Chas. Newman, Harry Harris and Larry Shay.

I MUST BE DREAMING—(Ted Brewne Music Co.)—The lover is taken off his feet when his sweetheart says yes. This song also has a piano solo by the famous Lee Sims which should certainly help its sales. Words and music by Al Dubin, Pat Flaherty and Al Sherman.

I JUST ROLL ALONG (Havin' My Ups and Downs)—(Irving Berlin, Inc.)—January brings forth many optimistic songs. Of course later on we lose some of this optimism. This classifies with the best of this type of song. By Joe Trent and Peter De Rose.

Leo Bernman



THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the Picture to the Public," which was established September 23, 1911, by Epes Winthrop Sargent, and "Better Business Builders."

How Two Theatres Increased Patronage

Every theatre is confronted with the problem of finding new patrons and in increasing the number of patrons who attend the theatre regularly each week. The article below tells how the Garfield theatre, Milwaukee, increased the regular patronage of children for its Saturday matinees from an average of 45 to 750, and how the Uptown, Milwaukee, co-operates with women's club by giving tours through the theatre. The article offers information of importance to theatre managers.

SEVERAL of Midwesco's Milwaukee theatres have been meeting with success in catering to the women and children by featuring kiddies' clubs and matinee tours for women's clubs. J. William Deubach, while manager of the Garfield theatre, a Midwesco de luxe neighborhood house, inaugurated the Garfield Theatre Kiddies' club, which jumped the children's Saturday matinee business at this theatre from an average of 45 to more than 750 within three weeks.

The first step taken in the formation of the club was the running of the following trailer:

"We are organizing a Garfield Kiddies' club, and we want each and every good little boy and girl in this neighborhood to become a member of it.

"We meet every Saturday at 1 p. m., with special entertainment for the kiddies, followed by a complete de luxe performance.

"Members of the club will be given membership buttons and also an opportunity to take part in all contests, etc.

"All you have to do to join the club is to write your name and address and age on a membership card and leave it with us Saturday afternoons.

"Remember, that this is all for the price of admission—10 cents. And the membership is limited to 2,000!"

As the kiddies came in to sign up for membership Saturday, a member of the theatre staff filled in their cards, issued them a membership button with a number thereon, at the same time warning them not to lose the button and to wear it to all Saturday meetings, and also notified them that members of the club wearing their buttons would be entitled to free admission on the second and fourth Thursdays of each month when accompanied by an adult admission.

Introduce Theatre Staff

The actual entertainment of the kiddies is something rather difficult, which must be felt out by the individual managers. The way it is done at the Garfield is by close co-operation between the manager, organist, operator and stage hand. Deubach started out by introducing each one by their first name, because the kiddies seem to enjoy calling the organist "Jack" and operator "Paul" and the same with the rest of the staff.

The actual meetings then were opened at the Garfield by Deubach, who gave a little talk to the children. Then he introduced the organist, who the first two Saturdays told the children all about the organ. Next community singing with songs suitable for children was introduced, the words of which were thrown on the screen. Following this the management featured a singing contest, let-

Garfield Kiddies' Club Song

By

FREIDA RADTKE

(Sung to Tune of "John Brown's Body")

*The Kiddies are a-coming
And they're running very fast,
All laughing and hurrying
So not to be the last;
Today's the day of all the week
We like the very best,
GARFIELD KIDDIES' CLUB.
CHORUS—*

*Hurry, hurry to the Garfield,
Kiddies, Kiddies to the Garfield,
All of us sure like the Garfield
And the Garfield Kiddies' club.*

*Our Kiddies' club is growing fast
That's why we feel so gay,
That's why you hear us
Singing and so happy Saturday,
Now come on Kids, together,
Just as loud as you can say,
Garfield Kiddies' club.*

ting the right side of the house sing first, then the left, then, perhaps, the balcony, and finally all together. They found that this helps to pep up the children.

After this has been dispensed with, children are invited to come on the stage to perform. At the first meeting three or four came up, and the thing grew so large that in the latter weeks there were 50 and 60 children on the stage. Now the theatre has the children register at the box-office first, giving their name and what they intend to do. Then they are called upon the stage to perform, and after all the various contestants have finished they are all lined up on the stage. Then a dollar bill is held over the heads of the various contestants, and the child who received the greatest amount of applause is given the dollar.

Present Gifts to Children

In addition to all this, each child leaving the theatre is presented with a gift, which can consist of anything, including balloons, candy sticks, rubber balls, whistles, etc. These articles can be purchased at reasonable prices and the cost will not be in excess of \$15. There is no set standard with which to put across a kiddies' club successfully, according to Deubach, but you must sense what they like. Also you must keep them in control so that they do not wreck your theatre, but

if you give them what they like and remind them a number of times about their behavior you will make the affair a success and incidentally build up good will in the community.

The Garfield theatre has gone still further in this stunt by electing a president of the club, who will hold office for about two months. He was elected by popular choice in much the same manner in which the cash award is made. Another step taken by Deubach is the formation of a Kiddies' club orchestra, which is meeting with great success; and lastly the organist offered a cash prize of \$10 to the child writing the best Kiddie club song. About 10 or 12 songs were received, which were printed on slips, put on the screen and voted upon by the children. The one receiving the most applause was adopted as the official song of the club, and it was then set to music by the organist.

Al Kvoool, manager of Midwesco's Uptown theatre, has been successful in staging matinee tours of women's club, which has built up much good will in the community. Kvoool started the ball rolling by running a special trailer calling attention to the fact that a ladies' matinee would be featured on Wednesdays. The theatre's public relations representative then got in touch with the heads of different women's clubs, inviting them to be the Uptown's guests on a tour of inspection of the theatre on Wednesday starting at 1 p. m. In the auditorium they were formally welcomed by the management and at the same time informed that the purpose of the affair was to better acquaint them with the operation of the theatre.

Women Shown Entire Theatre

The heads of the various departments—engineer, operator, electrician, stage prop man, organist—were in their respective positions. They were shown the lighting of the house and taken back stage. The electrician explained the switchboard and how the different lighting effects were obtained. The organist played for them and explained the different stops and the various combinations. They were then taken to the boiler room, where the engineer explained the whole ventilating system, describing the cooling system and stressing the point that the air was just as fresh inside the theatre as outside in the open.

The operator in the picture booth went through the routine of putting on a film, showing how he threaded the machine, worked slides, organ novelties, the spot light, etc. He showed them the different effects that could be obtained from the booth, and then attention was called to the fact that the booth was absolutely fireproof, and how the fire shutters

(Continued on next page)

"My Best Idea" Doubles Business for Hal G. Olson, M. B. I. No. 9

That "The Theatre's" M. B. I. club is proving popular and helpful is attested by the number of fine letters from readers praising it, and "My Best Ideas" continue to come in. Hal G. Olson of the Adler theatre, Marshfield, Wisconsin, who becomes M. B. I. Number 9, says his "My Best Idea" doubled the volume of his business.

"My Best Idea" No. 9

By Hal G. Olson

NOTICING your "My Best Idea" column, the thought kept turning over in my mind and try as I might I couldn't think of any one outstanding stunt that I could call my best. However, in lieu of any one particular winner I am going to list just two of a great number of money makers, two that brought a sure return for me and can be used by other "exhibs" to equal advantage.

While working in a small Wisconsin town as manager, operator and sign artist, I was leading my competitor a fair but lively chase for what little business there was to be had. I wanted more and wanted a sure bet, so I sat down and worked out a plan whereby the baseball club, which was in a bad way for funds, would receive 20 per cent of a special ticket printed for it, good at any regular performance.

These tickets were placed by the thousands in every shop that boasted a clerk who had an interest in baseball. The results were obvious. My box office took an awful slump, but the tickets were bringing me twice the volume and under ordinary conditions would have continued for the entire baseball season had not my competitor finally succeeded in getting to a backer of the club, forcing them to stop the sale. However, not until I had disposed of a vast quantity of the tickets, many buying them in lots of 10, as they would a ticket book.

Another ticket idea that brought real results. I worked with the Brotherhood of Trainmen, who on past occasions, had taken on a picture for two nights and had oversold the house. This was not in accordance with my plans, so I conceived the idea of setting special attractions for a trainmen's week.

Having four changes at 25 cents, I set a railroad melodrama for the opening and closing program with two pleasing pictures for mid-week. I gave the trainmen one thousand pink tickets that sold for \$1 each, good for four first nighters or a solo for each change. They plugged with these for two weeks and

sold nearly as many as they could have at 25 cents.

However, the boys explained that some people would not fall for the four change racket, so I gave them another thousand blue tickets that sold for 25 cents. This created new interest and they started a new drive four days before the week opened, cleaning up on the smaller tickets. It was some week and if I ever hit a railroad town again, it will be a semi-annual affair.

I am now with the Adler Theatre company, which owns a circuit of five houses in central Wisconsin and have the great advantage of working with a man who is not only on the ground floor and close to his business, but knows the theatre game, including exploitation, and gives me unlimited cooperation and help in putting over and devising stunts.

How Two Theatres Increased Patronage

(Continued from preceding page)

would automatically drop down and there would be no chance of fire working into any part of the theatre.

They were then taken over the auditorium and were shown how the theatre was braced. According to Kvoool, this seemed to go very well, as some women were skeptical about the safety of the theatre on account of the large auditorium apparently having no braces. "At the opening show," Mr. Kvoool said, "we had a special film booked called 'Memories' with music cued by the organist. Just as this film came on the organist announced that this had been booked special for the women's club in recognition of their interest in better pictures, and the following week a special violin solo was booked in honor of the club, which went over big with the ladies."

When the tour of the theatre was finished the chairman made a short talk, the club giving a rising vote of thanks and pledging themselves to co-operate with the theatre to the utmost in the future. This stunt should be very effective in bringing people into theatres who would otherwise not visit the show-house and in building up good will.

Special Newspaper, Phone and Contest Used for "Chicago"

"Chicago," Pathe's melodrama with Phyllis Haver and Victor Varconi, was given a full line of effective exploitation for its run at the Eckel theatre in Syracuse.

On the day preceding the opening and the day of the first show, two girls sat in the office of the Eckel theatre calling names listed in the telephone directory. It was estimated that over 5,000 persons received this message: "Good morning, Mrs. Jones. I just wanted to remind you that 'Chicago' opens at the Eckel theatre Saturday, February 4th."

Manager Kaufman of the Eckel had a special electric sign erected with letters six feet high spelling out "Chicago." The house also brought out a special newspaper, "The Eckel News," with headlines in red ink and a flash of "Chicago" stills. Fifteen thousand copies were printed. Ten thousand copies were handed out by newsboys on the street, 4,700 copies were delivered to homes and 1,000 copies were distributed at the Syracuse Auto Show by the Nash automobile booth. Ads secured for the sheet brought the cost down to a minimum.

A tieup made with the *Syracuse Herald* made use of the limericks in the Pathe press book on the film. These limericks were run minus the last line, at the rate of one a day for five days. Thirty dollars in prizes were offered for best last lines on the set of verses, as follows: First, \$15; second, \$10; third, \$5, and 20 pairs of tickets for the next best in line. The *Herald* played up the limerick in heavy display, with two column cuts and headlines.

As a special street ballyhoo, an automobile truck carrying two cut out banners of the "Chicago" 24-sheet was sent about the city. Two cloth banners reading: "Thrilling all Syracuse, the daring sensation of the season, 'Chicago,' now playing the Eckel theatre." The truck was used during the entire run.

Organize Club for Putting over Serial

The Standard theatre, Chicago, organized a Vanishing Rider club at the beginning of the Universal serial, "The Vanishing Rider." Five thousand circulars announcing the club and the playdate of the first chapter were distributed in the neighborhood. At the showing of the first episode each child received a membership card with ten numbers on it, corresponding to the ten episodes of the picture.

The youngsters were instructed to bring the card with them every Saturday, and each child who has a completely punched card at the close of the final episode will receive a free ticket for any performance at the Standard. The theatre reports fine results on the club idea, which is still in progress.

"Her Wild Oat" Idea

Here's a clever idea for those of you who have booked the Colleen Moore picture, "Her Wild Oat."

When Fred Young, manager of the Victory theatre, Salisbury, North Carolina, played the picture he placed a small table on the sidewalk under the marquee. On the table was a box of earth with oat shoots growing in it, with a sign on the box reading, "Coming Up, 'Her Wild Oat,' with Colleen Moore, Monday, Tuesday and Wednesday."

At one side of the box was a poster cut with stills from the production pasted between the caricature figures of Colleen Moore and Larry Kent. Enslaves of stills and framed enlargements flanked the rest of the lobby features.



"Good morning, Mrs. So-and-so, I just wanted to remind you that 'Chicago' opens at the Eckel theatre Saturday," is what these girls are saying, and they said it 5,000 times when the Eckel theatre, Syracuse, N. Y., played the Pathe picture featuring Phyllis Haver and Victor Varconi.

Who Knows! Maybe Adam Was Creator of the "Bull" Stunt

Joe Mayer surely did start something when he claimed to be the originator of the "This Ain't No Bull" publicity stunt. Joe pulled it in 1919, and almost before the ink dried on Joe's claim as printed in his story in the February 18 issue, a letter came from John Trehwela, who claimed to have used the stunt in 1915.

But Trehwela's claim did not stand long, for now comes a letter from Joe Hewitt of the Strand theatre, Robinson, Illinois, who claims to have used the stunt in 1913 or 1914. Here is Hewitt's letter:

Editor, "THE THEATRE,"

Dear Sir:

The writer wishes to take issue with the article in your department, issue of February 18, in which our good friend and clever exploiter, Mr. Joe Mayer, claims credit of being the originator of "This Ain't No Bull" publicity which he claims to have originated in 1919.

The writer pulled this very stunt as early as 1913 or 1914 (exact date not recalled, but at least 13 or 14 years ago) in Mt. Carmel, Illinois, in exploiting a two reel comedy, "Joe Martin Turns 'Em Loose" (how old is that one?), and I can refer to the following present-day exhibitors as to the truth of this statement: Steve M. Farrar, Harrisburg; Oscar L. Turner, and Ted Coleman, Mt. Carmel.

The writer has always taken particular pride in this "bull" or "cow" stunt, and as far as we ever knew it was original with us. Still they say there is nothing new under the sun, and it might have been possible that the same stunt was pulled by some of the older boys in the days of P. T. Barnum.

It is not the intention to take any credit from Mr. Mayer, whom the writer has had the pleasure of watching for many years past, but in this instance I cannot see any justified claim for originality on this particular stunt as late as 1919, because the original cow used in our stunt had long since been dead and "this ain't no bull."

Yours very truly,

JOE HEWITT,
STRAND THEATRE,
ROBINSON, ILL.

Well, now that this thing has gone this far, we simply must settle it. Who used the idea before Hewitt did? We wouldn't be surprised if old Adam didn't use it in the garden of Eden. He was just the sort of guy to hang a sign on old Bossie reading, "This Ain't No Bull! Eve Made Us Eat the Apple." But let's get this thing settled. If anybody has a prior claim, let's hear from you.

Boys with Dads in Free to See "Sorrell"

Joe Gebracht put over a successful coupon stunt recently when "Sorrell and Son" was shown in Ames, Iowa, the Ames Daily Tribune and Evening Times co-operating.

The film was shown at the Ames on Wednesday and Thursday and at the Capitol on Friday and Saturday. Boys under 12, accompanied by their fathers, were guests of the paper and the theatre. An appeal was made to the youngsters from the standpoint of the exclusiveness of the offer. "For Boys Only" the coupon read, and the boys were quick to take advantage of this relief from petticoat domination. They went to the show with proud daddies trailing along.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

In order to offer a stage presentation with Richard Barthelmess in "The Patent Leather Kid," it was necessary to let the length of the show run to 2 hours and 10 minutes. Although this is some 10 or 15 minutes longer than customary, it was deemed advisable in order to assure the patrons that they were getting a big show. It has been found no matter how big the photoplay production, and "The Patent Leather Kid" was very widely heralded in advance, the customers always like some sort of offering in conjunction with the screen entertainment.



Edward L. Hyman

"The Mark Strand Gaieties" was the stage production, running for 18 minutes. Jerry Sears and his stageband of 20 pieces furnished the melody and Arthur Ball, Ruth Watson, Williams & Ross and Locke, Harak and Locke supplied the entertainment.

The setting for this presentation was a backdrop French fabrics with silver leaves as borders. The musicians were arranged in two tiers, with gold and black shields in front of their music stands. They were dressed in tuxedos.

The routine was as follows: The band opened with "Let a Smile Be Your Umbrella." Side spots amber and violet; two white spots from bridges on Jerry Spears and two lemon floods from the dome on musicians; blue overhead borders, with four open box lamps blue. Ruth Watson, soprano, then came forward to sing "Among My Souvenirs." Deep blue floods from bridges, with a lemon spot on Miss Watson. Two comics, Williams & Ross, eccentric dancers, followed with a number that was well received. They were covered by white spots from dome. Arthur Ball then sang, "The Song Is Ended," and he, too, was covered by white spots. For the big finale,

Locke, Harak and Locke, dressed as West Point cadets, did a very hard dance on the staircase.

Richard Barthelmess in "The Patent Leather Kid" went into the second week with no let up in attendance. After the third day of the second week it was almost a foregone conclusion that the box office receipt would total up to the figures of the first week.

The entire show, as was the case last week, was composed of three incidents, an overture by "The Famed Mark Strand Orchestra," followed by a stage presentation and the feature photoplay, all of which took 2 hours and 10 minutes, with "The Patent Leather Kid" taking 1 hour and 46 minutes, and it was due to this long footage that the musical portion of the program was somewhat curtailed.

The overture was Gomez' "Il Guarany," played by "The Famed Mark Strand Orchestra," Willy Stahl conducting. The lights for this included a flesh colored Mestrum flood from the dome on the musicians; foots and borders of large stage in blue; steel blue Mestrum floods from the dome on the purple spangled draw-curtains which were closed over the production stage; four steel blue arch spots on the pleats of the draw curtains.

Although the big stage presentation retained its previous title, "Mark Strand Gaieties," numerous changes were made in the cast of principals. The curtains opened disclosing the interior of a club, with the twenty-piece stage band seated. Jerry Sears, who has been a favorite fixture in this theatre for the last four weeks, wielded the baton, and the band struck into "Sunrise." Next came Ruth Watson, soprano, who sang "Among My Souvenirs." This was followed by Kameroff, a Russian who plays an accordion in unique fashion and blends it with hot Russian dancing. The next number was "The Song Is Ended," the Berlin ballad, sung by Arthur Ball, tenor, whose excellent voice has obtained for him his third successive engagement at this theatre. As a finish the Patterson Twins, two young ladies of pleasing personality, did a very pretty sister act. This presentation took 18 minutes.

Birthday Greetings and Tickets Pay in Building Good Will

H. V. Smoots of the Vine theatre, Mt. Vernon, Ohio, has found that birthday greetings and complimentary tickets to his patrons on their birthday pay well in building good will.

"We have been using the birthday greetings for three years and now have over three thousand birthdays on our list," says Mr. Smoots, "and we find them an excellent good will builder. Original lists were secured from lodges and other organizations' records. Last year we mailed a letter with our monthly programs openly soliciting dates of birthdays and met with a wonderful response.

"Every boy and girl attending our Saturday Kiddie Club matinee is registered and given a button, at the same time the date of birth is secured. Details are taken care of by the young lady in the office, who writes a very beautiful hand and lends dignity to the invitation."

The invitations sent out by Mr. Smoots are attractive folders, the inside of which carries a fitting birthday message (reproduced here). The complimentary tickets inclosed are arranged so that the proper date can be punched, there being a place for every day in the year on each ticket.

Permit us to share the Joys of this, your Birthday, by extending you an invitation to attend The Vine this evening. The Ticket enclosed will admit you and a Companion, with our Compliments. May each recurring Birthday find you rich in Health, Wealth and Happiness.

The Vine Theatre
Harry Smoots



SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

"THE KING OF KINGS"

HAVING seen "The King of Kings," I am in the market for a new job. Not—please understand—that I do not wish to write about Mr. DeMille's picture, but because trade and lay critics (with whom I perforce must permit myself to be classified so long as I occupy this chair) have made such asses of themselves in their comments concerning it. Since, obviously, I cannot endow these brethren with brains, taste nor intelligence, the next best thing for me to do is to desert the ranks. I repeat, I am in the market for a new job.

"The King of Kings" is, as you must be aware, a wholly sincere representation of the life of Christ. As you must be aware, too, it was manufactured without regard for expense and with every regard for accuracy. The research, alone, ran up an expense adequate to the production of three or four good movies. I do not recall the total cost of the picture, but I know that it is unimportant. The finished product is a tremendous thing, a celluloid transcription of a record that has endured through innumerable translations, interpretations and abridgements to stand, as it has always stood, as the most important document in the world.

My fellow-writers (I blush a little as I write it) have written pieces about the *acting*, the *makeup* of some of the players, the *subtitled*, the *photography*, even the *continuity*. It is even recorded, apparently with fact background, that someone is suing someone else for *plagiarizing* the plot! And—I expect—a time will come when the *box office value* of the creation is duly embalmed in precious percentages.

None of these things, of course, will have eventual bearing upon the importance of the work. Mr. DeMille, whose cream-pufferies I have ridiculed as merrily as the next writer when occasion seemed to demand, should not permit himself to be bothered by these barkings and bleatings. His should be the satisfaction of a worker whose life has been marked by at least one triumph, one all but super-human accomplishment. It may be decades before acknowledgement is freely given—indeed, it may never come—but the work is there, in all its tremendous simplicity and seriousness, for such as may be able to comprehend. Regrettable, but unimportant, if these be few.

I have written nothing, and I will write nothing, about "The King of Kings" as a picture. I would be as quick to complain that the sun is round instead of square or octagonal,

By T. O. SERVICE

that the Atlantic is green when I should prefer it blue or that Lindbergh's plane bore an advertising insignia. "The King of Kings" is, to me and very plainly to those who saw it when I did at the Erlanger, a complete and satisfying fulfillment of the titular promise.

"FEEL MY PULSE"

THIS, to my way of thinking, is the last word in comedies. It is slapstick, farce, burlesque and straight humor in about the most pleasant combination of equal and unequal portions that I've laid weary eye to in months. Now, at my dusty typewriter with recuperating chillblains reminding me now and again of the sudden cold snap that has taken Chicago, I laugh again at the gyrations of the gyrating Bebe Daniels and the wisecracks given her by a wisecracking captionist. It's all a howl.

"Feel My Pulse" is one of those naturals which always make one wonder why nobody thought of making such a picture before. It starts with the familiar antiseptically reared daughter of wealth. It proceeds to place her in a supposed sanitarium that is really operated as a base for rum-runners. It continues by modernizing "Over the River Charlie" and a lot of other good old medicine show acts and finishes in a hand-to-hand battle by the entire company a la Sennett, Chaplin and the rest of the slapstickers.

Miss Daniels gets into action a little later than usual, perhaps because there is more good comic stuff than usual in the early part of the picture. It would not do, of course, to tell you what all this stuff is. That would spoil your enjoyment of it. And—though I'm not one to make predictions or build threats upon them—if you don't get a laugh out of this comedy you have no business looking for laughter in films.

I'm becoming tremendously fond of the Daniels pictures. Each one seems better, funnier, sprightlier and freer. I can barely recall that the star is the same one who used to do dramatic things—and weren't they terrible?—in a less enlightened era. Give her more liberty, say I, and by all means increase the pay check of the person who writes her captions. I don't know who deserves the greater credit, but there is enough for both and to spare.

"THE LATEST FROM PARIS"

IT'S good to see Norma Shearer back at work in "The Latest from Paris." (Which is another way of saying that she shouldn't have been put in "The Student Prince" in the first place). Back in the prominence to which her unquestioned ability entitles her, she makes a romping comedy out of a cloak-and-suit piece that has bits enough of this, that and the other thing to warrant the previously unanalyzed pronouncement "it has everything." That about says it.

Miss Shearer is, this time, a traveling saleslady for a ladies' wear concern that might as well be Potash & Perlmutter. As which she meets and defeats a rival drummer, with whom she promptly falls in love, and after that there is a Christmas Eve scene reminiscent of "Welcome Stranger" and a flock of other scenes reminiscent—but not importantly so—of various other successful plots. All of which adds up to total a wholly pleasing, humorous, human, sprightly, colorful, comic and consummate hour of entertainment.

I like Miss Shearer in this lighter mood. She doesn't seem to me to be constructed for drama. She fits exactly into the picture when the picture is built for amusement purposes. This one is—she does—and I vote for as many more of the same as they can find time to manufacture in the daily round of business at M G M.

HEALTH DEPARTMENT

J. C. JENKINS is hereby notified that his remedy for chillblains, which reads a bit intricately, will be given full and adequate trial when (and if) the formula submitted by my good friend, C. A. Miller, has been tried and found wanting. (At this writing—after three applications—Mr. Miller's panacea bids fair to accomplish the desired result. Thanks.)

PRINCESS PAT (otherwise the w. g. daughter) has practically forgotten the Whooping Cough business, but Pagaliacci (otherwise the family parrot) has picked up the knack of whooping and persists in reminding Pat how it's done. The Head of the House (slang for yours truly—and it really doesn't mean anything) is teaching the bird how to yodel (no admission during lessons) with a view to breaking the Princess of the whooping habit.

Woe, of course, is all of us.



NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD and MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaigns.

BUCK PRIVATES: Universal comedy-drama, with Lya De Putti, Malcolm McGregor, Zasu Pitts, James Marcus, Eddie Gribbon, Ed Duncan, Bud Jamison and Les Bates. Directed by Melville Brown. Released June 17. Length.....

TYPE AND THEME: Proving that love needs no treaties—and that trouble ends not with an armistice. John Smith, buck private in the American Army of Occupation, and Anne, daughter of a German officer, fall in love. Then falls an edict banning all bi-sexual fraternizing between the late "Huns" and Yanks. The girls are to have their hair shorn if they violate the ban, whereupon Anne is caught in John's arms. John faces court martial, of course. But Anne accuses hard-boiled Sergeant Butts. Then it is agreed that if the offending soldier marries Anne the case will be dismissed. The sergeant being too willing to marry Anne, she and John have to work fast, which they do, so everything turns out all right.

BURNING DAYLIGHT: First National melodrama, with Milton Sills, Doris Kenyon, Arthur Stone, Big Boy Williams, Lawford Davidson, Jane Winton, Stuart Holmes, Edmund Breese and Howard Truesdale. Directed by Charles Brabin. Released March 11. Length.....

TYPE AND THEME: Burning Daylight is a man—a Milton Sills type of guy. First thing, up in Alaska, he wagers \$2,000 he can make the 2,000 miles to Nome and back in 60 days. He does it, but loses the money in a poker game. Defending the Virgin, dance hall girl, from a drunken miner, he places her in a mission, then locates a claim on which Dawson is built. Rich, he goes to San Francisco for the high life and is "gypped" out of his wealth. But he applies a little violence and gets his money back, deciding then to settle down to quiet married life with the Virgin.

CROWD, THE: Metro-Goldwyn-Mayer drama, with Eleanor Boardman, James Murray, Bert Roach, Daniel G. Tomlinson, Del Henderson, Lucy Beaumont, Freddie Burke Frederick and Alice Mildred Puter. Directed by King Vidor. Released March 3. Length 8,548.

TYPE AND THEME: A story of life as, in the main, it is generally lived. The tale starts with John as a baby. He grows up. Meets a girl. They marry. They tire of each other. They quarrel. And they make up. Children are born. John struggles—in the Crowd. Tragedy comes when one of the children, crushed by a truck, dies. Discouraged, beaten, John gives up his position then goes from job to job. Disgusted, Mary's brothers urge her to leave him. John is at the point of suicide when he hears his young son say that he wants to be a man like daddy. John tries again. He gets a job. Arriving home, John finds that Mary's brothers have persuaded her to leave him. She does go out the door. But she returns—because she loves him. . . . In time they prosper.

ENEMY, THE: Metro-Goldwyn-Mayer drama, with Lillian Gish, Ralph Forbes, Ralph Emerson, Frank Currier, George Fawcett, Fritz Ridgeway, John S. Peters, Karl Dane, Polly Moran and Billy Kent Shaefer. Directed by Fred Niblo. Released February 18. Length 8,194.

TYPE AND THEME: The story of one man's passion for peace and of most men's passion for war. Professor Arndt of the University of Vienna has long advocated pacifism. The World War brings upon him the fruits of his unorthodox activities. He is suspended from the university and reduced to great

poverty. Pauli, his daughter, suffers even more, for her fiance, Carl, has been reported killed. She joins her father in his hatred of war. But peace inevitably comes and Carl turns up. The old professor believes that strife among men has been banished forever. But even as these thoughts brighten his mind, the children in the streets are playing at the grim eternal game.

HEART OF A FOLLIES GIRL, THE: First National drama, with Billie Dove, Larry Kent, Lowell Sherman, Clarissa Selwynne and Mildred Harris. Directed by John Francis Dillon. Released March 18. Length.....

TYPE AND THEME: This one may tax the credulity of the cynical, but on the other hand it COULD happen. Teddy is a feminine stage person appearing in one of the music-girl productions loosely classified as Follies. Rogers Winthrop, rich and urbane, pays her court. One day, not being able to keep an appointment with her, he sends his secretary, Calhoun, with a necklace which he was to give her. Teddy and Calhoun have met before, under circumstances leading Teddy to believe him not a secretary, but a man of wealth. Presently, they fall in love, Teddy continuing to love him even upon learning his true station. To buy her a watch, Calhoun steals from Winthrop and is sent to prison. He escapes, but Teddy makes him go back to finish his sentence, promising to marry him when he has earned his liberty.

LOVE HUNGRY: Fox comedy-drama, with Lois Moran, Lawrence Gray, Marjorie Beebe, Edythe Chapman, James Neill and John Patrick. Directed by Victor Heerman. Released April 15. Length.....

TYPE AND THEME: The moral is: Love will find a way. Joan is the daughter of a man who has slaved his life away at a small wage, she earning her own living as a chorus girl. With them lives Tom, who works with Joan's father but makes a little money on the side writing articles giving advice to the love-lorn. It is plain that he and Joan love each other, and while he always advises his readers to marry in spite of poverty, he is afraid to take the step himself. In fact, he introduces Joan to a rich chap whom he thinks she should marry. Then Joan's mother shows him what she has saved, saying that he and Joan could do likewise. That night when Joan comes home with a ring on, ostensibly the rich chap's, Tom takes it and throws it out the window. The ring turns out to be a cheap affair of Joan's own purchase, anyway.

SMART SET, THE: Metro-Goldwyn-Mayer melodrama, with William Haines, Jack Holt, Alice Day, Hobart Bosworth, Coy Watson, Jr., Constance Howard, Paul Nicholson and Julia Swayne Gordon. Directed by Jack Conway. Released February 25. Length 6,476.

TYPE AND THEME: A sport story, bringing the lesser known game of polo into the-hero-winning-the-game-and-the-girl business so extensively indulged in by baseball, football, et cetera. Tommy, a rich man's son, naturally, since he plays polo, is so conceited that even the girl he loves gets sick of him. And on the eve of the International Cup match, he goes in for conduct that gets him suspended. Angry, his father disowns him and sells his ponies. But during the game, Captain Nelson is injured, whereupon Tommy is sent in, and bringing victory to his team, he wins back ponies, dad and girl.

STREETS OF SHANGHAI: Tiffany-Stahl melodrama, with Pauline Starke, Kenneth Harlan, Margaret Livingston, Eddie Gribbon, Jason Robards, Mathilde Comont, Sojin, Anna May Wong, Tetsu Komai, Toshiye Ichioka and Media Ichioka. Directed by Louis J. Gasnier. Released December 15. Length.....

TYPE AND THEME: With the Marines in China. Mary, looking for a child stolen from the mission, meets Lee, marine, in a street devoted to houses of prostitution. He and his buddies promise to find the child for her, and in the course of the search, Sadie attaches herself to Lee. Mary and Lee have fallen in love with each other, but Sadie estranges them by making Mary think Lee has attacked her. To explain, Lee goes to the mission just as it is besieged by Chinese revolutionists. Believing themselves facing death, Mary and Lee vow their love. Marines save them to the fulfilment of their promise.

Members of the World Film Corp. exchange about 1914. L to R: (Skip three, then—) Max Rosenblum, Rose Levine, Blanche Larson, (skip one), Abe Chapman, (skip one), Marie Snyder, Dave Block, (skip one), Ole Bennett, Sidney Mayer, Phil Goldstone. Can you name those we missed?



Once Upon
a Time
in Omaha



PRESS SHEETS

BACK TO LIBERTY (Excellent mystery-drama): Arrange to have a private showing for the state prison or for the prisoners in your town. Get them to write a few lines on "What I would do to get 'Back to Liberty'" or "Does it pay to be a criminal?" Tie up the stories with your newspaper to have them printed. Following is a letter for your mailing list: "Dear Patron: You probably will wish to make a note for the date of for on that date we will have as our feature picture, 'Back to Liberty,' a thrilling mystery-drama. The cast of 'Back to Liberty' includes Edmund Breese, Gene Del Val, George Walsh, Dorothy Hall and Desacia Moores. They make of it a capital entertainment, one of the best we have been privileged to show. We hope you will be in our audience to see this picture. Sincerely yours, theatre."

BUCK PRIVATES (Universal comedy-drama): A gala opening night can feature a tie-up with the officers of the American Legion or distinguished members as your honored guest. The Legion band or the local guard band can furnish the music. Those who are still incapacitated should be brought to the theatre in automobiles furnished for this occasion. Arrange a parade of local Legion members to the theatre on your opening night. Dress a man in a soldier's uniform and a girl in a German girl's costume. They can walk through the streets of your town hand in hand and a sign on the man's back can announce the picture at your theatre. Promote a newspaper voting contest to decide the most popular member of the local Legion post. Arrange to have the newspaper print coupons in the paper, along with the names of the leading candidates. Call your stunt the "Buck Privates Popularity Contest" and make only buck privates eligible.

CHASER, THE (First National comedy): Have a man dressed like Harry Langdon mounted on a funny looking bicycle (one of the old high-wheel bikes would be all right if you can obtain one) peddling furiously down the street and carrying a sign "I am 'The Chaser'!" The bicycle should be altered so that the pedals go around at a high speed, while the machine itself moves very slowly, which will add to the ludicrous appearance and the effect. The same thought is adaptable to another "Chaser" street gag, such as having youngsters chase each other through the principal streets, etc. An old automobile of about 1904 vintage with an asthmatic engine would be another gag to use for a ballyhoo. Give your leading dealer in men's clothing some of the Langdon "stills" and get a window display with cards which you could have printed with the following inscription: "'The Chaser' made a great hit with the ladies. But Harry Langdon realized the value of appearances: he dressed up! Wear brand clothes and you'll be just as effective yourself."

CROWD, THE (M-G-M drama): A suggestion for teaser throwaways is as follows: On the outside of the throwaway, have printed "Go where 'The Crowd' goes, see inside." And in the inside of the throwaway, the following should be printed: "To the theatre for the best motion picture in town! Coming, another big feature, 'The Crowd,' at the theatre (Date). Following is a letter for your mailing list: "Dear Patron: King Vidor directed 'The Big Parade' and spent over one year in making 'The Crowd,' which is going to be shown at the theatre (Date). You have had the same struggles, the same fun, the same disappointments, and the same happiness that is in the 'The Crowd.' If you are looking for something different in the way of screen entertainment, don't miss 'The Crowd.' Yours sincerely, theatre."

FORBIDDEN HOURS (M-G-M drama): Following are some suggestions for place-cards that can be posted in front of the theatre and nearby: "Warning! You are forbidden to park, neck, or loiter around or in front of this theatre during the showing of 'Forbidden Hours'" or "Warning! You are forbidden to park, neck, or loiter here between the hours of 12 noon and midnight, during the showing of 'Forbidden Hours,' now at the theatre." In this picture Ramon Novarro smokes a pipe. Arrange a tie-up with a cigar store to have the following poster in his window: "Ramon Novarro says a pipe is his favorite smoke—his choice is (Name Dealer's Pipe). See him at the theatre in 'Forbidden Hours,' now showing at the theatre."

LOVE HUNGRY (Fox drama): For a ballyhoo you can use the following suggestion: Arrange to have a young, well dressed man and woman walk along the main thoroughfares of the town eating sandwiches. Each can have a sign on the back reading "Are you 'Love Hungry'?" If you are, follow us to the theatre." Tie up with your restaurant and pay half of the expense of the printing of the following menus: "Are you food hungry? If you are, you will be pleased at the (Restaurant). Are you 'Love Hungry'?" If you are, you will be sure to enjoy the picture at the theatre (Date)."

SMART SET, THE (M-G-M comedy-drama): Following is a letter for your mailing list: "Dear Patron: The Smart Aleck of the Screen—its irrepressible wisecracker—the star who breezes through his pictures leaving a trail of laughter and huge enjoyment—the star that men like and women adore—William Haines, is here again—and you're in for another evening of fine entertainment. This time you will see him in 'The Smart Set,' a picture based on the International Polo Matches with Great Britain. Confident, boyishly conceited and liking

the ladies, he goes on a 'big bender' on the eve of the big game and is barred for breaking training. Eventually he gets his chance and comes through with flying colors. The polo games are exciting, thrilling and colorful. You'll fight and play with the riders and you'll enjoy Haines in this picture because he is even better than in 'Slide, Kelly, Slide,' 'West Point,' 'Spring Fever' and his other previous photo-plays. 'The Smart Set' will begin (Date) at the Strand theatre. Jack Holt, Alice Day and Hobart Bosworth have featured roles in the cast. Very truly yours, (Theatre Manager)."

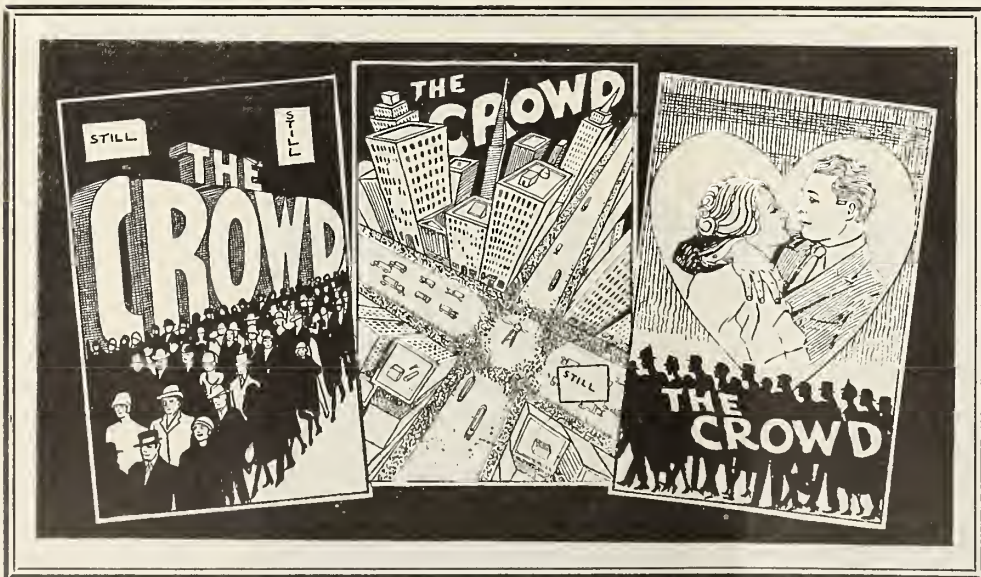
STRONGER WILL, THE (Excellent drama): Following is a suggested letter for your mailing list: "Dear Patron: Please make a note on your engagement pad that on we will show 'The Stronger Will.' We feel sure you will wish to see it. Percy Marmont is the star; the supporting cast includes Rita Carewe, lovely and talented daughter of Edwin Carewe; also Erin La Bissioniere, William Morton Bailey, Howard Truesdell and Merle Ferriss. The story tells of frenzied love and finance as played by the Wall Street and Park Avenue set in New York. It is a very fine entertainment and quite the best picture in which Mr. Marmont has appeared. Sincerely yours, theatre."

THREE-RING MARRIAGE (First National drama): Prior to run of the picture, draw wedding rings, in groups of threes, on sidewalk in front of theatre, also on your display boards around town. Then after curiosity is aroused, break with your announcement. Another teaser stunt consists in having clowns go through the principal streets with bells, which they ring three times. Do this for a day or two. Announcement comes in forms of posters on his back, although he continues characteristic ringing three times. When distributing heralds in mailing boxes, ring the bell three times. Receivers will remember the odd ring and tie-up with the title when they read the herald. Merchants available for tie-ups with "Three Ring Marriage" are women's and men's shops specializing in wedding attire, and jewelers. Provide them with window cards for display. In cooperation with your newspaper, start a contest on the question, "Do you wear your wedding ring?" or "Should a husband wear a wedding ring if he demands his wife to wear one?"

TILLIE'S PUNCTURED ROMANCE (Paramount comedy-drama): Send out a broken down automobile with a comical looking chauffeur in Chester Conklin make-up. In the rear seat place a girl dressed as Louise Fazenda. Banners on the sides and front of the car can read, "'Tillie's Punctured Romance' at the theatre." Rent a very old car and put a couple of big bed springs between the chassis and the body so that, with each revolution of the wheels the body jumps up and down. Tie-up with an automobile dealer and have him send one of his new cars around the town with the following banners on both sides of the hood and the back: "For real enjoyment drive a (Name of Auto) and see 'Tillie's Punctured Romance' at the theatre (Date)." Arrange with your radio dealer to install a magnavox over your box office, with amplifiers inside the theatre, to bring the laughs inside to the people outside.

YOUR WIFE AND MINE (Excellent comedy-drama): Following is a letter for your mailing list: "Dear Patron: Please make a note on your calendar to see 'Your Wife and Mine,' which comes next theatre. It is a spirited farce-comedy of married life with a cast including Phyllis Haver, Stuart Holmes, Barbara Tennant, Wallace MacDonald, Katherine Lewis, and others. Their bad luck is your good fun. The whole picture is fun from the start to finish; good, clean, honest fun with not a blush in it. Come and enjoy it and bring all the members of your family, especially if they are interested in marriage. Sincerely yours, Theatre."

WHIP WOMEN, THE (First National drama): If you can get a team of oxen and an ox-cart, dress a girl in clothes similar to the ones worn by Estelle Taylor in this picture. Give her a whip and let her drive through the main streets of the town. Heralds can be thrown from the cart. If you have a mixture of foreign people in your town, a suggestion for post cards to be sent to them is as follows: "Dear Friend: Knowing that you are interested in seeing a picture that deals with the life in Hungary, we take this opportunity of informing you that beginning (Date) we will show 'The Whip Women.' Sincerely, The Management." Dress your ushers in the clothes of a Hungarian peasant with the bulging shoulders and wide dresses. . . Give a prize to the person who has the best costume in the Hungarian style. The people can judge by their applause.



Three suggestions for lobby posters exploiting Metro-Goldwyn-Mayer's "The Crowd," a King Vidor production starring Eleanor Boardman. For the left poster, title green with buff shading on the sides, crowd of people orange and white, upper background pale blue. For the center poster, roadways yellow, buildings purple with black spots for windows, upper background green, title red. For the right poster, heart red, flesh tint on figures, background tan with black shadings, title red, crowd of people blue.

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

The Brookhart Bill

LOS ANGELES, CAL.—TO THE EDITOR: With all the tumult and the shouting going on regarding the Brookhart bill, and all the corporation attorneys, producers, distributors, exhibitors and candy store men getting their opinions in print, I wonder if there is room to record how the whole business appears to a little showman out in the sticks.

The moving picture business has been dubbed "the business without brains" and it seems that while this is a rather sweeping statement, the business itself every so often has to go out of its way to do something which makes the statement appear true. Just now, instead of handling the thing from the inside we are confronted by long statements such as the one by Mr. Pettijohn endeavoring by a series of clever half truths to justify the methods which have been in force in the distributing end.

The Brookhart bill is simply an endeavor to right wrongs which have been in force a long time. Personally, I do not believe the measure will pass; nor, frankly, am I in favor of it as at present constituted. But I do get a sardonic kick out of hearing the big distributors and producers and chain men yelling "unfair" and running about trying to get their halos on straight and telling the little fellow how they have always loved him. If the agitation over the Brookhart measure does nothing else but that, it has been worth the price of admission. Let us consider some of the methods which the fair and holy distributor has employed in the past.

If a wholesale grocer stocking up a new retailer should charge him prices which would make it impossible for him to sell at a profit, the retailer relying on the wholesaler's word and knowing nothing of the business; if the wholesaler should fill him full of false information and promises and tie him up with a one-sided contract so the retailer wouldn't have a ghost of a chance to make good, you wouldn't be far wrong in calling him a rogue. Yet this case has its parallels every day in the film business. It is the only business I know in which the wholesaler does his best to put his retail customer in the bankruptcy court and kill the goose that lays the golden eggs.

Take the case of John Smith, for instance. Smith and his partner have built a small theatre and have their house under way and the furniture ordered. Then enter the film salesman. He spreads his wares, shrewdly judging Smith the while, and comes to the conclusion that he has a sucker as indeed he has. Smith has a 500 seat house and is running for 20 cents top, so the salesman sells him his pictures at a \$15 average which seems all right to Smith until he analysis it later. Then he finds he has about a dozen pictures which amount to anything and for these he is paying \$35. The balance are a lot of bum Westerns and truck of that type and these are costing him \$10 to \$12.50 each. He finds later on that he could have bought equally good for \$5 to \$7.50.

Smith opens his house. With his furniture payments and the like, his act averages \$50 a day. Out of the 50 pictures he bought, 35 are rotten. The other 15 do him very little good, because the slick salesman after selling Smith went to the big chain house in the vicinity, told them that Smith had bought these and sold them first run. In the meantime, Smith flounders along making some money at week ends and losing it all during the week until in a few months he flops. He goes into bankruptcy, all his film contracts go blooey,

the exchange loses all the balance of the contract money, and turns out to be the biggest sucker in the end. But the salesman? Sure, he sells the next guy just the same and the office congratulates him as usual. Where's the sense in it?

Suppose the salesman with his expert knowledge of the game had helped Smith instead of sticking him. Suppose he had sold him his product just as he himself would have bought it had he been in Smith's place. Suppose he had kept a watchful eye on Smith, helping him over the rough spots and giving him the benefit of his advice. Smith would have been a success, the firm would have had a permanent customer and year by year would have made their profit from him.

The truth is that the film business as a whole has not much use for the little fellow. The big chains try and crowd him out, the big distributors gyp him as much as possible and even the organizations supposed to protect him such as Film Boards, etc., look at him with a languid eye what time they can spare from doing the bidding of the chain theatres. I know one case where an arbitrary re-zoning was made so that a chain house, newly built, could beat the old established independent house getting pictures, thus driving the latter out of business which was, of course, the idea.

There is no denying that the methods of the trade have, for a long time, invited intervention from some source. Now that they are on the verge of getting it, it does seem that they should cease their whining and get busy and clean their own house. If the industry will do this they have nothing to fear from the Brookhart or any other similar measure. Just a half way decent break for the independent would do it, and after the beating he has been getting for years he's due that anyway. Why not take a chance and try it?—Ernest H. Barbour, Florencita theatre, Los Angeles, Cal.

What's Wrong With Pictures?

LENOIR, N. C.—TO THE EDITOR: Your editorial in the last issue is certainly to the point. For nearly two years I have been working among business men in several manufacturing towns. What they know about pictures would assuredly brand them as ignorant were it not for their information on other subjects. No time has been lost in ascertaining the facts concerning the new Ford, and the wealthiest man here ordered a new Ford and traded in his Pierce Arrow for a new model Arrow, because the new improvements and qualities of both appealed to him.

This man is a cotton mill owner, furniture manufacturer, hardware dealer, insurance man, banker, farmer, etc. He puts out the best styles and quality in furniture, and tries to improve the product each year.

The farmer is striving to improve his product.

The mills are bettering their last year's product.

The automobiles are fighting hard to get ahead.

All food products have greatly improved in quality.

Towns and states are improving and trying to make it known.

All of the above are appealing to better people, and toning up.

Pictures are the only thing I know of that appeals downward. "Give them what they want" program has hurt the industry. The business men referred to are indifferent to pictures for that very reason. They do not care to see life and business men portrayed in a lower life. And that is why teachers and preachers are against the movie industry.

I could tell you some observations I made on sex pictures and what I saw then, and afterwards, but you may have ladies to read the mail. The police and the courts are wise to it.

There is nothing wrong with the pictures except in character of the stories. The publicity departments think that only nude women attract attention. And now we see

Quick Reference Picture Chart to Have New Style

The "Quick Reference Picture Chart" will appear in a new style in the next issue of "Exhibitors Herald and Moving Picture World." The new form is for the purpose of performing an even greater service than at present for the exhibitor.

all of the women we are interested in in the homes, schools, automobiles, and on the streets, so why pay to see a shadow?

The stars were played to death in trashy pictures. Had each one been used in three or four offerings a year they would have remained popular a long time. Too much sugar ruins the appetite.

Boost story product! Clean paper! And stop publicity divorces!

Congratulations on the merger. You are, as I wrote you years ago, so far ahead that the rest are lonesome. Very truly yours.—JOSEPH J. ENLOE, Box 561, Lenoir, N. C.

Local Entertainment Hurts

SPEARVILLE, KAN.—TO THE EDITOR: I have been a reader of the HERALD for some years and find that it is always the preferred trade paper, that I always find myself looking over it first and if I find time then I look over the others. There is one thing that is not truly correct at all times and that is the release dates on all pictures. However, this department is of great value to me and I appreciate it at all times.

One thing that confronts us small town fellows and that is the continual increase in numbers of entertainments given by the schools at their auditoriums such as plays, basketball games, etc. It has become a problem in our town that is hard to overcome, as they always clean us on such nights that they have these entertainments and that is from one to four nights a week.

Some of our teachers claim that the school does no good on the days that such entertainments are to take place and that school might as well be dismissed on these days. That means the tax payers of our district are losing the cost of carrying on the school for that day, which is \$250 a day in this district.

Last night a play was given by the faculty, can you beat that? Tonight is a basketball game, Friday another basketball game, also one on Saturday night. We believe in some sports for the schools but when they carry it as far as they are now doing, it is time to call a halt and I for one am ready to help start something. Have you and your paper force any suggestions along this line?—W. J. SHOUP, DeLuxe theatre, Spearville, Kan.

Let's Have Other Opinions

JACKSON, WYO.—TO THE EDITOR: I'll second "Pioneer Pete's" motion of the addition in reports of "photography." I would also add a space (so marked) on the new blanks for condition of film, this would also include reels. Think this might help us in determining which exchanges inspect their film and which don't.

And another thing, several reports lately haven't given a thing but the percentage. This doesn't mean a thing to me. There should be one word on the merits of a picture, "excellent," "good," "fair" or "poor." Here is my idea of a 100 per cent report on a 100 per cent picture.

Title—Volga Boatman; Stars, William

Boyd and Elinor Fair.

Producer, PDC; Length, 11 reels.

Percentage, 31; Clientele, General;

Date, January 21, 1928.

Film Condition, Excellent; Photog-

raphy, Excellent; Paper, Good.

How about it?—LESTER N. LEEK, Club

House theatre, Jackson, Wyo.

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, \$1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

Theatre for Sale

FOR SALE—The only two theatres in a Southern Indiana City of twelve thousand population, with varied industries. Concrete trunk line highways, traction, bus and railways serve great number of nearby towns. Long time lease with option to buy buildings at any time, centrally located. Address Box 244, Exhibitors Herald & Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

FOR SALE—Movie Theatre seats 250—1,600 population. Good reason for selling—runs 6 nights. Investigate this Star Theatre, Madelia, Minn.

Theatre to Lease

Only theatre, town of 800. Equipment \$2,500, cash. Rental \$35.00 month. Address W. L. Uglov, Burlington, Wisconsin.

WILL LEASE theatre in town of 1,100 and up. Address Box 241, Exhibitors Herald & Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

WILL LEASE theatre in town of 2,000 not over 6,000. Address L. E. Oakley, Box 1308, Lake Worth, Florida.

Theatres Wanted

WANTED THEATRES—Towns of 5,000 and over, south preferred. Must bear closest investigation, and be a paying proposition. Under good management. Will pay cash for right kind of houses priced right. Address Robert North, c/o Trenton Theatre, Lynchburg, Va.

For Sale

FOR SALE—2 brand new Peerless Low Intensity Arc Lamps at a real bargain. Address Joseph Spratt, 12-14 East Ninth Street, Chicago, Ill.

FOR SALE—NATIONAL HIGH INTENSITY CARBONS—1,000 13.6 x 20" and 1,000 7/16 x 9" Projector Carbons. Price of 2,000 Carbons \$325.00 F. O. B. Atlanta, Ga. Address Thos F. Callahan, 1296 Murphy Ave., S. W., Atlanta, Ga.

FILMS FOR SALE—"For Your Daughter's Sake" featuring Rod La Rocque, an unusual production;—also Serials, Special Features, Comedies, Educational, Travel, Cartoons. Address Guaranteed Pictures, 729 Seventh Ave., New York, N. Y.

"Are You Legally Married?"—Big Sex special For Sale cheap. Address Film Classic, 257 Franklin St., Buffalo, N. Y.

200 Rolls Wurlitzer K. \$1.00 each. 10 Rolls Reproduco \$3.00 each. 1 Motor generator set 35 amperes at 70 volts. 110 volt three phase 60 cycle. Address W. B. Aspley, Glasgow, Ky.

Organs for Sale

March list used rebuilt organs now ready for distribution. Included March list almost new Wurlitzer Unit Organ Style "D" offered bargain price. Rebuilt Fotoplayers, all makes Pit Organs with automatic roll attachment. Guaranteed. Sold with exchange privilege allowing full price on new organ within one year. Write for list. Robert Morton Organ Co. 624 So. Michigan Ave., Chicago, Ill.

SMITH UNIT THEATRE ORGANS: Factory rebuilt. Also Wurlitzers, Bartolas, and Seeburg Pitz Organs. All factory rebuilt. Address Perfection Theatre Equipment Company, 711 Wells Street, Milwaukee, Wisconsin.

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ used or new, Reproduco Pipe Organs. Address S. B. McFadden, Havana, Illinois.

Wanted to Buy

PROJECTORS—Both Powers 6B and Simplex Used Projectors, also Mazda Units wanted. Advise model, condition, price, and location. Address Box 245, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

PAIR MAZDA 900 watt with regulator for 110 volt lamps. Pair of used Simplex machines. Address W. B. Aspley, Glasgow, Ky.

Films for Rent

FILMS RENTED very cheap. Address Clouse Film Exchange, Maumee, Ohio.

Stationery

"NEARGRAVUREMBOSO" (Type-embossed) Stationery if particular. 100 each letterheads-envelopes special \$3.75 cash, postpaid. Samples, stamp appreciated. Address Solidays, EX-124, Knox, Indiana.

Position Wanted

EXPERIENCED OPERATOR, reliable and competent, desires steady position. Non-union, but willing to join, will go anywhere, references. Address J. Handelman, 2611 Gladstone Ave., Apt. 109, Detroit, Michigan.

MUSICAL DIRECTOR (Piano)—Offers invited. Fine library. Competent. Write or wire W. C. Bevan, K. & H. Hotel, Clarksburg, W. Va.

PROJECTONIST, 15 years' experience, desires connection with reputable chain. Complete repair shop enables me to keep equipment in A-1 condition. Rewind own motors and generators. Can save \$s for any employer. Married, non-union, sober, reliable. Address Box 229, Exhibitors Herald, 407 S. Dearborn St., Chicago, Ill.

ORGANISTS thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or non-union. Write salary and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

YOUNG MAN would like to learn pipe organ, working in theatre for payment of cost of instruction. Experienced in theatre work. Iowa preferred. Address Box 236, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

CHICAGO Young Man, age 25, wishes opportunity to learn "show business." Five years' amusement advertising experience. Will consider anything that might lead to a real future. Address Box 238, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

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CHICAGO CLEARING HOUSE for Second Hand Equipment. Seats, Rebuilt projectors of all makes, Screens, Pianos, Organs, and other miscellaneous articles for the theatre. Address Illinois Theatre Equipment Company, 12-14 E. 9th Street, Chicago, Illinois.

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FOR SALE—Debie Interview Camera, three lenses, extra magazines, tripod and iris, also Universal Camera with dissolving shutter, extra magazines, two lenses and tripod, both in fine condition. Address Box 243, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

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WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

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Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

FOR LADIES ONLY: Special cast—Story made up almost wholly of impossible situations, but even at that, the greater portion were enjoyably funny. If the whole of it had been a bit more plausible, it would have been a dandy. Poor house first night and only a slightly better one the second. Six reels.—Charles Storch, Casino theatre, Republic, Wash.—General patronage.

THE COLLEGE HERO: Special cast—Fine picture and a good drawing card. Play this one. Six reels.—A. L. Lighter, Orpheum theatre, Mellen, Wis.—General patronage.

F B O

THE FLYING U RANCH: Tom Tyler—60%. January 28. One of Tyler's best. Follows the story closely. Five reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

THE FLYING U RANCH: Tom Tyler—February 18. The first four reels altogether too slow to suit the Western fans. The last reel contains some action and helped to save the show. Played this and "Ginsberg the Great," a Warner Bros. release as a double feature program. Both pictures were hardly considered more than fair and failed to draw a normal Saturday crowd. Five reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

LEGIONNAIRES IN PARIS: Special cast—15%. February 14. Good comedy, but don't promise too much, and don't pay for anything but program quality.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THE BOY RIDER: Buzz Barton—70%. December 17. This was the first picture shown at our theatre from this star and it pleased all who saw it both young and old. Here is a young actor that is going to make a name for himself in the near future. Five reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

BREED OF COURAGE: Ranger—50%. December 31. A good dog picture. Good story that pleased the patrons. Five reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

YOURS TO COMMAND: Special cast—35%. November 19. A good audience picture. Good for small town patronage. Five reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

BRED IN OLD KENTUCKY: Viola Dana—60%. January 14. A good race horse story. Fair attendance. Six reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

THE MOJAVE KID: Bob Steele—50%. February 19-20. A good Western with beautiful scenery and will please. Five reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

THE MOJAVE KID: Special cast—30%. December 3. A good Western. Cold and stormy weather prevented our patrons from coming out to see this one. Five reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

TARZAN AND THE GOLDEN LION: Special cast—75%. January 3. This is one of FBO's Gold Bond specials. It has good audience appeal, and brought them in in spite of bad weather. Seven reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

TARZAN AND THE GOLDEN LION: Special cast—Two days to very good business. Will stand extra advertising.—W. L. Crouse Ideal theatre, Bloomer, Wis.—General patronage.

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported is divided by average daily gross of picture holding house record to determine relative box office value in terms of percentage.*

EXAMPLE: \$75 (average daily gross of picture reported) divided by \$100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in **THE BOX OFFICE TICKER** with its current gross average indicating relative attraction values of pictures listed therein.

THE BOX OFFICE TICKER appears on page 65.

CLANCY'S KOSHER WEDDING: Special cast—75%. February 4. As good as any of the comedy dramas produced at this time. Had many good comments on this from our patrons. It kept them laughing all the way through the picture. A comedy feature we can safely recommend to any exhibitor. Six reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

NOT FOR PUBLICATION: Special cast—50%. November 26. This is one of FBO's best pictures. It has good audience appeal and follows the story. Our percentage on this picture is not what it should be on account of bad weather, but this is not the fault of the picture. Seven reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

NOT FOR PUBLICATION: Ralph Ince—February 4. Have seen some adverse reports on this one. Don't know why some exhibitors have panned it. This one drew well for us and from all reports, the picture pleased, which is all we expect of any picture. Seven reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

HER FATHER SAID NO: Special cast—80%. January 7. Our patrons seemed to enjoy this one, judging from the laughs it created. In our estimation as good a comedy drama as can be shown by any small town theatre. Seven reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

MOULDERS OF MEN: Special cast—20%. December 10. This is one of the best pictures we have ever shown at this theatre. Thirty below zero weather prevented us from having a record audience. Those that saw it were well pleased and praised the

picture very highly. Seven reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

LADDIE: Special cast—32%. February 7. If I could buy every other picture as good as this one, I'd be sitting on top of the world. I bought as a special and was glad of it.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

MOON OF ISRAEL: Maria Corda—100%. February 10-11. A wonderful picture. A splendid portrayal of the flight of the Israelites from Egypt. The kind of picture our patrons ask for. Seven reels.—K. D. Francis, Family theatre, Metamora, Mich.—Small town patronage.

KOSHER KITTY KELLY: Special cast—34%. November 26. A good comedy. Should please any audience. Very good for Saturday. Seven reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

THE TWO GUN MAN: Fred Thomson—60%. Extra good picture. Have played many a so-called Western special at raised prices that could not compare with this. A real Western story, fine plot, interesting and exciting. Silver King a wonder. Book this.—Phillip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE COWARD: Warner Baxter—41%. February 18. A very good program picture. Book it. We had very cold weather for this one. Five reels.—K. D. Francis, Family theatre, Metamora, Mich.—Small town patronage.

BIGGER THAN BARNUMS: Special cast—80%. January 21. A circus story, that appealed to our patrons. You can step on this one. Good for small town exhibitors. Six reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

CONY ISLAND: Lois Wilson—February 17. Very good. Plenty of comedy, action, suspense and good at the box office.—S. H. Rich, Rich theatre, Montpelier, Idaho.—General patronage.

CHICAGO AFTER MIDNIGHT: Ralph Ince—February 11. A very good and neat picture. Held everybody's interest throughout the show. Many favorable comments. No kicks. Seven reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

THE BANDIT'S SON: Bob Steele—A very good Western with a good moral. Will please Western fans.—Winton W. Lowery, Strand theatre, Atmore, Ala.—Small town patronage.

THE BANDIT'S SON: Bob Steele—Good Western for Saturdays. Five reels.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

HANDS ACROSS THE BORDER: Fred Thomson—January 24. A good Western on account of bad weather and other doings, I did not make anything but not the fault of the picture. Five reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

SHANGHAIED: Special cast—February 17-18. Here is a picture that draws pretty fair but is one that tends nothing to the reputation of your house. It seems to drag in too much dirt down at "Crawleys." At least it becomes distasteful and some women walked out on it. Seven reels.—John L. Damm, Strand theatre, Wadsworth, O.—General patronage.

BREED OF THE SEA: Special cast—February 7. Good sea picture. Well acted and interesting from start to finish. Seven reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

THE SONORA KID: Tom Tyler—Just fair. Needs good shorts to round out a program. Five reels.

G. C. Silverthorn, Liberty theatre, Harrisville, Mich.—Small town patronage.

THE HARVESTER: Special cast—Did not pull as well as the other Gene Stratton Porter's pictures but pleased those who came.—Geo. E. Fuller, Playhouse, Playhouse theatre, Fairhope, Ala.—General patronage.

THE MAGIC GARDEN: Special cast—Some very good acting in this picture. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE GINGHAM GIRL: Special cast—Not so good either in story or direction. Some utterly impossible situations and poor unity in handling theme. Did not draw.—Geo. E. Fuller, Playhouse theatre, Fairhope, Ala.—General patronage.

First National

THE GORILLA: Charlie Murray—100%. February 10-11. This is a knockout. Full of thrills and drew good both nights. Folks laughed themselves sick at the comedy and screamed and yelled at the woody parts. Eight reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE NOOSE: Richard Barthelmess—60%. February 22-23. And it is some picture. I have been in the show business several years and this one tops them all for this type of picture. I don't care how hard they are, this one will make them think and they will like it. Any exhibitor that has this show booked should get back of it. It will also stand a raise in admissions, for it will please all classes of show-goers. This is not appalsauce for it did not make me any big money, but no fault of the picture. I just cannot say enough for this show, but buy, book and boost for it is there. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

THE NOOSE: Richard Barthelmess—50%. February 18. The best Barthelmess picture in a long time. Holds interest all the time. A good plot which is well acted by a good cast. If it could have been shortened one reel it would have been still better. Eight reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

THE PRIVATE LIFE OF HELEN OF TROY: Special cast—50%. A disappointment.—Frank G. Kresler, Palace theatre, Rensselaer, Ind.—General patronage.

THE NOOSE: Richard Barthelmess—February 15-16. They all came out raving about this one but Barthelmess is hard to put over in this town so business was just fair. It will please those you can inveigle into coming. Eight reels.—John L. Damm, Strand theatre, Wadsworth, O.—General patronage.

THE TEXAS STEER: Will Rogers—50%. February 19-20. This is a funny picture. Will Rogers is all that makes it a special. The cast fine, the comedy over the heads of 50 per cent of our audience. To the appreciators of Rogers comedy it was great.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE PRIVATE LIFE OF HELEN OF TROY: Maria Corda—40%. February 15-16. Draws fair for first night but as a whole is poor. Crowds stay away in gangs after first showing.—S. Lex Shore, Princess theatre, Obion, Tenn.—General patronage.

THE PRIVATE LIFE OF HELEN OF TROY: Maria Corda—20%. February 10-11. A big dressed up show with big gorgeous sets, but for entertainment I can't say so much for it. Many did not like it and some did. About a 50-50 picture in a small town. Eight reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

THE DROP KICK: Richard Barthelmess—We saw many reports on this picture that were not very good, but the picture pleased well here. Seven reels.—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

THE LIFE OF RILEY: Murray-Sidney—25%. February 15. A good program picture. Two of the best comedy stars in the business. Very funny.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SHEPHERD OF THE HILLS: Special cast—80%. Good.—Frank G. Kresler, Palace theatre, Rensselaer, Ind.—General patronage.

THE TEXAS STEER: Special cast—80%. Good.—Frank G. Kresler, Palace theatre, Rensselaer, Ind.—General patronage.

SEÑOR DAREDEVIL: Ken Maynard—60%. February 4. All of this star's pictures are good so far. Best Westerns we get. Had a big rain which makes the percentage low. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

SECRETS: Norma Talmadge—35%. Some liked it, majority did not.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE AMATEUR GENTLEMAN: Richard Bar-

thelmess—35%. The few who came said it was a good picture. Costume pictures won't draw.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

VALLEY OF THE GIANTS: Milton Sills—A sure hit. Will make any exhibitor money under average conditions.—S. Lex Shore, Princess theatre, Obion, Tenn.—General patronage.

BROADWAY NIGHTS: Lois Wilson—February 8. A good little program picture and which I believe pleased the few that came to see it. Seven reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

THE SUNSET DERBY: Special cast—February 19. A pleasing race track picture. It is clean, has heart interest, and some comedy. Ralph Lewis good as the stern father. Six reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

BABE COMES HOME: Babe Ruth—January 22. Had this booked for the baseball season, but had to take it out on account of the flood. Getting old and had to play it at this time. Had we played it in season we are sure we would have made money on it. As it was we did not take in enough to pay expenses. However, the few who saw it enjoyed it judging from the very good comments and the laughs registered all through the screening. There is plenty of good comedy in this picture furnished by Louise Fazenda and Arthur Stone. Also some by Babe himself. Ladies will enjoy this picture just as much as men folks. It's a wonderful romance with beautiful Anna Q. Nilsson and you will find that Babe Ruth is a born actor. He makes ardent love to Anna Q. Nilsson and he demonstrates his ability as a star of the screen as well as the diamond. Film in first class condition.—J. S. Landry, Columbia theatre, Morganza, La.—General patronage.

THE DEVIL'S SADDLE: Ken Maynard—February 11. 100 per cent picture and one that our patrons like. This is our last under contract, and don't think we played one that registered under this. Right next to Tom Mix, and gaining all the time. Look out, Mr. Mix.—J. S. Landry, Columbia theatre, Morganza, La.—Small town patronage.

ROSE OF THE GOLDEN WEST: Special cast—February 13-14. Not a box office attraction and not such a wonderful picture. Paid too much in the beginning and did not take in film rental. Another two days wasted. When you buy First National have them mark this one off the list. Seven reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

HER WILD OAT: Colleen Moore—February 5. "One of Miss Moore's best," "Miss Moore's best." These are the comments we got on this picture and we think they came from almost every person who saw "Her Wild Oat." Needless to tell you exhibitors to play this or any of Miss Moore's pictures, as you all know her percentage as to entertainment.—J. S. Landry, Columbia theatre, Morganza, La.—Small town patronage.

FOR THE LOVE OF MIKE: Special cast—February 10-11. A good program picture.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

McFADDEN'S FLATS: Charles Murray—Boys, here is a good one, will please all, if you can get them in. Seven reels.—A. J. Smith, Texan theatre, Roaring Springs, Tex.—General patronage.

WHITE PANTS WILLIE: Johnnie Hines—Pretty good comedy with one reel in colors that is mighty pretty. Shows class throughout. If your patrons like Johnnie too, should do well with this one. Eight reels.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

Fox

SEVENTH HEAVEN: Special cast—90%. Very good.—Frank G. Kresler, Palace theatre, Rensselaer, Ind.—General patronage.

SEVENTH HEAVEN: Special cast—56%. February 21-22. Farrell and Gaynor sure put this one over. Our patrons said "A mighty fine picture." Good print. Can't lose on this one if the weather man will help. Eleven reels.—K. D. Francis, Family theatre, Metamore, Mich.—Small town patronage.

SEVENTH HEAVEN: Special cast—February 19-20. In order to get the real lowdown on this picture, I took particular pains to ask a great number of those who attended for their opinions. I must say that everyone interviewed was loud in their praise of it and many told me that it was one of the finest pictures they had ever seen. It is bound to please the better element of your patronage, and there is plenty of action in it to please even the buck-hoot boys. I am not given to picking flaws in a picture just to be doing something, but there

is one glaring inconsistency in this picture which, although I noticed it at once, did not necessarily spoil the picture for me, and which was called to my attention by several of my patrons, not in groups, but separately. The flaw in direction, as it must be called, appears in the last reel when Chico, totally blinded in the way, is seen rushing at a headlong speed through a street filled to the curbs by mobs celebrating, as we did here, the announcement of the signing of the Armistice, and finding, apparently without difficulty, the doorway to his humble quarters wherein he expected to find, and did find, Diane. This, to me, and many others, was the flaw in an otherwise perfect picture. Destructive criticism is easy, but as a constructive thought I would say that the picture could have been classed as a 100 per cent directorial effort if the director had shown Chico as being led through the mob by either his old friend the sewer rat, or by the fat taxi driver, even if only to the foot of the stairs in his abode which led to his "seventh heaven." However, the picture as a whole, is entitled to the rating of special, not only in its own right, but in comparison with specials from other producers which are nothing more or less than fair program pictures, extended a few extra reels. The first night I drew a blizzard, and the second night it was 18 degrees colder than old mother Finnegan's icebox, so no box office records were smashed, though no fault of the picture. Twelve reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

A HIGH SCHOOL HERO: Sally Phipps—27%. February 17. A dandy picture that was wasted on a small crowd. The best basket ball game in any picture.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THE GAY RETREAT: Special cast—30%. Good Frank G. Kresler, Palace theatre, Rensselaer, Ind.—General patronage.

THE GAY RETREAT: Special cast—25%. February 10. Comments all good, often spoken of as the funniest comedy ever seen. Bad weather ruined attendance.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THE GAY RETREAT: Special cast—This one was a riot. This comedy team (McNamara-Cohen) could not be beat. Book this one.—A. L. Lighter, Orpheum theatre, Mellen, Wis.—General patronage.

LOVES OF CARMEN: Dolores Del Rio—49%. February 2-3. No good for us country boys, we don't like this for the same reason we don't like ninety percent of National Broadcasting programs. We say it must be good, but not for me, so we don't go or spin our dials.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

WHAT PRICE GLORY: Special cast—81%. February 9-10-11. If this production is properly exploited, it will do business against the strongest kind of indoor amusements. I ran this production three days and had as opposition in a town of 2900 population, another picture show with Jackie Coogan in "The Bugle Call" also Universal's "The Ice Flood," married people's dance, basket ball games, card parties, church suppers and what not. I still came through with a nice profit after paying a stiff price for the picture and additional expense of a trap drummer and effect man from Pittsburgh which cost me plenty of dough. First print shipped was bad. Fox got another print out for my Saturday show. Twelve reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

WHAT PRICE GLORY: Special cast—Good. Failed to draw, however.—A. L. Lighter, Orpheum theatre, Mellen, Wis.—General patronage.

LOVE MAKES THEM WILD: Special cast—85%. January 22. Very good, the young folks eat it up. Six reels.—A. J. Smith, Texan theatre, Roaring Springs, Tex.—General patronage.

THE JOY GIRL: Olive Borden—34%. January 13. Borden is good for expenses most any time but fails to draw big money.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THE JOY GIRL: Olive Borden—A dandy little picture. However, I would not class it as a special

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as Fox does. Seven reels.—A. L. Lighter, Orpheum theatre, Mellen, Wis.—General patronage.

VERY CONFIDENTIAL: Madge Bellamy—40%. February 16. A very fine program picture. Pleased them all.—Bert Silver, Silver Family theatre, Greenfield, Mich.—General patronage.

HILLS OF PERIL: Buck Jones—49%. February 11. Good Western, but nothing new. Drew Jones fans only.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

HILLS OF PERIL: Buck Jones—40%. This is a good Western. Five reels.—A. J. Smith, Texan theatre, Roaring Springs, Tex.—General patronage.

EAST SIDE—WEST SIDE: Special cast—53%. January 26-27. Weather fair and cold. This picture should have broken my house record but didn't, have not shown a picture as good as this one in years.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THE BRONCHO TWISTER: Tom Mix—52%. January 14. This just an average Mix picture, pleased Mix fans and drew well considering cold weather. Six reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THIRTY BELOW ZERO: Buck Jones—70%. February 18. A real "Covered Wagon" condensed down to five reels. Pleased 100 per cent. Five reels.—A. K. Haynes, Community theatre, Razor, Tex.—General patronage.

WHISPERING SAGE: Buck Jones—48%. Jan. 28. As good as any Jones picture ever made, but fell down in cold weather at B. O.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

UPSTREAM: Earle Fox—Did not draw but pleased the few who came. Several laughs.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

SILVER VALLEY: Tom Mix—A rip snorter, stunt, action offering. Good print and photography. Will please Mix fans. Five reels.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

CHAIN LIGHTNING: Buck Jones—February 15-16. Good average picture. Pulled just fair. Five reels.—Elmer E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

ARIZONA WILDCAT: Tom Mix—We are hardly capable of reporting on a Mix picture for he is our hobby. Whatever Mix does is okay with us but the way people turned out to see this one and the fine comments on it, would say it's a bear. Good story, good sets, good comedy, extra business. That's good enough. Six reels.—C. A. Spainhour, Twilight theatre, Greensburg, Kan. General patronage.

WOMAN WISE: Special cast—Good.—A. L. Lighter, Orpheum theatre, Mellen, Wis.—General patronage.

THE MUSIC MASTER: Alec B. Francis—Herald reports helped me land the Progress club and the ladies were sure pleased with "The Music Master" thanks to the Herald and the boys who keep us posted. Print fair, photography good. 10-25-30 cents. Eight reels.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

CRADLE SNATCHERS: Louise Fazenda—February 20. Very good comedy.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—Small town patronage.

OUTLAWS OF RED RIVER: Tom Mix—January 28. A very good Tom Mix picture. When this star fails to fill the house, which he hasn't been doing lately, business must be on the bum. We lost money on his last three pictures. However, no fault of the pictures; but conditions. Print in good condition.—J. S. Landry, Columbia theatre, Morganza, La.—Small town patronage.

OUTLAWS OF RED RIVER: Tom Mix—January 21. This is a good Mix Western. Perhaps he has made better but I would say good and what is to the point. I can get more to come out for Mix than any other Fox pictures that I have run. Six reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

SLAVES OF BEAUTY: Special cast—February 4. Played this on Saturday. Should have played it Sunday. Good program picture. Good comedy in it.—J. S. Landry, Columbia theatre, Morganza, La.—Small town patronage.

SLAVES OF BEAUTY: Special cast—January 14. Just a fair picture, made me no money. Six reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

THE FOOL: Special cast—February 23-24. I could not afford to buy this when it was new as such a title with an unknown cast and regardless of the fact that it was a Belasco stage success, would have meant a dud at the box office. When the price got within shooting distance I bought it and turned it over to one of the churches for a benefit and they did very well with it. It is a preachment and there

is no entertainment in it, although a good picture of its kind. You will have to go around with a bass drum after the show to wake up your regular patrons. Ten reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

IZ ZAT SO?: Special cast—Feb. 4. This is very good comedy stuff. I would say play it. Seven reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

THE CIRCUS AGE: Tom Mix—Pleased our crowd very much.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

MARRIED ALIVE: Special cast—January 28. Good comedy stuff recounting the experience of a much married man. Not much of a title but the picture is worth running. Five reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

Metro-Goldwyn-Mayer

WEST POINT: Special cast—80%. Good.—Frank G. Kresler, Palace theatre, Rensselaer, Ind.—General patronage.

WEST POINT: William Haines—February 22-23. Oh man, book it and boost it. It's there and then some. Business poor. Basket ball tournament.—Elmer E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

BEN HUR: Ramon Navarro—100%. January 5-6. No better entertainment made than this. It is a revelation indeed. Twelve reels.—J. R. Troxell, Lyric theatre, Rhome, Tex.—Rural patronage.

THE BIG PARADE: Special cast—95%. December 29-30. A splendid picture, worthy of being shown in any theatre, Twelve reels.—J. R. Troxell, Lyric theatre, Rhome, Tex.—Rural patronage.

THE BIG PARADE: Special cast—February 15-16. From an entertaining as well as from a production standpoint I can only emphasize the fact that all that has been said about this picture was true. On account of the fact that every other town in this vicinity had already shown it, business was only fair. Thirteen reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

THE BIG PARADE: Special cast—Wonderful, wonderful picture. King Vidor directs a masterpiece. It is intensely interesting every foot of it. The battle scenes are not far fung but you see them just as hero John Gilbert and his buddies saw them, close at hand and you live with these boys at every moment. Love scenes laughable, pathetic and beautiful. About one-half comedy of natural honest to goodness kind. Nothing vulgar anywhere. I saw it four times and enjoyed it more every time. Business good. Comments fine. Renee Adoree superb, Gilbert and Dane exceedingly fine. Print poor. Some scenes left out. End almost gone entirely. Percentage denied me a just profit. Metro took out more than I. A split of twice the initial payment is manifestly unfair. Three times the first price is none too good but twice, is highway robbery. Shylock is still with us.—Phillip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE ROAD TO ROMANCE: Ramon Navarro—30%. January 20. Good acting but this type picture is poor for me. They won't come out, and those that do want to leave but are too polite.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

ADAM AND EVIL: Cody-Pringle—22%. December 12-13. A good comedy that flopped at the box office. Metro-Goldwyn-Mayer's pictures are good but they sure flop at box office. Seven reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

THE BUGLE CALL: Jackie Coogan—29%. November 14-15. A fairly good picture but not near up to the standard of "Johnny Get Your Hair Cut." The kid seems to have lost his drawing power here. Six reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

SPRING FEVER: William Haines—60%. A mighty pleasing program here. We should have played it two days. Book it. Six reels.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

SPRING FEVER: William Haines—27%. November 28-29. Good. Haines is sure there on the smart-aleck stuff. Should please anywhere. Failed to draw for me. Seven reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

TILLIE THE TOILER: Marion Davies—60%. February 8-9. Pleased all, everyone went out with a smile and that was all. Guess that is what they came for.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—General patronage.

BECKY: Sally O'Neil—27%. November 21-22. A modern comedy-drama that is very entertaining, yet failed to draw any business. Sally O'Neil always good. Seven reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

R - E - A - D - Y

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FLESH AND THE DEVIL: Special cast—32%. January 6. Wonderful picture but fails to draw in small town, I suppose too sexy. Acting splendid.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

TWELVE MILES OUT: John Gilbert—65%. February 4. Rather a rough picture but seemed to please. Full of action. Some good scenes. Seven reels.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—General patronage.

TEA FOR THREE: Cody-Pringle—February 12-13. This one isn't so hot. The ultimate consumer thought it was silly and weak entertainment. Our business was terrible. Seven reels.—John L. Damm, Strand theatre, Wadsworth, O.—General patronage.

VALLEY OF HELL: Special cast—January 17. Would have been a very good Western but copy all short. A shame to be compelled to run such junk. Supposed to be five reels but about three and one-half left.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

FOREIGN DEVILS: Tim McCoy—February 18. A fair program picture. Very good Saturday night picture for small towns. Five reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—Small town patronage.

MOCKERY: Lon Chaney—February 13-14. Not as good as some and business not as good. But Chaney is an actor and should portray good character parts once in awhile like "Tell It to the Marines." Story on "Mockery" rather heavy. Seven reels.—Elmer E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

THE FAIR CO-ED: Marion Davies—This is a fine picture. Kept them laughing during entire show. Many favorable comments. Should draw and please anywhere. Play this.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

THE LOVELORN: Special cast—February 14. Seemed to please most of the customers and the business was pretty good. Just a fair offering. Hit the women with this "Advice to the Lovelorn" stuff and they ought to respond. Seven reels.—John L. Damm, Strand theatre, Wadsworth, O.—General patronage.

ANNIE LAURIE: Lillian Gish—This is a good picture, notwithstanding unfavorable comments of other exhibitors. It pulled fairly well and gave satisfaction to a high class audience.—Geo. E. Fuller, Playhouse theatre, Fairhope, Ala.—General patronage.

IN OLD KENTUCKY: Special cast—Very good. Consider this much better than the one produced some years ago. The Negro team couple in this were great. Play it.—A. L. Lighter, Orpheum theatre, Mellen, Wis.—General patronage.

FRISCO SALLY LEVY: Special cast—Pleasing picture. We were stormed out and took a flop but was no fault of the picture. All who came were satisfied.—G. C. Silverthorn, Liberty theatre, Harrisville, Mich.—Small town patronage.

THE FLAMING FOREST: Special cast—Good audience picture. Ran it as a special to raised prices. Good crowd. Everyone pleased. Book it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Paramount

BEAU GESTE, BEAU SABREUR: Special casts—72%-52%. January 9-10-11 and February 13-14-15. These two pictures are so much alike, one being the answer to the other, they may be taken together. As box office values it is needless to add to the comments which have been made by others in these columns in regard to those pictures. They are too high priced for small places. But as productions they have high spectacular value. The acting in "Beau Geste" is splendid and the cast is well balanced. This is more than can be said for "Beau Sabreur" in which the leading stars are awkward and out of place. It almost appears that Paramount is intending to manufacture stars as well as productions. The difference between the cast and the acting in "Beau Geste" and "Beau Sabreur" is the difference between a rehearsal and a performance.—A. J. Gibbons, Illinois theatre, Metropolis, Ill.—General patronage.

BEAU SABREUR: Gary Cooper—February 3-4. Not as good as "Beau Geste" although a good picture. Just fair at the box office. Six reels.—Elmer E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

THE LAST WALTZ: Special cast—30%. February 11. Small towns lay off of this one. Some very bad scenes, not fit for the family to see. Bad for children.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—General patronage.

THE LAST WALTZ: Special cast—Well produced and acted. Business only fair. Seven reels.—

J. C. Jenkins—His Colyum

DALLAS, TEX., February 25, 1928.

DEAR HERALD-WORLD:

We find considerable excitement here along film row over the results of an action brought by Charninsky and Stinnett, theatre operators here, against Paramount, wherein a judgment was rendered in favor of the plaintiffs and against the defendant corporation and the measure of damages fixed at \$337,500.

As we understand it, this action was based on a Texas statute having to do with public service corporations and the claim being made that the defendant had consummated a tieup with other concerns which prevented the plaintiffs from obtaining first run pictures, thereby forcing them to sell their theatres at a loss.

The amount sued for was \$450,000, but the jury fixed the measure of damages at \$337,500. The case will most likely go to the higher court for hearing, and it is thought by many that should the judgment of the lower court be affirmed it will open the gates to a flood of similar actions against various producing concerns.

We are informed that this case is not subject to appeal to the federal courts and therefore the ruling of the state supreme court would be final, since the action was brought under a state statute. It is said that a number of witnesses were called who testified that they were unable to obtain first class service by reasons of the methods alleged to have been employed by the defendant corporation.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

Dallas looks like some considerable city. She claims to have 280,000 live ones, and we judge from the traffic racket under our fifteenth story room in the Hilton that her claims are exceedingly modest. One would think he was in the "Loop" back in Pork Center, but we miss the fragrance from the Stock Yards, and this makes us lonesome for dear old Chicago. If Ft. Worth doesn't watch out, Dallas may try to incorporate her under the big top, where one admission will admit you to the whole show. She's built that way. Her slogan is, "Watch Dallas Grow," and we judge Ft. Worth is obeying the edict.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

At Paris we had the pleasure of meeting an old time friend in the person of Milton Overman, who manages the Dent theatres at that place.

Mr. Overman used to sell us Select service out of Omaha some years back, and it was a pleasure to meet him again and talk over old times back in the Bug Eater state. He says he likes Texas, and we don't blame him; we like her too. Our opinion is that Mr. Dent made a very wise selection when he placed Mr. Overman in charge of his interests at Paris.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

Had he not told us differently and had not resented the insinuation, we would have thought that Douglas Mitchell, who operates the Strand at Honey Grove, came from Nebraska, but he denied it most emphatically and we didn't argue the matter with him. He claims to be a Texan and he showed us what he based it on. He was right; it was 100 per cent proof, and so is Doug.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

We are certainly getting a kick out of these Texas folks. Not the kind Uncle Leazer used to give us when he caught us in his melon patch, but the kind that makes us want to see more of them and that makes us feel right at home and among friends.

*It's fun to drive along the street
Or stand upon the walk,
And see the darkies drag their feet
And hear these Long Horns talk.*

*Down here in Texas, rain or shine,
No matter where you roam,
You'll find these people mighty fine
And you'll feel you're right at home.*

*There is so much to think about
In this state so broad and grand
That you'll want to swing your hat and shout
HURRAH FOR DIXIE LAND.*

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

We wonder sometimes what would happen if Pennsylvania should go democratic and Texas republican (a thing clear beyond any range of hope) if possibly it might not wake up the two old parties to a realization of the fact that the public purse is not open to private plunder. We are not talking politics; we are just wondering. Anyhow, we hope to elect Art Weaver governor of Nebraska this fall and give the state a sound, sane and

(Continued on next page)

J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

GET YOUR MAN: Clara Bow—55%. February 17. A good clever title that drew them in. Not quite as good as her last two but she seems to please the young people immensely. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

GET YOUR MAN: Clara Bow—February 17-18. Story not for this kid, but Clara does good just the same. Some good comedy and did just fair at the box office. Six reels.—Elmer E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

DRUMS OF THE DESERT: Special cast—72%. February 15-16. Played two days during snow and cold and it pulled better than we expected. It is not a big special but will be a real good program offering. Six reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

DRUMS OF THE DESERT: Warner Baxter—60%. February 14. Another good Zane Grey and another good crowd. A Zane Grey will always bring them out and please. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

A KISS IN A TAXI: Bebe Daniels—22%. February 7. Rain and cold weather again. People just won't come in bad weather. Picture pretty good. Fast moving and plenty of comedy. Lost money. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

RITZY: Betty Bronson—36%. November 19. A good story made into a good comedy-drama. A good cast. Elinor Glyn's name helps put this over. Six reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

TELL IT TO SWEENEY: Special cast—35%. November 17-18. A great comedy, just what the public wants. Should please anywhere at regular

J. C. Jenkins—His Colyum

(Continued from preceding page)

sensible administration before the army of useless office holders get the public teat chewed clear off. They have been working mighty hard on it for some years, but after all we guess that—

*It doesn't matter a particle to you or to us
Which one of them gets licked in the game
Or which comes victorious out of the fuss;
We'll get the harpoon just the same.*

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

We had two very delightful experiences at McKinney. We met Mr. R. L. Brockman, who manages the R. & R. theatres at that place and who didn't show any disposition to use violence when we made ourself known.

Mr. Brockman was a delightful gentleman to meet and we had a very pleasant visit with him. He was playing Will Rogers in "A TEXAS STEER" and we got in just in time to catch the last two reels. We don't know whether you think this picture is good comedy entertainment or not, but if the front end of "A TEXAS STEER" is as good as the hind end, then you boys who have not yet played it are in for a nice, thick, cornfed T-bone steak. The ridiculous situations and the subtitles (which bear the Rogers trademark) struck us as being exceedingly funny.

From what little we saw of the picture we gathered that Senator Maverick Brander from Texas (Will Rogers) had a bill in the senate carrying an appropriation for a bridge across Goose Creek, and when this bill came up for vote in the senate the enemies of the measure kidnaped Will and locked him up and took his pants away from him so he could not be present and defend his pet measure. The bill was called up and on vote was declared lost, but Will broke out of jail and jumped onto a cayuse in his B. V. D.'s and went tearing down Pennsylvania avenue at breakneck speed with a cop in hot pursuit, but he beat the cop to the senate chamber and rushed in just as the president declared the motion lost.

The Hon. Senator from Texas didn't lay down. He wasn't built that way, otherwise he wouldn't have been the senator from Texas, but he made a fight to have the measure taken up again and on second vote it was carried unanimously.

Just at this stage of the proceedings Louise Fazenda showed up on the scene, and when Louise breaks in you can always expect something to happen, and it always does. She rushed into the room waving Will's pants and shouted, "Pa, you come right here this minute and put on your pants; I'm ashamed of you." This brought the house down, and we went down with it. We will venture to say that there isn't another star on the Pacific Coast who can wave a pair of pants, either tailored or homemade, like Louise, and when Will said, "Never mind, Ma; when Texas learns we have carried this bill she won't care if I never wear pants," we laid our head on a fat lady's shoulder and wept. After that we didn't care what happened.

When they try to frame up a better comedy team than Will and Louise they are just wasting their time; it can't be done; for—

*When this comedy team get together and pull
It will throw you all into a trance
To see William get busy and peddle the bull
While Louise goes to waving his pants.*

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

Last Wednesday was George Washington's birthday. If George had waited six days longer we could have celebrated two important events together. That's what comes of being in such a helluva rush. If they had had moving pictures in those days we would have never heard of that "hatchet" and "cherry tree" stuff, for George would have been down to the show watching Hoot Gibson rope a band of bandits or Tom Mix riding Tony over a mountain cliff into the river, and then we would have lost that example of truthfulness that has guided the wayward footsteps of the youth of this country into the paths of truth and veracity; therefore, HURRAH for George.

*When George took his hatchet in hand
And chopped down the old cherry tree,
His dad grabbed him by the waistband
And dubbed him over his knee.*

*Just what happened to our little George
We may know in the sweet by and by,
But the hero of old Valley Forge
Said 'twas impossible for him to lie.*

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

Tomorrow morning, we are going to head for Central and West Texas for a time and then we expect to swing around through New Mexico and over to Tucson to see if our wife's goat has chewed up our summer B. V. D.'s and other impediments (see Webster or Joe Mayer of the Palace theatre of Hamilton, O.) and then up through Arizona and Colorado and back to old Nebraska, where we hope the polar breezes have given way to the warm zephyrs of the south-land that breathe life into the Russian thistle and dandelions, and, as Bill used to say, "We'll be in to see you."

J. C. JENKINS,
The HERALD-WORLD Man.

admission. Six reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

TELL IT TO SWEENEY: Special cast—February 15-16. Absolutely the poorest picture ever released by Paramount. It's a shame for Mr. Bancroft to attempt anything of this sort, after making "Underworld." Lay off.—S. H. Rich, Rich theatre, Montpelier, Idaho.—General patronage.

HULA: Clara Bow—40%. December 5-6. A good one. Just the type for Clara for a change. Should draw extra business in any theatre. Six reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

HULA: Clara Bow—Just cleaning them up is all we need say about this girl, and it is not missing the mark when we say she is like wine, improves with age and we know all about wine because we live where we simply hop across the line and get the real thing without offending Mr. Volstead. They like her better and better. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

BARBED WIRE: Pola Negri—42%. December 9-10. A great picture. One of the best ever produced. Pola Negri at her best. Some patrons said better than "The Big Parade." Eight reels.—E. J.

Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

FIREMEN SAVE MY CHILD: Special cast—80%. February 1. Full of hokum seemed to please. All went out with a smile. Souvenir night might perhaps had something to do with better attendance. Six reels.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—General patronage.

TOO MANY CROOKS: Mildred Davis—21%. February 14. Fair. Light comedy and plot. El Brendel good. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

FASHIONS FOR WOMEN: Esther Ralston—30%. November 30-December 1. Good picture that went over nicely on bargain nights. Seven reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

IT: Clara Bow—100%. Most pleasing picture we have had this winter. Had good attendance and Clara sure registered satisfaction. Do not pass it up.—G. C. Silverthorn, Liberty theatre, Harrisville, Mich.—Small town patronage.

CABARET: Special cast—35%. Terribly disappointed. Arthur James, editor of Motion Pictures Today listed this as one of year's best, so I naturally stepped on the gas, but how brother James ranks this so highly is a mystery to me. The direction is, I confess, perfect but the melodrama does not appeal to many and Gilda Grey is too old to make a hit. "Cabaret" scenes lavish but that does not make entertainment. No one man's criticisms of picture goes with me any more. The "What the Picture Did For Me" is the most reliable guide after all.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

CABARET: Gilda Gray—18%. November 16. A good picture but Gilda just doesn't go over. Too old, I guess. Nice settings in this drama. Seven reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

THE NEW KLONDIKE: Thomas Meighan—A good star ruined in this kind of a picture. It is awful. Seven reels.—A. J. Smith, Texan theatre, Roaring Springs, Tex.—General patronage.

TEN MODERN COMMANDMENTS: Esther Ralston—69%. February 11. A very pleasing program offering that was well received. Many favorable comments. Has lots of good comedy with plenty of action. Seven reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

NEW YORK: Special cast—45%. A tin pan alley music song writer raised in a Bowery gang clique gets into society. Those who like melodrama will like this. Cortez and Lois Wilson save the picture.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

WE'RE ALL GAMBLERS: Thomas Meighan—35%. February 13-14. Fair program picture. Meighan does not draw. Cullen Landis gives good performance. Six reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

RUNNING WILD: W. C. Field—41%. December 2-3. A good comedy drama that pleased all. Six reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

JESSE JAMES: Fred Thomson—Here's a pretty good picture although they should have brought more of his life into it. Eight reels.—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

SERENADE: Adolphe Menjou—Just can't put this fellow over, but he is a real actor. His pictures just won't pull for me. Story good. Six reels.—Elmer E. Gailley, Crystal theatre, Wayne, Neb.—General patronage.

UNDERWORLD: Clive Brooks—Very interesting and somewhat different, comments favorable. Will stand a boost in admission.—Winton W. Lowery, Strand theatre, Atmore, Ala.—Small town patronage.

THE ROUGH RIDERS: Special cast—Measured by the old standard, this is a big picture, but "The Big Parade" and "What Price Glory," so completely over-shadow it that it cannot be considered a big picture any more. Rainout may have something to do with my pessimistic comment. Ten reels.—Geo. E. Fuller, Playhouse theatre, Fairhope, Ala.—General patronage.

THE WAY OF ALL FLESH: Emil Jannings—February 22. The finest piece of work of the year. By all means book it. I doubt if ever better acting has been done. The story also is exceptionally good.—S. H. Rich, Rich theatre, Montpelier, Idaho.—General patronage.

THE WAY OF ALL FLESH: Emil Jannings—A picture that will please your audience. Had a few adverse comments as to ending. Will stand a little raise in price. Drawing power not so much for me.—Winton W. Lowery, Strand theatre, Atmore, Ala.—Small town patronage.

NOW WE'RE IN THE AIR: Special cast—Some-what better than "Firemen Save My Child." Will

please the average fan and a good box-office attraction. And by the way Paramount is losing good money by not letting us have some with Miss Brooks heading the bill.—Winton W. Lowery, Strand theatre, Atmore, Ala.—Small town patronage.

FIGURES DON'T LIE: Esther Ralston—Here's by far the best Ralston we ever played. A good comedy-drama. Six reels.—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

HONEYMOON HATE: Florence Vidor—February 20-21. Good story, average picture. Poor business, due to title. Where do they get such titles? Six reels.—Elmer E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

SHE'S A SHEIK: Bebe Daniels—A good little picture that pleased all that saw it, but not the type for Daniels. Seven reels.—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

SHE'S A SHEIK: Bebe Daniels—February 6-7. Very good and good at the box office. Pleased all. Seven reels.—Elmer E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

BLIND ALLEYS: Thomas Meighan—February 19. Very good picture. Some favorable comments. Good for Sunday. Star well liked here. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—Small town patronage.

BLIND ALLEYS: Special cast—February 18. We could find no fault with this picture, in fact we rather enjoyed it. You can't expect everyone to like rough stuff as Westerns. If you like a nice clean well acted photoplay, try this. Six reels.—Mayer Shayer, M. W. A. Opera House, Soldier, Kan.—Small town patronage.

STARK LOVE: Special cast—February 13-14. Proved an interesting picture. It is a true story of the people in the hills of Kentucky, and staged without movie stars. The natives did good work before the camera but most of the credit should go to the director and cameraman.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE TELEPHONE GIRL: Madge Bellamy—February 19. A very good show. Played to satisfactory business on a very cold night. Six reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE TELEPHONE GIRL: Madge Bellamy—February 11. A good entertaining picture that you will like. Six reels.—Mayer Shayer, M. W. A. Opera House, Soldier, Kan.—Small town patronage.

THE TELEPHONE GIRL: Special cast—Class as extra good program picture. Has fine story and well

done. Should please in any size theatre.—G. C. Silverthorn, Liberty theatre, Harrisville, Mich.—Small town patronage.

SHANGHAI BOUND: Richard Dix—Good picture. Fine for small town exhibitor as well as large.—S. Lex Shore, Princess theatre, Obion, Tenn.—General patronage.

MAN OF THE FOREST: Jack Holt—Some of Holt's best work. Does not follow story well.—S. Lex Shore, Princess theatre, Obion, Tenn.—General patronage.

THE WOMAN ON TRIAL: Pola Negri—Pola Negri is slipping with us, she does not draw as of yore. We sometimes wonder if the people do not tire quicker of some players than others. The public is a fickle institution, you cannot guess its every whim. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

CASEY AT THE BAT: Wallace Beery—February 17-18. A very good comedy of the early days of baseball. Everybody seemed to enjoy it. Sometime ago this picture was sold as a special at a big rental. I believe this picture is a long way from being a special. Played it two days to only 214 admissions at 10 and 25 cents.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

Pathe-P D C

HIGH HAND: Leo Maloney—35%. January 21. Maloney draws the kids but adults are at home with the radio. Picture, average. Six reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THE INTERFERIN' GENT: Buffalo Bill, Jr.—40%. January 7. This is not the best Western but is good for Western fans if they are not too particular. Five reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

WHITE PEBBLES: Wally Wales—44%. February 4. Wally is good and so are his pictures. Give him time and let the kids get to know him.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

RIDE 'EM HIGH: Buddy Roosevelt—36%. February 18. Good picture but cold weather kept the percentage down.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

BORDER BLACKBIRDS: Leo Maloney—40%. February 18. A good Western. Much better than the ordinary cheap Western. Had poor business due to very cold weather. Six reels.—E. F. Ingram,

Ingram's theatre, Ashland, Ala.—Small town patronage.

DRESS PARADE: William Boyd—February 5. A good one. A story of the West Point spirit with many beautiful scenic shots and in fact, almost the entire picture takes place at West Point. A picture that should please almost any kind of an audience. Good paper and a new print. Seven reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

THE RUSH HOUR: Marie Prevost—February 12. A comedy of fair action and many complications, quite suited and fitting to the star. Would consider it a good program picture. Six reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

THE YANKEE CLIPPER: William Boyd—This picture appeals to Americans it went over with much appreciation by the audience. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

HIS DOG: Special cast—Well done, but will not please usual dog fans because it does not have enough action.—Geo. E. Fuller, Playhouse theatre, Fairhope, Ala.—General patronage.

THE NIGHT BRIDE: Marie Prevost—Didn't see this one myself but other said it was good and business was fair. Had several favorable comments on it so it must have been good. Seven reels.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

MAN BAIT: Marie Prevost—February 17. Very good. Many favorable comments. Drew well. Star great favorite here. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—Small town patronage.

THE COUNTRY DOCTOR: Rudolph Schildkraut—February 12. A very good picture and gave excellent satisfaction as it was entirely different from the usual run of pictures. Did a very big business both afternoon and night. Eight reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

Rayart

CASEY JONES: Special cast—90%. February 16-17. A good program picture, but not a special. Direction very poor in places. A million dollar title and will make you money. Do not charge more than 25 cents and the people will think it is great. Seven reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

Tiffany

THE TIRED BUSINESS MAN: Special cast—I have played a lot of Tiffany's and found them all very good, except this one. Lay off of this one as it is a very poor picture. Six reels.—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

United Artists

THE CIRCUS: Charlie Chaplin—75%. If this is Chaplin's best I would hate to take a look at his worst, this is absolutely a lemon, the poorest thing I have seen in many a month. If you can buy it for thirty-five dollars and sell it for thirty-five cents to the public it might please. But don't play it as a big special because it isn't there.—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

THE BELOVED ROGUE: John Barrymore—February 17. Wonderful picture, fine acting but did not draw here. This kind of a picture is not for little towns.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

Universal

PAINTING THE TOWN: Glenn Tryon—85%. A comedy-drama that must please any audience. Seven reels.—J. R. Troxell, Lyric theatre, Rhome, Tex.—Rural patronage.

PAINTING THE TOWN: Glenn Tryon—A new comedy star. A good audience picture. Did not pull particularly well but pleased.—Geo. E. Fuller, Playhouse theatre, Fairhope, Ala.—General patronage.

PAINTING THE TOWN: Glenn Tryon—A real picture. Don't pass this one up. Audience in continuous uproar. Six reels.—A. L. Lighter, Orpheum theatre, Mellen, Wis.—General patronage.

PAINTING THE TOWN: Glenn Tryon—February 16. You can't find a better picture to show than this one, if you like comedy. This boy will be another William Haines and that is saying something.

**HERE IT IS— THUNDERING DRAMA!
BOX-OFFICE PROOF!
STAND 'EM UP PICTURE**

ROBERT S. FURST
Presents

"SOULS AFLAME"

Directed by
RAYMOND WELLS

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Six reels.—Mayer Shayer, M. W. A. Opera House, Soldier, Kan.—Small town patronage.

THE TEXAS STREAK: Special cast—50%. One of Hoot's poorer ones due to type of story. Hoot, an extra in the movies, finally becomes a star. It's a mistake to make burlesque of the profession or show inside workings of the business of making profits. People want live Western stories and live them.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE CAT AND THE CANARY: Special cast—75%. Good.—Frank G. Kresler, Palace theatre, Rensselaer, Ind.—General patronage.

THE CAT AND CANARY: Special cast—To my surprise this did not pay film rental. Fine weather and no competition, but it did not pull.—Geo. E. Fuller, Playhouse theatre, Fairhope, Ala.—General patronage.

THE CAT AND CANARY: Special cast—Very good picture. Business poor, due, I think, to very cold weather. Eight reels.—A. L. Lighter, Orpheum theatre, Mellen, Wis.—General patronage.

THE AIR PATROL: Al Wilson—25%. February 17. A good entertaining aeroplane picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

DOWN THE STRETCH: Special cast—27%. February 19. Good. Racing melodrama. Otis Harlan furnishes the comedy. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE ICE FLOOD: Special cast—26%. February 16. Action story in lumber camps. Fair. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

HANDS OFF: Fred Humes—40%. One of those cheaper class pictures. Title poor, paper poor. No draw. I didn't see it. Children said okay, however. Don't know what adults thought. New stars springing up in Westerns don't help the show game a little bit.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

POKER FACES: Laura LaPlante—85%. February 18. Somewhat better, I think, than "Painting the Town." It will produce the laughs and that is what we all want. Eight reels.—J. R. Troxell, Lyric theatre, Rhome, Tex.—Rural patronage.

DOWN THE STRETCH: Special cast—50%. A good Jewel racing melodrama. Marion Nixon mighty appealing in this. Otis Harlan makes a fine colored character. Story a little far fetched. That of starving a jockey to death to make him get down to weight. This will generally please. Well produced.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE WHOLE TOWN'S TALKING: Special cast—45%. Well, well, well! If Uncle Carl isn't getting right up with the best of 'em. Paramount and First National before long will have to take a back seat if Carl keeps this up. Here we have a beautifully produced picture with stars by the trainload. The play too is good, perhaps not with as much audience appeal as in "Painting the Town" but it's a good comedy-farce. Horton is good, Virginia Lee Corbin, okay, Otis Harlan and Trixie Friganza fine, as are all the others. I thought the chasing around all over the house was overdone but patrons howled their heads off and children went generally loco. Would like to see Horton again. He has a peculiar style of quiet humor all his own. Keep up the good work, Carl!—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

ALIAS THE DEACON: Jean Hersholt—A mighty clever picture. Hersholt steals the show throughout but the support is good. We call it far above the average program picture. Promise them plenty of entertainment on this one. Six reels.—C. A. Spainhour, Twilight theatre, Greensburg, Kan.—General patronage.

THE FIGHTING THREE: Jack Hoxie—February 18. Would have made a fair two-reeler. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE LONE EAGLE: Special cast—Hey, J. C., break away from them old vampires and take a look at Barbara Kent. She sure won a home here with the fans. A dandy picture. Play it; print and photography good. Rain and bad roads hurt business. 10 and 25 cents. Six reels.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

THE LOVE THRILL: Laura La Plante—January 29. Thrill sure enough when you see and watch dainty dimpled Laura in this breezy comedy, and one of her best. Comedy of a girl whose wild adventures in an insurance deal ended in a love affair. A real heart-laugh comedy, with a cast that defies comparison. Tom Moore, Bryant Washburn and Jocelyn Lee. It is seldom that your patrons have the opportunity of seeing a farce comedy that can approach this one for sheer brilliance and originality. Tom getting dressed for dinner, Laura in the bathtub

The Big Parade

*"The Big Parade," "The Big Parade,"
The grandest picture ever made;
It makes you laugh, it makes you weep,
It makes you cheer, your pulses leap;
The battle scenes—with what a sweep!
"The Big Parade."
"The Big Parade," "The Big Parade,"
The doughboys come from hill and glade;
They sing their way through sunny France
They "Parleyvoo" with Rose and Nance,
And how they make the Heines dance!
"The Big Parade."
"The Big Parade," "The Big Parade,"
The awful Price our Soldiers paid!
The havoc wrought, no pen can Tell;
Heroic deeds make bosoms swell,
But the one great thought is, War Is Hell
"The Big Parade."*

PHILIP RAND,
Rex theatre
Salmon, Idaho.

trying to get thinner. Washburn waiting for the widow in her flat, when in comes her husband, what do you think of that. Think, you won't have time to think, you'll be so busy laughing at this merriest of farces that you won't stop to figure it all out.—J. S. Landry, Columbia theatre, Morganza, La.—Small town patronage.

MEN OF DARING: Jack Hoxie—February 15. A picture of the pioneer days, and good. Six reels.—Mayer Shayer, M. W. A. Opera House, Soldier, Kan.—Small town patronage.

OUT ALL NIGHT: Reginald Denny—Just an ordinary program picture and not worth any more. Six reels.—A. L. Lighter, Orpheum theatre, Mellen, Wis.—General patronage.

SENSATION SEEKERS: Special cast—A good punishment if your crowd likes such. Mine don't.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

LES MISERABLES: Special cast—Very good production. Splendid acting. Business only fair. Eight reels.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

SILK STOCKINGS: Laura LaPlante—Best pantomime seen in pictures in many a day. Laura is not one of our favorites but this Wesley Ruggles direction put her over in this picture and made new friends for her. Seven reels.—Geo. E. Fuller, Playhouse theatre, Fairhope, Ala.—General patronage.

THE THIRTEENTH JUROR: Special cast—The courtroom scene of the first reel was too farcical for any court in any man's land. Judge and jury acted like a bunch of boobs. The defense made pleas that would have made the defunct dodo laugh, but after this bit of slapstick, action and story started to grip, and though a little far fetched in spots, held strongly to the happy end. The "13th" juror must have been left behind at the post; at any rate, he failed to put in an appearance in our copy. Maybe he just dropped off across the border and lingered to rest his feet on a brass rail once again. Second night gained 105 per cent on first. Six reels.—Charles Storch, Casino theatre, Republic, Wash.—General patronage.

RAMBLING RANGER: Jack Hoxie—Gets away from the usual Western bunk. Does good work, and the baby was great. Dorothy Gulliver easy to look at. Not a rambling shoot-'em-up, but it pleased the kids and the hard boiled fans. 10 and 25 cents. Five reels.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

A MAN'S PAST: Special cast—Here is a real picture. Pulled and pleased.—Geo. E. Fuller, Playhouse theatre, Fairhope, Ala.—General patronage.

Warner Bros.

THE COLLEGE WIDOW: Special cast—75%. Fair.—Frank G. Kresler, Palace theatre, Rensselaer, Ind.—General patronage.

TRACKED BY THE POLICE: Rin Tin Tin—51%. November 24-25. A good Rin Tin Tin that drew well and pleased. Six reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

HEART OF MARYLAND: Dolores Costello—20%. Good picture of the kind, but didn't draw. Young people said it was awful. No more like it for me.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

THE BLACK DIAMOND EXPRESS: Monte Blue—17%. December 7-8. Just the type of story for Monte Blue. Should please any audience. Seven reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

SO THIS IS PARIS: Special cast—34%. February 18. Very good comedy. Late in running it, but it's good even now. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SAILOR IZZY MURPHY: George Jessel—Pay for this and leave it at the exchange; hate to say this as it cost quite a bit to produce this picture.—Winton W. Lowery, Strand theatre, Atmore, Ala.—Small town patronage.

DEARIE: Special cast—Rain, sleet and snow, you know. Good print and photography. Very pleasing picture. Seven reels.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

THE CLIMBERS: Irene Rich—February 15-16. A good interesting picture with an historical background during the days when Spain was at its height.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

BELOW THE LINE: Rin Tin Tin—February 21-22. Another good meller from Rin Tin Tin. Plenty action and suspense. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE NIGHT CRY: Special cast—One of the best dog pictures we have ever played, and did good business for two days.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

WHAT HAPPENED TO FATHER: Warner Orland—Just a program picture.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

State Rights

SWEET ADELIN: Charles Ray—41%. February 15-16. I tried my best to put this one across by putting another feature with it, "The High School Hero" from Fox exchange, but while both features were fair they did not stand up and consequently I lost plenty of jack. I don't know whether to blame conditions, opposition or the weather. Perhaps all factors enter into the result achieved. Six reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

BLACK TO YELLOW JACKET: Special cast—18%. December 14-15. Of all the poor pictures I have seen this takes the berries. The Progress Pictures Company of Chicago and their salesmen are to be congratulated on selling this kind of stuff. The film was so bad we could hardly get it through the machine. Six reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

MAN AND WIFE: Norma Shearer—16%. Nov. 23. A terrible picture and a terrible film. I wish the arbitration board could see some of the stuff they are sending me. Where is the justice in this business? Five reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

THAT GIRL OKLAHOMA: Ruth Mix—A fair Western. Will draw if advertised right. Pleased the Western fans. Seven reels.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

STRANDED: Shirley Mason—January 31. This is a picture of life on the rough side of Hollywood. It was well acted but did not draw enough to pay for lights the second night, so I at least can't boost it. Six reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

CLOSED GATES: Johnnie Harron—Well handled and a credible story. Much better than it sounds in the press book.—Geo. E. Fuller, Playhouse theatre, Fairhope, Ala.—General patronage.

WHISPERING CANYON: Jane Novak—February 8. This was very good. In fact some of these Independent productions are better than the productions of the large companies, and their service is good. Six reels.—Mayer Shayer, M. W. A. Opera House, Soldier, Kan.—Small town patronage.

THE MILLION DOLLAR MYSTERY: Special cast—I was surprised the way this pulled on a Friday night, and gave satisfaction, too.—Geo. E. Fuller, Playhouse theatre, Fairhope, Ala.—General patronage.

Serials

PERILS OF THE JUNGLE (State Rights): Special cast—I am now on the seventh episode of this serial and advise everyone who can use serials to advantage to grab it. I simply have had a wonderful following on it and the people tell me the reason they are here is to see this wonderful serial. Don't overlook this one. Twenty reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

THE SILENT FLYER (Universal): Special cast—Sixth chapter. We are on the sixth chapter and going nicely. Have had adverse weather all winter

and naturally is a draw-back to attendance, but this serial keeps most all enthused. Ten episodes.—G. C. Silverthorn, Liberty theatre, Harrisville, Mich.—Small town patronage.

Short Subjects

EDUCATIONAL

AT EASE: Lloyd Hamilton—This is a very funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

DUMB BELLS: Good for a few laughs, but not for exploitation. Two reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

FRESH FACES: Another good one from Educational. I consider these comedies better than many independent comedies and as good as any. Two reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

HIGH SPOTS: Al St. John—Good comedy, lots of laughs. Two reels.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

HIGH SPOTS: Al St. John—Same old story. Another good Mermaid comedy. St. John and Lupino Lane have them all beat when it comes to comedy. Two reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

HOOKED: Lloyd Hamilton—Just fair as are most Educational comedies. A poor print. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

THE IRON MULE: Good. Poor print. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

KID TRICKS: Just another comedy. Two reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

KING COTTON: Lloyd Hamilton—Good. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

LOW TIDE: Mermaid—Good. Poor print as usual. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

NOTHING MATTERS: Lloyd Hamilton—Not even a good two reel comedy. While Educational demands extra money for his stuff, I am all set to dish these as soon as my contract expires. Two reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

OPEN HOUSE: Johnnie Arthur—This is rather a novelty in comedies, has a new idea, and is highly amusing if not hilarious. Good, worth talking about. Two reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

PEACEFUL OSCAR: Lloyd Hamilton—Very good comedy. Two reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

SIT TIGHT: Good. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

SOUP TO NUTS: This comedy rather good, better than average. Two reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

F B O

BEAUTY PARLOR SERIES: Cooke-Guard—These are coming along in fine shape. Seem to please the crowd in fine shape. Two reels.—John L. Damm, Strand theatre, Wadsworth, O.—General patronage.

CRY AND GET IT: Cooke-Guard—These babies have nearly reached the limit and therefore cannot begin to create the interest they did in some of their earlier series like "Fighting Blood" or "The Telephone Girl." They are not as good as a good comedy should be to put your show over. Two reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

FIGHTING HEARTS: Special cast—Good series. Hope Bill Grimm's Progress is as good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

HOW HIGH IS UP: Three Fat Men—These birds are not bad for slap stick. They get away with it and make the people laugh; that is what a comedy is for. However, some comedies would almost make an exhibitor cry. I get about one good one to every five poor ones. Two reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

MICKEY'S GANG: Mickey McGuire—Mickey is some actor. The children liked him. A fair rival to "Our Gang." Two reels.—K. D. Francis, Family theatre, Metamora, Mich.—Small town patronage.

OLD TIN SIDES: Very good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

FOX

A FOOL AND HIS HONEY: Slap stick, dressed up. There are some laughs. Two reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

FOX NEWS (No. 33): Extra good.—Dr. M. F. Childs, Cozy theatre, Villisca, Ia.—General patronage.

HER BLUE BLACK EYES: Indifferent comedy. Two reels.—T. W. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

ROAMIN' GLADIATOR: Only fair comedy. Two reels.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

METRO-GOLDWYN-MAYER

BATTLE OF THE CENTURY: Stan Laurel—Very good comedy. Pie throwing in second reel gets the laughs. Two reels.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

DOG HEAVEN: Our Gang—This one is good. It works in some novel ideas and keeps the audience in good spirits. Two reels.—John L. Damm, Strand theatre, Wadsworth, O.—General patronage.

HEEBIE JEEBIES: Our Gang—A real comedy. Comedies are scarce. We have tried nearly all of them, too.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

PARAMOUNT

AERO NUTS: Krazy Kat—Good. A nice filler for any program. One reel.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

CRAZY TO FLY: Bobby Vernon—Bobby Vernon goes up in an aeroplane, also he comes down, but not until the house has rocked itself fore and aft in violent laughter. It's good.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

FRENCH FRIED: Neal Burns—Good comedy. These Paramounts are proving okay so far. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

KOKO HOPS OFF: Inkwell series—Good. One reel.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

KOKO'S KANE: Inkwell series—A good "Out of the Inkwell" cartoon comedy. Nice filler. One reel.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

KOKO PLAYS POOL: Inkwell series—Good cartoon comedy. One reel.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

MOONEY MARINER: Billy Dooley—Good. Dooley is sure there. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

NO PUBLICITY: Edward Horton—Good. Something different in the comedy line. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

PARAMOUNT NEWS: No. 25. Good. One reel.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

PARAMOUNT NEWS: No. 27. Good. One reel.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

PARAMOUNT NEWS: No. 29. Good newsreel. One reel.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

PARAMOUNT NEWS: No. 31. Poor. Nothing to it. One reel.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

PARAMOUNT NEWS: No. 33. Good. One reel.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

ROW, SAILOR, ROW: Billy Dooley—Good. Dooley is one of the best comedy stars in the business. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

ROW, SAILOR, ROW: Good two reeler. Plenty of laughs. Well produced. Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

SHORT SOCKS: Bobby Vernon—Good comedy, better than Educational's Vernons. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

WEBB FEET: Krazy Kat—Good. One reel.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

PATHE

BUMPING INTO BROADWAY: Harold Lloyd and Bebe Daniels re-issue. Very good. Far superior to Chaplin's re-issue "Sunnyside." Book it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

DOZEN SOCKS: Fair comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE NICKLE HOPPER: Mabel Normand—Not enough comedy in these three reel Mabel Normands to hold attention. Be glad to see the last one. Three reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE PRODIGAL BRIDEGROOM: Ben Turpin—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SMITH'S BABY: Very good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SMITH'S KINDERGARTEN: Very good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

WAR FEATHERS: Our Gang—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

UNIVERSAL

BUSTER'S FRAME-UP: How they whooped and yelled. Extra good Buster Brown comedy.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

CLOSE CALL: Andy Gump—Gump always a good bet. Use them and make friends.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE COLLEGIANS: Though these draw better than average, the second series is not as good as the first. However, they are worth while running.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

GEORGE RUNS WILD: Not so worse. This is one of the better ones of this series.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

KID GEORGE: Special cast—Fair. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

TROLLEY TROUBLE: Oswald (the rabbit)—The kids ate it up. Good.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

AFRICA BEFORE DARK: Oswald the Rabbit—These are sure great cartoons. A great drawing card for kids especially. One reel.—J. M. Rinehart, Majestic theatre, Stuttgart, Ark.—General patronage.

ANDY NOES HIS ONIONS: Very strong and funny. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE COLLEGIANS: All extra good. Many favorable comments on them. Two reels.—J. M. Rinehart, Majestic theatre, Stuttgart, Ark.—General patronage.

THE COLLEGIANS: George Lewis—Second series has failed to maintain the pace set by the first bunch. Too much stuff that didn't really belong in college life. Too bad, but they run out of ideas it seems. Two reels.—Henry Reeve, Mission theatre, Menard, Tex.—Small town patronage.

DISORDERLY ORDERLY: A good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

JANE MISSED OUT: Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

OCEAN BRUISES: Andy Gump—Very good, about the best we had of him. Two reels.—David Straszer, Lyceum theatre, Manchester, Mo.—General patronage.

PASSING THE JONES: Here is one series that I think will not set the laughs agoing and satisfy. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

MISCELLANEOUS

HOT TIRES: Slapstick that has been done to death a thousand times. Have seen them worse, though. The kids seemed to like it. Two reels.—Charles Storch, Casino theatre, Republic, Wash.—General patronage.

THE RACERS: A fair kid comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE RINK: Charley Chaplin—A re-issue that kept them laughing. Personally, I think Chaplin is better in his old two-reelers than his newest pictures. Two reels.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

EDDIE QUINLIN COMEDIES: Why don't we see more of him lately? He is a knockout with our audience. How about the rest of you? Same experience?—E. Hoefler, Rex theatre, Sheboygan, Wis.—General patronage.



THE BOX OFFICE TICKER

A System for Determining the Definite Attraction Values of Motion Pictures

Exhibitors reporting to "What the Picture Did For Me" supply a percentage rating obtained by dividing average daily gross of house record attraction into average daily gross of picture being reported on. When 10 of these percentage ratings on a picture have been received, the

average of these 10 percentage ratings is entered in "The Ticker." Each additional percentage-rating report received on pictures entered is combined with those previously received and the new average thus created is entered.

Ben Hur (MGM).....	96.50%	California Straight Ahead (U).....	60.63%	Tumbleweeds (UA).....	51.07%
The Big Parade (MGM).....	86.45%	Sweet Daddies (FN).....	60.55%	Spangles (U).....	51.00%
The Lost World (FN).....	80.70%	The Scarlet Letter (MGM).....	60.47%	Combat (U).....	50.80%
No Man's Gold (Fox).....	80.30%	Behind the Front (Par).....	60.35%	Bred in Old Kentucky (FBO).....	50.76%
The Mysterious Rider (Par).....	79.00%	Corporal Kate (PDC).....	60.07%	Eagle of the Sea (Par).....	50.69%
The Iron Horse (Fox).....	78.61%	Tramp, Tramp, Tramp (FN).....	60.06%	Stranded in Paris (Par).....	50.69%
Chip of the Flying U (U).....	75.80%	Clash of the Wolves (WB).....	59.93%	Outside the Law (U).....	50.60%
IRENE (FN).....	75.46%	The Flaming Forest (MGM).....	59.78%	The Arizona Streak (FBO).....	50.53%
The Great K. and A. Train Robbery (Fox).....	74.80%	Paradise (FN).....	59.73%	The Still Alarm (U).....	50.38%
Laddie (FBO).....	74.61%	The Masquerade Bandit (FBO).....	59.72%	The Wanderer (Par).....	50.36%
The Cohens and Kellys (U).....	74.75%	The Waning Sex (MGM).....	59.51%	Mare Nostrum (MGM).....	50.22%
Keeper of the Bees (FBO).....	74.33%	The Teaser (U).....	59.50%	Somewhere in Sonora (FN).....	50.18%
Rookies (MGM).....	74.17%	Son of His Father (Par).....	59.40%	Prisoners of the Storm (U).....	50.13%
The Vanishing American (Par).....	73.95%	The Understanding Heart (MGM).....	59.39%	You Never Know Women (Par).....	50.00%
The Winning of Barbara Worth (UA).....	73.65%	Moulders of Men (FBO).....	59.09%	Hogan's Alley (WB).....	49.92%
Tell It to the Marines (MGM).....	72.83%	The Flaming Frontier (U).....	59.00%	The Brown Derby (FN).....	49.90%
The Calgary Stampede (U).....	72.54%	That's My Baby (Par).....	58.85%	Pals in Paradise (PDC).....	49.84%
The Last Trail (Fox).....	72.40%	Under Western Skies (U).....	58.83%	The Million Dollar Handicap (PDC).....	49.82%
The Phantom of the Opera (U).....	71.90%	The Fire Brigade (MGM).....	58.80%	Tin Gods (Par).....	49.76%
The Magic Garden (FBO).....	71.76%	Desert Valley (Fox).....	58.66%	The Show Off (Par).....	49.73%
Hills of Kentucky (WB).....	71.57%	The Wilderness Woman (FN).....	58.64%	A Hero on Horseback (U).....	49.63%
Arizona Sweepstakes (U).....	71.42%	The Denver Dude (U).....	58.43%	The Seventh Bandit (F).....	49.54%
Drums of the Desert (Par).....	71.20%	Sally of the Sawdust (UA).....	58.41%	The Blue Eagle (Fox).....	49.42%
The Gorilla Hunt (FBO).....	70.64%	Wild to Go (FBO).....	58.33%	The Ancient Highway (Par).....	49.40%
The Bat (UA).....	70.40%	Knoekout Riley (Par).....	58.25%	Love 'Em and Leave 'Em (Par).....	49.31%
The Volga Boatman (PDC).....	70.33%	Sally, Irene and Mary (MGM).....	58.09%	The Runaway Express (U).....	49.25%
The Scarlet West (FN).....	69.81%	Senorita (Par).....	58.08%	One Minute to Play (FBO).....	49.10%
Johnny Get Your Hair Cut (MGM).....	69.64%	The Bugle Call (MGM).....	58.00%	Whispering Wires (Fox).....	48.76%
Ella Cinders (FN).....	69.62%	The Goose Woman (U).....	57.80%	The Adorable Deceiver (FBO).....	48.63%
Tillie the Toiler (MGM).....	69.05%	Rolling Home (U).....	57.75%	Faust (MGM).....	48.60%
The Gentle Cyclone (U).....	68.81%	The Texas Streak (U).....	57.53%	The Music Master (Fox).....	48.60%
Naughty But Nice (FN).....	68.68%	Manpower (Par).....	57.30%	The Taxi Dancer (MGM).....	48.54%
The Sea Beast (WB).....	68.45%	The Dark Angel (FN).....	57.14%	Whispering Smith (PDC).....	48.45%
Slide, Kelly, Slide (MGM).....	68.22%	Private Izzy Murphy (WB).....	57.00%	The Yankee Clipper (PDC).....	48.40%
The Son of the Sheik (UA).....	68.09%	The Eagle (UA).....	56.90%	The Potters (Par).....	48.30%
Children of Divores (Par).....	68.00%	The Flying Horseman (Fox).....	56.85%	The Strong Man (FN).....	48.26%
It (Par).....	67.96%	The Temptress (MGM).....	56.73%	The Ice Flood (U).....	48.17%
Mr. Wu (MGM).....	67.80%	Old Clothes (MGM).....	56.69%	Battling Butler (MGM).....	48.16%
The Man on the Box (WB).....	67.70%	Mike (MGM).....	56.45%	Her Honor the Governor (FBO).....	48.11%
Beau Geste (Par).....	66.87%	Men of Steel (FN).....	56.36%	Captain Salvation (MGM).....	48.10%
The Last Frontier (PDC).....	66.78%	The Red Mill (MGM).....	56.33%	The New Commandment (FN).....	48.08%
The Midnight Kiss (Fox).....	66.70%	Kid Boots (Par).....	56.29%	The Sea Tiger (FN).....	47.92%
The Four Horsemen (MGM).....	66.50%	Wild Justice (UA).....	55.86%	New York (Par).....	47.58%
The Phantom Bullet (U).....	66.23%	The Rain Maker (Par).....	55.72%	Ranson's Folly (FN).....	47.36%
The Quarterback (Par).....	66.19%	Born to the West (Par).....	55.63%	Wedding Bills (Par).....	47.36%
The Tough Guy (FBO).....	66.05%	Her Father Said No (FBO).....	55.53%	Hair Trigger Baxter (FBO).....	47.18%
The Black Pirate (UA).....	66.04%	For Alimony Only (PDC).....	55.40%	The Waltz Dream (MGM).....	47.15%
The Unknown Cavalier (FN).....	65.66%	Forlorn River (Par).....	55.31%	Dancing Mothers (Par).....	46.90%
Don Mike (FBO).....	65.38%	Mantrap (Par).....	55.20%	So's Your Old Man (Par).....	46.86%
The Kid Brother (Par).....	65.33%	It Must Be Love (FN).....	55.18%	Wet Paint (Par).....	46.81%
The Campus Flirt (Par).....	65.29%	The Johnstown Flood (Fox).....	55.08%	Desert's Toll (MGM).....	46.78%
Senor Daredevil (FN).....	65.28%	Forever After (FN).....	55.04%	There You Are (MGM).....	46.77%
Tarzan and the Golden Lion (FBO).....	65.27%	What Happened to Jones (U).....	54.88%	Take It from Me (U).....	46.75%
Let's Get Married (Par).....	65.00%	The Cowboy Cop (FBO).....	54.76%	Paradise for Two (Par).....	46.72%
Man of the Forest (Par).....	64.93%	Let It Rain (Par).....	54.65%	Thirty Below Zero (Fox).....	46.63%
The Devil Horse (P).....	64.82%	Blind Alices (Par).....	54.63%	The Silent Lover (FN).....	46.63%
The Limited Mail (WB).....	64.70%	Upstage (MGM).....	54.56%	The Cat's Pajamas (Par).....	46.25%
Flesh and the Devil (MGM).....	64.61%	The Great Mail Robbery (FBO).....	54.40%	Butterflies in the Rain (U).....	46.18%
His Secretary (MGM).....	64.50%	Poker Faces (U).....	54.30%	Out of the West (FBO).....	46.09%
The Night Cry (WB).....	64.39%	Hero of the Big Snows (WB).....	53.90%	Syncooping Sue (FN).....	46.07%
Across the Pacific (WB).....	64.06%	The Road of Mandalay (MGM).....	53.90%	The General (UA).....	45.90%
For Heaven's Sake (Par).....	64.00%	Winners of the Wilderness (MGM).....	53.85%	Altars of Desire (MGM).....	45.69%
Up in Mabel's Room (PDC).....	63.81%	The Silent Rider (U).....	53.82%	The Prairie King (U).....	45.60%
We're in the Navy Now (Par).....	63.70%	The Unknown Soldier (PDC).....	53.82%	The Border Sheriff (U).....	45.00%
Casey at the Bat (Par).....	63.66%	The Barrier (MGM).....	53.70%	Just Another Blonde (FN).....	44.85%
Babe Comes Home (FN).....	63.58%	Whispering Sage (Fox).....	53.58%	Fine Manners (Par).....	44.40%
Desert Gold (Par).....	63.58%	Stalla Dallas (UA).....	53.54%	The Popular Sin (Par).....	44.30%
McFadden's Flats (FN).....	63.42%	Sparrows (UA).....	53.47%	The Marriage Clause (U).....	44.11%
Skinner's Dress Suit (U).....	63.40%	Beverly of Graustark (MGM).....	53.40%	Special Delivery (Par).....	44.08%
Hands Across the Border (FBO).....	63.40%	The Runaway (Par).....	53.23%	The Blind Goddess (Par).....	43.88%
Painting the Town (U).....	63.25%	Breed of the Sea (FBO).....	53.08%	Mismates (FN).....	43.72%
Canyon of Light (Fox).....	63.16%	The Family Upstairs (Fox).....	53.04%	A Little Journey (MGM).....	43.46%
Outlaws of Red River (Fox).....	63.09%	Subway Sadie (FN).....	53.04%	Fascinating Youth (Par).....	43.35%
The Broncho Twister (Fox).....	63.00%	Hey! Hey! Cowboy! (U).....	53.00%	The New Klondike (Par).....	43.27%
Land Beyond the Law (FN).....	63.00%	The Whole Town's Talking (U).....	53.00%	The Mystery Club (U).....	43.15%
The Man in the Saddle (U).....	62.85%	Padlocked (Par).....	52.82%	The Canadian (Par).....	42.92%
Sea Horses (Par).....	62.76%	Valley of Hell (MGM).....	52.81%	Partners Again (UA).....	42.87%
Tin Hats (MGM).....	62.73%	Her Big Night (U).....	52.78%	Bardelys the Magnificent (MGM).....	42.73%
The Overland Stage (FN).....	62.72%	The Midnight Sun (U).....	52.77%	Bigger than Barnums (FBO).....	42.26%
Lone Hand Saunders (FBO).....	62.71%	Sweet Rosie O'Grady (Col).....	52.72%	The Duchess of Buffalo (FN).....	42.14%
The Unknown (MGM).....	62.60%	Miss Nobody (FN).....	52.66%	Hold That Lion (Par).....	42.13%
Three Bad Men (Fox).....	62.37%	The Return of Peter Grimm (Fox).....	52.66%	Miss Brewster's Millions (Par).....	42.12%
Brown of Harvard (MGM).....	61.96%	Mother (FBO).....	52.50%	La Boheme (MGM).....	41.95%
Heaven on Earth (MGM).....	61.91%	Tom and His Pals (FBO).....	52.40%	Fig Leaves (Par).....	41.93%
While London Sleeps (WB).....	61.91%	Stepping Along (FN).....	52.26%	Midnight Lovers (FN).....	41.85%
Little Annie Rooney (UA).....	61.84%	California (MGM).....	52.00%	The Love Thief (U).....	41.72%
Frisco Sally Levy (MGM).....	61.41%	Red Hot Leather (U).....	51.81%	Ladies at Play (FN).....	41.61%
A Regular Scout (FBO).....	61.36%	After Midnight (MGM).....	51.64%	Blarney (MGM).....	41.38%
War Paint (MGM).....	61.17%	Prince of Pilsen (PDC).....	51.60%	Blonde or Brunette (Par).....	41.30%
The Buckaroo Kid (U).....	61.14%	The Palm Beach Girl (Par).....	51.41%	The Old Soak (U).....	41.06%
Tony Rans Wild (Fox).....	60.94%	Kosher Kitty Kelly (FBO).....	51.39%	The Wise Guy (FN).....	40.92%
The Two Gun Man (FBO).....	60.83%	The Greater Glory (FN).....	51.36%	Diplomacy (Par).....	40.80%
His People (U).....	60.70%	Say It Again (Par).....	51.15%	Hills of Peril (Fox).....	40.70%
Orchids and Ermine (FN).....	60.70%	Variety (Par).....	51.11%	Kiki (FN).....	40.70%
Twinkletoes (FN).....	60.69%	Aloma of the South Seas (Par).....	51.10%	The Ace of Cads (Par).....	40.30%



CHICAGO PERSONALITIES

By Whit

FISCHER'S PARAMOUNT THEATRES has announced an extensive building and development program for this year. A \$1,400,000 bond issue has been made and another \$1,000,000 bond issue authorized. The construction of five deluxe theatres will be begun this month in Wisconsin and before the end of this year at least 50 theatres will have been purchased in Illinois, Indiana and Ohio. Further details of the development will be found in the news section of this issue.

A. P. Giannini, one of the first bankers in the country to recognize the motion picture industry as a sound financial investment, passed through Chicago Sunday on his way to San Francisco. He was returning home from New York, where a \$350,000,000 bank merger in connection with the Bank of Italy, of which he is the head, has been completed.

* * *

The Marquise de la Falaise et de la Coudray, more commonly known as Gloria Swanson, passed through Chicago Sunday. She was returning to Hollywood from New York where she had bid farewell to her marquis as he sailed for Europe.

* * *

Dave Goldman began work Monday for Filmack as city sales manager.

* * *

C. C. Wallace was visiting the Minneapolis office of United Artists last week.

* * *

Joe Pastor made an automobile trip to Madison, Wisconsin, last week, and with the exception of a little trouble with his Packard, he had a successful trip, he reports.

* * *

The office of Ascher Bros. is now closed and the circuit of theatres is in the hands of the Chicago Title and Trust Company.

* * *

Marie Pierson was in Pittsburgh last week demonstrating Orchestraphone.

* * *

Martin Solomon, of the home office of Red Seal, arrived in Chicago last week. He will be here for about 30 days in the interests of Red Seal sales.

* * *

Roy Alexander, co-manager of the Columbia exchange, left for Florida last week on a three weeks' vacation. Roy said he intended to get in a lot of fishing, but we'll be surprised if he doesn't get in quite a bit of golf, too.

* * *

Nat Wolf, of the Orpheum circuit, went to the Presbyterian hospital last week to undergo a minor operation.

* * *

Great States has taken over the Bijou theatre in Decatur and the LaSalle in LaSalle.

* * *

Sam Gorelick, out on the road last week for F B O, says he never saw so much mud

in all his life and that the car was never in high the whole trip.

* * *

When we dropped in to see Joe Abramson at the Film Board last week, he was busy framing the new uniform contract as printed in last week's issue of this book. Joe says it was a fine thing to print the entire contract.

According to stories in the daily papers, the features of Jack Miller, business manager for the Exhibitors Association of Chicago, are to be immortalized in bronze or marble, and the statue or plaque to be placed in the headquarters of the operators' union. The story quotes Ralph O'Hara, union official, as saying, "officers of the operators' union believe the ornament will prove inspirational and inspire the movie operators to strive for advancement."

However, it seems there is a discrepancy between facts and the published story. When interviewed on the subject, Miller disclaimed all knowledge of the proposed tribute and added naively, "I think somebody's trying to kid me."

Likewise, when "O'Hara was interrogated his brief comment was, "Aw, that's a lot of hokum." Howsoever, it made an interesting story.

The boys at Universal already have their eyes on the \$750 wager between the Chicago and New York offices made on the Anniversary drive. New York stands last on the list and Chicago is sixth.

* * *

Where for a short time the flickering drama cast its reflection from the stage of the Lawndale, there shortly will be flaunted the bare legs of burlesque girls, for the Lawndale has been sold to the Yankee Amusement company, producers of burlesque shows, one of which intrigues thrill seeking males at the State-Congress.

A short life the Lawndale enjoyed as a picture house, first with presentation policy and next with vaudeville. And now it bows to the demand for burlesque. The burlesque shows are enjoying great prosperity these days,

chiefly because there seems not to be even a lid to clamp down, if anyone wanted to clamp one down. Sights are seen in Chicago's shimmy shaking shows today without even the least bit of thrill from the audience that a few years ago would have created a riot. Where once a local decree made necessary at least some sort of connecting link between brassiere and trunks, one now is a bit bored to see either adorning the fair figures of the chorus.

But such, it seems, is what the burlesque fans want. Go over to the Star and Garter for Saturday midnight show. With a \$2.20 top the theatre turns 'em away every show. Go to the State-Congress. A front row seat, though highly desirable, is fairly unattainable. And when such a seat is vacated, the stampede from the standees is terrific. The burlesque shows are bound to be drawing a not inconsiderable revenue from the picture houses.

* * *

One of those sandwich shops in Chicago that gives you all the coffee you can drink for a dime is reported to have run altogether out of the beverage one day last week. It seems that a certain organization of Scotchmen held a convention there.

* * *

E. M. Saunders of the home office of M-G-M was in town last week.

* * *

The Karlov theatre, managed by H. C. Fricke, is installing a new pipe organ.

* * *

Frank Schaefer returned from California Thursday where he enjoyed a six weeks' vacation. While there Schaefer made an airplane visit to Catalina. He will return to the Coast in a month or two to accompany Mrs. Schaefer home.

* * *

Jack Steinson, formerly with the Pathe exchange, is now at the Fox exchange as a country salesman.

* * *

Charles Rutter has been transferred to the Milwaukee exchange of Pathe.

* * *

"Will there be another film ball this year?" The question is being asked quite often along the row these days, and numbers of people have already asked for another. It is rather generally conceded that the one last year was entirely successful, and that there is no reason why there shouldn't be another this year. A film ball staged on a big scale doubtless quickens the public's interest in moving pictures, at least momentarily. Why not air your opinion on the affair to the ones responsible for staging them?

* * *

Edward O'Donnell, who was manager of the Roosevelt and McVickers theatres, is now manager of the Senate.

* * *

Beginning next week, new shows will open at the Oriental theatre on Sundays rather than Mondays. This in turn necessitates a similar change at the Harding and Senate theatres. From now the presentation units playing at the Oriental will go in turn to the Norshore, Senate and Harding.

Attention Corporation Owned or Independent Theatres

Gale's players at liberty after March 17. Three years with Great States Theatres, Inc. All young, good looking, clever, up in latest stock releases. Fine lobby display, scenery, scenic artists. A straw that draws, holds and makes money.

Write or Wire

Arthur Gale, Mgr., Rialto Theatre, Elgin, Illinois



Obey that impulse
Let FILMACK make
Your Special Trailers

ONE DAY SERVICE Someone Else May Be Giving You Satisfactory Service On Special Trailers, But—
PERFECT TRAILERS Give Us A Trial And You'll Be Surprised At The Courteous Treatment And Wonderful Service You Will Receive From Us.

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730 S. WABASH AVE. CHICAGO, ILL.

For your Protection

To insure exhibitors the highest possible screen quality, Eastman Positive Film is made identifiable. The words "Eastman Kodak" are stencilled in black letters at short intervals in the transparent film margin.

Specify prints on Eastman Film—look for the identifying words in the margin—and get the film that always carries quality through to the screen.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

*Celebrating
7 Years of
Achievement!*



HARRY COHN-Vice-President



JOE BRANDT-President



JACK COHN-Treasurer

COLUMBIA VICTORY DRIVE

*A Real Box-Office Opportunity
for the Theatre-Owner who wants the
greatest possible returns on his film
rental investment!*

☞ There's no guesswork about Columbia Pictures. They can make money for you—just the same as they are making money for other Showmen.

☞ See your Columbia Exchange manager immediately. He has an attractive proposition on Columbia Victory Drive that you can't afford to overlook.

Best Box-Office Value in the Industry!



IN TWO SECTIONS

SECTION ONE

EXHIBITORS HERALD *and* MOVING PICTURE WORLD

TALK ABOUT VALUES THAT GO TO MAKE A MONEY SHOW! M-G-M HAS THE TOP OFFERINGS IN EVERY DEPARTMENT!

M-G-M STARS
the leaders of all

JOHN GILBERT NORMA SHEARER
RAMON NOVARRO GRETA GARBO
MARION DAVIES LON CHANEY
WILLIAM HAINES DANE-ARTHUR
CODY-PRINGLE TIM MCCOY

IN ONE SEASON

BEN-HUR
THE BIG PARADE
THE ENEMY
LOVE
THE STUDENT PRINCE

M-G-M SHORTS

consistently best
HAL ROACH COMEDIES
"OUR GANG"—CHARLEY CHASE
MAX DAVIDSON—LAUREL-HARDY

M-G-M NEWS

the newsreel sensation

M-G-M GREAT EVENTS

a distinguished dramatic series in Technicolor

M-G-M ODDITIES

the UFA marvels produced all over the world

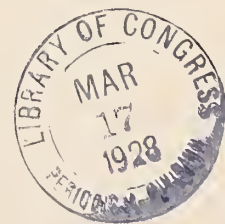
THE BEST COMPLETE SHOW ON THE MARKET!



Good news travels fast in this business. Exhibitors who wisely booked M-G-M's Shorts as well as Features have found that this complete quality program is the most constructive force for good which has been introduced into the industry in years.

YOU HEAR IT EVERY DAY!

ON Film Row
THEY call it smart buying—
TO book the complete program
FROM Metro-Goldwyn-Mayer.
THE proof of it is that
MORE and more exhibitors
ARE increasing receipts
WITH an entire M-G-M quality show.



METRO - GOLDWYN - M



WOW!

Something doing every minute
from the time you enter until you leave

T.N.T.

"NAKED TRUTH" Dinner-WHAT AM!

March 31st - HOTEL ASTOR

Fun - Music - Gayety rules the night

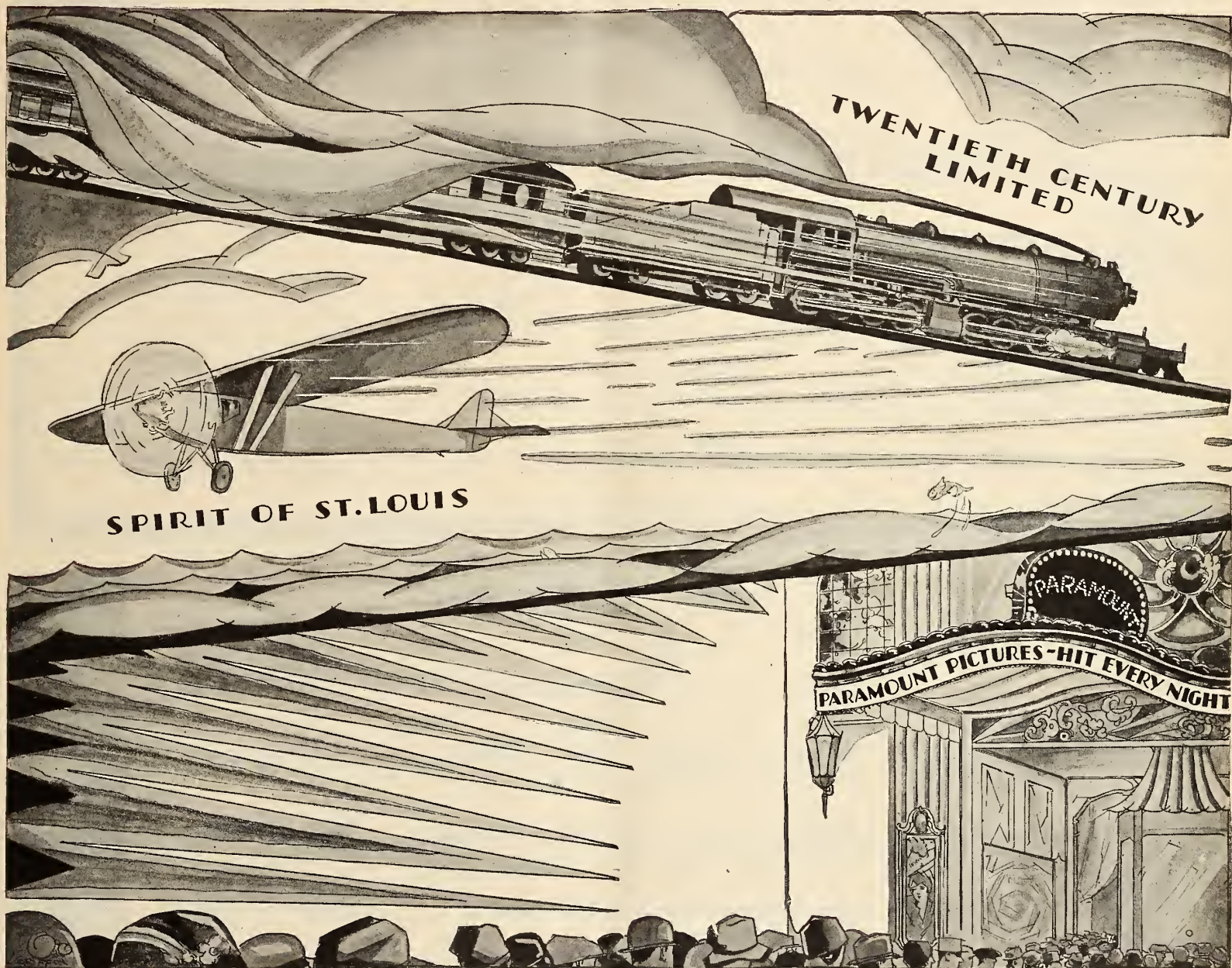
SPEECHES ARE TABOOED

Stunts! Gags like the old days! The
searchlight of **"NAKED TRUTH"** will
shine all night, come get the in-
side dope on the industry

TICKETS \$10.- WORTH \$20. *now available*

Get **GEO. HARVEY BRYant** 6700-Pathe 35 W. 45th St.
or **BRUCE GALLUP BRYant** 7300-United Artists 729-7th Ave.
ON THE PHONE NOW AND BE SURE OF YOURS.

c o n s i s t e n c y !



¶ Consistency, thy name is **PARAMOUNT!**

CONSISTENTLY good pictures. That's what fills theatres week after week. ¶ Because Paramount alone of all companies consistently supplies this essential, Paramount leads this industry. :: :: ::

CHECK back the records of



the various companies since the present season started last August. Spot the outstanding hits. ¶ You'll be surprised how many of them were produced by one company—Paramount.

1927

BEAU GESTE
UNDERWORLD
WAY OF ALL FLESH
METROPOLIS
HULA
BEERY AND HATTON

WINGS
CHANG
BARBED WIRE
SERVICE FOR LADIES
SWIM, GIRL, SWIM
BEBE DANIELS

THE ROUGH RIDERS
GET YOUR MAN
EMIL JANNINGS
CLARA BOW
RICHARD DIX
ESTHER RALSTON

ALL exhibited between



August, 1927, and the start of 1928. Big specials, sparkling star successes, all smartly made in the modern manner. Backed by splendid exploitation and national advertising. ¶ Came 1928, and the flood of consistent Paramount hits increased even more.

1928

THE LAST COMMAND
OLD IRONSIDES
GENTLEMEN PREFER BLONDES
TILLIE'S PUNCTURED ROMANCE

BEAU SABREUR
THE SHOWDOWN
FEEL MY PULSE
SPORTING GOODS

RED HAIR
CLARA BOW
RICHARD DIX
GEORGE BANCROFT

more this season

HAROLD LLOYD in "Speedy"*
LEGION OF THE CONDEMNED
STREET OF SIN (Jannings)
LADIES OF THE MOB (Bow)
SOMETHING ALWAYS HAPPENS (Ralston)
PARTNERS IN CRIME (the best Beery-Hatton yet)

THE DRAG NET (Bancroft)
EASY COME, EASY GO (Dix)
A NIGHT OF MYSTERY (Menjou)
THE 50-50 GIRL (Daniels)
THREE SINNERS (Negri), etc., etc.

**Produced by Harold Lloyd Corp., A Paramount Release.*

RIGHT through the season—this mighty stream of consistent clickers. And, in addition, the fast stepping Paramount News, the de luxe quality Christie Comedies, the novelties and cartoons that round out Paramount's splendid short features line-up. No wonder showmen agree:

"The one consistent, dependable product on the market today, as always—



PARAMOUNT

motion picture
headquarters

coming soon

announcement
of the greatest PARAMOUNT
product ever seen!

With



PATHE presents

"The LEOPARD

with JACQUELINE LOGAN

ALAN HALE and Robert Armstrong

Adaptation and continuity by Beulah Marie Dix
from the story by Edward Childs Carpenter

Supervised by BERTRAM MILLHAUSER

Directed by RUPERT JULIAN

DeMILLE STUDIO PRODUCTION

The Sensational Hits are

stinging snake-whip...

and a will of iron—she ruled her Jungle Cats—tamed them to outward submissiveness though their eyes slumbered dangerously. Her own primitive nature rejoiced in these fierce beasts—she gloried in her power over them!

But there was one she could not tame—A MAN—a wild Russian, a danger-loving Cossack, who knew what he wanted and was determined to get it at any price. Him she *feared*.

And then one day—at the crucial moment—her nerve failed. Instantly the sullen, snarling beasts sensed her lost control—turned on her.

And the Mad Cossack proved his daring and earned the right to demand the greatest of all prices from her.

Could she pay it?

LADY[”]



With a sawdust setting—and all the enchantment of life under the Big Tent—The Leopard Lady is a distinctly “different” kind of film.

ACTION—EXCITEMENT—PERIL and the FASCINATION of Jacqueline Logan as the Beautiful Tamer of Wild Beasts—and Men!

now Being Released by PATHÉ



All the
big shots
and their
girl friends
are going to the big

PARAMOUNT MOTION PICTURE BALL

Auspices Paramount Pep Club

PARAMOUNT FAMOUS LASKY CORP.
PUBLIX THEATRES CORP.

Friday Evening, March 23rd

HOTEL ASTOR

New York City

TICKETS . . . \$10.00

Music for the evening by Vincent Lopez (himself) and two of his celebrated orchestras.
MANY FAMOUS BROADWAY STAGE AND SCREEN STARS WILL POSITIVELY APPEAR.

And eats. Hey, Hey! A Delicious Midnight Supper will be served starting at 12 o'clock.



"We can get seats over there for that other picture."

"I'D RATHER STAND ON LINE HERE AND SEE 'LOVE.' THESE METRO-GOLDWYN-MAYER PICTURES ARE ALWAYS GOOD."

METRO-GOLDWYN-MAYER MAKES THE BEST PICTURES IN THE INDUSTRY!

*it has done so in 1924-25, in 1925-26, in 1926-27,
in 1927-28—and you may be sure it will do so always*

THIS statement is
A matter of straight-forward
REPORTING of facts—

FIGURE it out
ON a basis of not only special
ROAD-show size productions
IN which M-G-M is
UNQUESTIONED leader

This year alone BEN-HUR, BIG PARADE, LOVE, THE STUDENT PRINCE, THE ENEMY.

BUT equally important
FIGURE M-G-M in terms of
CONSISTENT week-to-week product.

Just a few of current money-makers: "DIVINE WOMAN" (Garbo); "WEST POINT" (Haines); "LONDON AFTER MIDNIGHT" (Chaney); "MAN, WOMAN AND SIN" (Gilbert); "THIRTEENTH HOUR"; "FAIR CO-ED" (Davies); "BABY MINE" (Dane-Arthur); etc., etc.

YOU can't kid the box-office!
M-G-M has won its reputation with exhibitors
BY making money for exhibitors!



AND FOR COMING WEEKS!

Hello box-office. Here are some more of those M-G-M babies!



NORMA SHEARER

NORMA SHEARER in THE LATEST FROM PARIS—An advance review in the *Herald-World* says: "One of best turned out of M-G-M studios in many months. 100 per cent in entertainment values."



JOAN CRAWFORD

ROSE-MARIE—A title worth a fortune in advance publicity. Everybody knows about this stage success of Love and the Northwest Mounted Police. A big M-G-M Special that's box-office sure-fire. Watch it!



TIM MCCOY

TIM MCCOY in WYOMING—McCoy's unusual personality has won him the greatest immediate success of his field. Playing in thousands of theatres. More every day!

MARCELINE DAY in THE BLACK EAGLE—Called by critics "The Big Parade of England," it will astonish American audiences. Romantic thriller! Spectacle! It's a real box-office property.

UNDER THE BLACK EAGLE—Intrigues of the secret service. A thrill-romance with *Ralph Forbes*, *Marceline Day* and a great cast revealing *Flash* the new dog wonder.



LON CHANEY

LON CHANEY in THE BIG CITY—Those who have seen it declare Chaney repeats his "Unholy Three" triumph in this gripping story of embattled crooks of the underworld.



MARION DAVIES

MARION DAVIES in THE PATSY—West Coast Theatres wired: "One of outstanding box-office attractions. Full of laughs. Audience ate it up. A knockout." You'll say so too.



ELEANOR BOARDMAN

KING VIDOR'S THE CROWD—His first Special since "Big Parade" means that millions are watching for this epic of modern life and love aptly called "Big Parade of Peace."



LON CHANEY

LON CHANEY in LAUGH, CLOWN, LAUGH—Advance estimates call it bigger than "He Who Gets Slapped." Chaney again plays on the heart-strings in a story that grips every minute! A Big One!



WILLIAM HAINES

WILLIAM HAINES in THE SMART SET—Thrills of the polo field dramatized in the romantic comedy-drama full of youth, pep and gayety. The folks will love it.



RAMON NOVARRO

RAMON NOVARRO in FORBIDDEN HOURS—Capitalize his great "Ben-Hur" fame. A worthy follow-up for this handsome star. A picture that will be talked about.



JOHN GILBERT

JOHN GILBERT in THE COSSACKS. Plus RENEE ADOREE. A perfect rôle to bring back the customers now packing in to see him in "Love" and "The Big Parade." A Gilbert Gold-Getting Special.



POLLY MORAN

BRINGING UP FATHER—The comic strip nationally syndicated to millions of newspaper readers every day. You'll cash in with one of the funniest comedies of the year. A money-winner to bet on!





JACK SAVAGE

WITH
JOHN HARRON-DOROTHY SEBASTIAN
JUNE MARLOWE-HUNTLY GORDON
HOLMES HERBERT-MYRTLE STEDMAN
JOHN STEPLING

DIRECTED BY
AL RABOCH

ONE OF
THE 24 GEMS FROM
TIFFANY-STAHL



TIFFANY - STAHL PRODUCTIONS, INC.

M H HOFFMAN, VICE PRES

1540 BROADWAY

NEW YORK CITY

DUSTING OFF THE RECORDS
OF THE WORLD!

Clara

THE invincible Clara in Gene Stratton-Porter's mightiest box-office show! F O B's sensational spring offering. . . . New prints . . . new paper . . . new and unique showmen's campaign! Thousands of bookings already recorded!

LEO MEEHAN PRODUCTION



KEEPER
of the BEEES





BOX-OFFICE FAVORITES



MARY ANN JACKSON



RUTH HIATT



RAYMOND MCKEE

The most famous screen family in the world

IN ANOTHER RIOT OF FUN



Mack Sennett
presents

"Smith's Army Life"

Pathé has the best comedies

Overheard at the Double-Crossroads of the Underworld

LOUIE

a dopey dip

LARRY

(Bullet-Face) Martin

a smart crook

Louie: "Looka my mitts. I still got the needles."

Larry: "What are you sweatin' about? What's the matter with you?"

Louie: "I don't know, but I just got a load of that 'Dressed to Kill' flicker over at the Roxy Theatre and they got you and me and the mob down pat."

Larry: "Don't be a cluck. What mob, who, what, where?"

Louie: "I'm tellin' you that 'Dressed to Kill' is the darb, it's a moom pitcher and whoever put it together is wise to the racket. It shows how a mug like you and me can get crossed by a squaw who happens to have a pair of swell lookin' stems."

Larry: "Don't give me such a fast count. Take it easy, now, why should you get all hopped about a moving picture? What do those eggs know about the stickup industry. Don't be a muzzler and talk slower."

Louie: "I'm tellin' you Larry, this Fox outfit musta been coverin' us like a flatfoot. They

show how a heel is given a ride when he talks too much and how in the end it all adds up hooley. The cops win and the dips get a mess of cannon in their ribs and all on account of a dizzy frail who happens to be honest. I'm tellin' you Larry, lay off those broads in the giggle water joints. It's lible to happen to you, too, bleev me."

Larry: "Don't be such a chump. Moving pictures are like dreams, they don't come true. Stop being a dope."

Louie: "Its oke by me, Larry, but I claim these flicker umphchays are wiseguys. They are tippin' off plenty. And I coulda dropped dead when in one scene they show a mug being given the works and how at his funeral the mob acted as the pallbearers. You know yourself that's what happened at Maxie's party. They pull a job at a fur store which woulda worked but for the skirt, who is got a load of S.A., and she's carryin' a torch for some sap. But she is a ham and can't go thru with it. The answer is that the mob is got to scam and scrow before the oppercays ankle along and in the end the big shot gets knocked off because the mob figures he crossed them on account of this femme, for whom he's got a letch."

Larry: "You talk like a big nance. No wonder you haven't got a rep."

Louie: "Is that so? Well, listen to me, big-timer. You take the rep. I don't want no reps. I done enough time and one more jam brings me the Baumes Law business and like they say in the picture You Can't Win. I'm tellin' you, Larry, you can't beat 'em. It's

like tryin' to take away some coin from a dice-house—the cubes are loaded all the time and you know that them is those!"

Larry: "So what else?"

Louie: "So plenty else, I hope to never see my mother-in-law alive again if I'm crossin' you. This 'Dressed to Kill' which shows the dips in tall millinery is the cats. They got a scene of a laughing soup parlor, with a hot band playin' loud when the mob let a stool-pigeon have it right in his kisser and they carry him outa the dive as if he was fried, but he ain't oiled atall, Larry, he's stiffer than a starched shirt. Somebody's wisin' that moom pitcher crowd up to our gags which ain't so good for us, if you ast little Louie."

Larry: "Well, let's go over and knock some of those phonies off. Let them stick to their racket and let them let us stick to ours. They sure got plenty nerve. Get me a rod and as soon as I can get a stool to tip me off to whoever these mugs are I'll dress them up for a real killing and I'm not clowning, either. It'll be a pushover. Meet me at 50th Street and the main stem tomorrer and don't give me no run-around or I'll push this cannon down your mouth, see?"

Louie: "I'll be there, but I'm tellin' you, Larry, You Can't Win!"

Larry: "Don't make me bust out laughing. I always win! The only thing I ever lost was a sap wager I took down at the dog track when a Scotchman bet me a grand on the rabbit to cop the race."

WHICH

being translated, means

"DRESSED to KILL"

*is slaying 'em at the Roxy and will
knock 'em dead at your Theatre*

A William Fox Presentation

WITH

EDMUND LOWE, MARY ASTOR

CHARLES MORTON, BEN BARD

Story by William Conselman and Irving Cummings

Scenario by Howard Estabrook

Titled by Malcolm Stuart Boylan

IRVING CUMMINGS
Production



— the One Great Independent

out of
 Tol'able David -
 by
 "Shepherd of the Hills" -
 A BOX-OFFICE
 THOROUGHbred!



RICHARD A. ROWLAND presents

IRICHARID
BARTHELMESS

in An ALFRED SANTELL production

"The Little Shepherd of Kingdom Come"
 Story by... JOHN FOX JR. Adaption and Continuity by BESS MEREDYTH

Direct descendant of two famous hits. For years you've been asking for Barthelmess in another 'Tol'able David' part... Now here's the spittin' image of that historic haymaker. A dead ringer for "David" in locale, in story, in Barthelmess' role and costume!

And "Shepherd of the Hills" quality and setting (you know how that one's cleaning up!).

A pedigreed production to perpetuate the leadership of
First National Pictures
 MAKING GOOD AND MAKING HISTORY!
 Member of Motion Picture Producers and Distributors of America Inc. - Will H. Hays, President

MADE FOR
 EASTER WEEK!





EXHIBITORS
HERALD
 and MOVING PICTURE
WORLD

The
 Independent
 Film Trade
 Paper

Home
 Office:
 407 So. Dearborn St.
 Chicago

IN THIS ISSUE —

Trade body threatens action against all booking in blocks; Board would quiz companies at secret session on their sales policies; Commission plans to act regarding other concerns if court action is necessary to enforce Paramount order, thus clearing up entire situation on group selling in one proceeding; Complaints would be issued.

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NEWS

Motion picture theatre is influence for good among youth of community, says Kiwanis Clubs in nationwide survey.
 World politics, barring "Dawn," upsets production in England; other producers panicky; Showing of another war film is delayed.
 Is summer the best time to exhibit snow pictures? Yes,—and no; Theatre owners' opinions vary on seasonal showings.
 Sapiro signs as president of new Motion Picture Exhibitors Association of New York; Other moves are awaited.

ADVERTISEMENTS

FILM AND EQUIPMENT—Metro-Goldwyn-Mayer, Paramount, Pathe, Tiffany-Stahl, F B O, Fox, First National, Fred Thomson, Johnny Hines, First Division, National Screen Service, Automatic Ticket Register, National Program and Printing Company, Filmack, Eastman Kodak, Sentry Safety Control, A. M. P. A., Paramount Pep Club.

PRESENTATION ACTS—Jerome H. Remick and Company, Bill Bennett, Harold Daniels, Edward K. House, Ulderico Marcelli, Verne Buck, Don Pedro Espinosa, Bob Billings, Milton Slosser, Maxwell and Lee, McNeil Smith, Ed Meikel, Brooks Costumes, Dave Gould, Ransley Studios, Ray Turner, Milton Watson, Carme Romano.

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WHOLE VOL. 90, No. 11 (VOL. 33, No. 1) MARCH 17, 1928

The Life of Trade

THE author of the statement, "competition is the life of trade," did not have the motion picture business in mind, but if there is any business to which this statement applies, it is the business of attempting to attract people into a playhouse to be entertained by a motion picture.

One of the things which makes the motion picture business the tremendous industry it has grown to be is the fact that seeing pictures is a habit.

Surveys from time to time have indicated that the real "fan" averages three pictures a week. Remarkable cases have been recorded in small towns of persons who have not missed a performance in as much as seven years despite the fact that the bill at the local theatre changed as often as six times a week.

In the past year, competition which should be healthful has taken on a peculiar aspect. There is a distinct antagonism between the chain theatre and the independently operated theatre. And there is a distinct antagonism in some of the larger cities between the downtown theatre and the neighborhood house.

If this antagonism takes the form of attempting to give the public better picture entertainment under more pleasant circumstances than the opposition can provide, it is commendable. But, if this competition takes the form of attacking a competitor either directly or by innuendo in public print, in programs, or by word of mouth, it is a boomerang which, while it may injure the competitor, will surely damage the entire industry.

In one of the larger cities, a downtown theatre recently stated in its program: "Several weeks after these pictures are shown at this theatre you have to pay the same price or more to see them in the outlying theatres when the film is worn and different parts are missing. If you like new pictures and enjoy them in their entirety, go to this theatre."

The intention of the above paragraph is obvious. But the result upon theatre attendance in the community is not.

The present day theatres were made possible by the old

nickelodeon, with its "funeral chairs," its cheap admissions, and its crude entertainment.

Today, the great new theatres are supported by picture "fans", who first were attracted to this form of entertainment by the neighborhood or the small town theatre. Just as the minor leagues furnish the major baseball leagues with their stars and the savings accounts supply the bank with the new clients which make the expansion and progress possible, so the outlying or small town theatre is the source of the rapidly increasing audiences at the larger motion picture theatres.

Any gesture toward reducing the drawing power of the outlying or small theatre, regardless of the provocation, is a mistake. People look to the motion picture for entertainment. Eventually they will seek the best entertainment offered at the most reasonable proportionate price.

If you offer the public the best bargain obtainable in entertainment, it is a mistake to attack your competitor. If you do not offer the best, you are apt to attract attention to your own weakness in attempting to call attention to the shortcomings of the competing house.

* * *

An Interesting Controversy

MR. THOMAS E. TALLMADGE, a noted Chicago architect, recently aroused national attention to theatre architecture by questioning the wisdom of what is generally referred to as the "ginger bread" type of house.

In this issue of "Better Theatres," which appears as the second section of the HERALD-WORLD this week, Mr. Tallmudge amplifies his criticisms which were published in his book, "The Story of Architecture in America." It is his belief that the motion picture is an art but before it can be ranked as such, it must be divorced from vaudeville, jazz and tawdry decoration. Until it is, he declares, it will not be patronized by thousands of potential patrons.

Though he recognizes the plausibility of the present plan of architecture in motion picture theatres and the present form of stage entertainment, Mr. Tallmudge is confident that, aggressive in its one phase of development, it is capable of developing a new phase—or distinct form of architecture. In this respect, he says, the business world has assumed the leadership.

There is much to say on both sides of this controversy. But the fact that the controversy actually exists is a proof that Mr. Tallmudge, right or wrong, has made a valuable contribution to the future development of the industry.

* * *

The Lesson in Japan

THE Japanese government has always been widely known as paternal in its interest in the industries of the country. Yet the motion picture industry in Japan, probably because it was considered unimportant, was left to work out its own salvation.

Five years ago, Japan imported 90 per cent of the motion pictures shown in the country. Today, not more than 50 per cent are imported.

An essential industry, intelligently conducted, does not need subsidies—or quotas.

* * *

The Super-Projectionist

IT has developed recently that the reflector arc lamp used in the projection of pictures has therapeutic qualities. In fact, one or two companies which have been manufacturing lamps of this kind have made a few improvements and modifications on their model and are doing a thriving business with physicians and hospitals.

The modern projectionists, bathed from time to time in this therapeutic ray, may develop into a species far beyond the contemplation of the most ardent eugenicist.

Trade Body Threatens Action Against All Booking in Blocks

Universal Announces Many Changes in Its Sales Organization

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, March 13.—Important shifting of the sales force of Universal has affected several high positions in the home office together with a number of the key cities, it has been announced by Lou B. Metzger, general sales manager.

Most important is the decision of Earl Kramer, Eastern sales manager, to confine himself to the New York territory and to take charge of it directly as general manager of the New York exchange. Morris Joseph, who has been serving in this capacity, goes back to New Haven as exchange manager there.

Ted Schlanger, recently advanced to the post of sales manager of short subjects, now becomes Eastern sales manager, and Ben, Y. Cammack, Atlanta branch manager, becomes short subjects sales manager. Leo Abrams, New Haven exchange manager, goes to St. Louis in the same capacity, on the resignation of M. Gottlieb. Harry Millstein, manager of the Salt Lake City exchange, is promoted to the larger exchange at Minneapolis, to replace Mark Ross, who has resigned. Millstein's position at Salt Lake City will be filled by A. W. Hartford, salesman at that exchange.

Writer Tries Satire to Sweeten His Disgust at Lankford Bluenose Bill

"The guinea pig of reform legislation" is the title bestowed by the *Chicago Tribune* editorially on the Lankford bill, which would prohibit all except necessary or charitable activities in Washington on Sunday. The legislation is intended to finally sweep the country, the editorial declares.

The article pointedly presents Congressman Howard of Nebraska as opposed to the bill because, having had a Quaker mother, he learned he must accord all people the right to religious observances of their own choice. "The intent of the bill," the editorial satirically continues, "is to compel uniform Sunday behavior by law and the reply of Congressman Howard will doubtless be regarded by the advocates of conformity by repression as evidence of lightness of character, thoughtlessness, or indifference to public good.

"They are pounding congress with vigor in the belief that their opportunity was never better."

Favor Brookhart Bill

(Special to Exhibitors Herald and
Moving Picture World)

WASHINGTON, March 13.—In recent letters to D. H. Mangone, Representatives Sam B. Hill and Senator C. C. Hill expressed themselves as favoring the Brookhart bill.

Queen Theatre Robbed

(Special to Exhibitors Herald and
Moving Picture World)

BROWNWOOD, TEX., March 13.—The Queen theatre of this city was robbed of a small amount of money.

Board Would Quiz Companies In Secret on Policies in Sales Commission Plans Move If Court Action Is Necessary to Enforce Paramount Order

[Washington Bureau of Exhibitors Herald and Moving Picture World]

WASHINGTON, March 13.—If the Federal Trade Commission finds it necessary to ask the Federal Courts to enforce the provisions of its order calling upon Paramount to discontinue block booking, it is planned to make the suit so comprehensive as to include as defendants all distributors practicing this method of selling so as to clear up the entire situation in the one proceeding.

Commission Prepares to Act

This became known when it was learned that the commission has under consideration plans for the carrying out of its order of July 9, 1927. Paramount is to be given "a reasonable time" in which to report its compliance with the order, failing which, the commission has announced, steps will immediately be taken to obtain its enforcement.

In order to bring other companies into the case it will be necessary to issue complaints against them. This will be done by calling them to appear before the commission's board of review in secret session, at which they will be questioned regarding their sales policies, and if it appears that they are block-booking they will be made defendants in any suit which may be instituted.

Block booking will be the backbone of the commission's suit, the other point on which originally it pinned its hopes, theatre ownership, having been knocked out by the Supreme Court decision in the Eastman Kodak Company case, which held that the commission was without authority to require a company to divest itself of its physical holdings. This means that the commission cannot require any the producer-exhibitors to give up their theatres.

Fires Destroy Two Theatres; Loss Is \$20,000 to Others

Fire, originating in several cases in the projection booth, last week destroyed two theatres, resulted in a total loss of about \$20,000 to others, and severely burned two operators. The theatres destroyed were the Crazy at Mineral Wells, Tex., and the Empire, El Dorado, Okla.

Ignition of the film caused a fire which severely burned J. Thomas, the operator, and caused a damage of \$4,000 to the Colonial, Vancouver, B. C. Only the heroic action of Thomas in extinguishing the flames and that of William J. Nelligs, organist, in calming the audience with his music, averted a tragic disaster.

Joe Stiles, operator at the Beaver, Beaverton, Ore., was badly burned when the film caught on fire. The Princess, Hot Springs, Ark., was damaged by flames to the extent of \$10,000. A projection room fire damaged the Palace, San Leandro, Cal., to the extent of \$5,000.

Fire originating beneath the stage resulted in a loss of several hundred dollars to the Albany theatre, Schenectady. No performance was on at the time. Upper stories of an adjoining apartment house were badly dam-

aged by fire starting in the projection room of the Dormont theatre, Pittsburgh. Seven reels of "The Student Prince" were burned.

Sapiro Closes Co-op Deal; Other Moves Are Expected Soon

(Special to Exhibitors Herald and
Moving Picture World)

NEW YORK, March 13.—The actual signing of papers by which Aaron Sapiro became president of the new Motion Picture Exhibitors' Association of New York was accomplished Friday of last week.

The first steps to be taken by Sapiro in his new capacity will be awaited with interest by the motion picture industry. Patterned after the organizations he constructed for farmers, whereby cooperative buying and marketing was provided for thousands of small dealers, the new organization may become a power in motion pictures.

According to reports, Sapiro intends to extend his organization to other cities, possibly merging the T. O. C. C. with his new association.

Bluenoses Triumph in Old Kentucky; Sunday Opening Bill Dies 26-6

(Special to Exhibitors Herald and
Moving Picture World)

FRANKFORT, KY., March 13.—Bluenoses chalked up another triumph last week when the first bill before the Kentucky senate which provided for legalizing the operation of moving picture theatres on Sunday was killed by a vote of 26 to 6.

The blue laws of the state have been revamped to legalize Sunday baseball, but it was believed that theatres would offer too much competition to the churches. Even the man who introduced the bill voted against it when he heard the stirring talks of the opposition.

1,200 Theatres Closed By High Jugoslav Taxes

(Special to Exhibitors Herald and
Moving Picture World)

BELGRADE, March 13.—Exorbitant taxes forced 1,200 theatres in Jugoslavia to close their doors last week.

BROADWAY

NEW YORK—At last a padlock we can approve! Understand the speakers' table at the coming Naked Truth dinner of the A. M. P. A. is to be enclosed and locked, locked tight. . . . The little girl who writes about pictures for the Hurld-Trib, *Harriette Underhill*, is telling the world she bought a bracelet with the proceeds of a scenario sold to F. B. O., okayed by *Joe Kennedy* and checked by *William La Baron*. It'll be fun to see when this one gets out. . . . *Truman Talley*, who takes care of the Fox newsreels, is off on a three months' jaunt through Europe, with Mrs. T. Rumor hath it he will confer with all the Fox handymen abroad, this fellow Mussolini and Admiral Horthy and maybe even Prexy Hindenburg. . . . The box office at the Rialto closes at 10 p. m. sharp. When *Peter Stuyvesant* arrived there the other night at 10:51, demanding another look at the great Jannings, they wouldn't sell him a ticket but took a chance on his honest face and let him in for nothing. . . . *J. Wallace Ham*, press representative at the Strand for the past several years, has resigned. Wallace broke all records for tenure of office at the Strand, and he is to be congratulated. . . . *Curtis Dunham* of the M. P. T. O. is a staunch booster for "The music with the picture" movement. He said that the music question was the exhibitors' nightmare, and when the producer put the orchestra on the sprocket margin of the film the box office would click as never before. . . . The Consolidated Film Industries, Inc., tell us that it costs \$52.80 to ship 60 prints of eight reels each to New Zealand, the longest haul, and the most expensive. Consolidated has published a booklet filled with interesting, and valuable shipping data. Read it. . . . Brill Distributing Corp. gave a luncheon at the Astor. The occasion was to mark the formal opening of their New York office. . . . *G. W. Erdmann* of Cleveland made a flying visit to New York after the verbal Brookhart pyrotechnics, in Washington, G. W. said it was a regular love feast, for the producers, but the dyspepsia may come on later. . . . *Eugene "Dutch" Clifford* has returned from merry England, and we gather from his narrative that the whole island is not worth taking out and giving the German "spurlos versenkt." Anyway "Dutch" says he knows his onions now and will stick to Park Row. . . . The Strand theatre orchestra has been reduced to about 25 pieces. Shades of Carl Edwards. The dope seems to be that Jos. Plunkett of the Strand will be made unit and production manager for the circuit, and Moe Silver will become resident manager, and have charge of all the houses of the Stanley interests. It is also reported that the Stanley offices will be toted over from Philadelphia and planted on BWay regardless of the high cost of living on Manhattan Island. . . . Friend *Frank Pope*, has resigned from the Pathe company, and has joined the roadshow of "Simba." Frank moves fast, since he left Pathe in the morning, and got aboard Simba in the afternoon. . . . *Herbert Brenon* is sitting tight in New York until *Sam Goldwyn* comes back with Europe in his pocket. . . . A little snow-storm last week helped some of the people off the streets and into the theatres.

PETER STUYVESANT.

Fink Named for New House

(Special to Exhibitors Herald and Moving Picture World)

OROVILLE, CAL., March 13.—Fred Fink, Jr., has been appointed manager of the new theatre nearing completion for the T. & D. Junior Enterprises, of San Francisco.

M-G-M's "The Trail of '98" Rides Into Astor Theatre March 20



Clarence Brown's picturization of the days of the Klondike Gold Rush goes into the Astor in New York Saturday (March 20), with a musical score by David Mendoza and William Axt. Units operated in Alaska, in the mountains of Colorado and along the San Francisco waterfront.



Dolores Del Rio and Ralph Forbes in a romantic moment.



Ralph Forbes takes a hard blow from Carey's fist.



Karl Dane (center background) in a fight scene. Tully Marshall (foreground) has the upper hand.

Theatre Is Influence for Good Among Youth, Say Kiwanians

Should Theatres Set Fixed Price?

Should theatres establish a fixed admission rate for all shows? Should they have a fixed higher prices for all Saturdays and Sundays? Should they charge more for the larger productions?

These questions, important to every theatremen, are answered by exhibitors in a survey by "Exhibitors Herald and Moving Picture World." The story will appear in the March 24 issue.

Give Lie to Baseless Charges That Pictures Promote Crime

Secretaries Declare Pictures Educate Young People, Keep Them off Streets, Eliminate Gangs

By ERNEST A. ROVELSTAD

The motion picture theatre is emphatically an influence for good among the youth of the community. That is the decision of executives of branches of the Kiwanis International in all parts of the country, clubs which have as one of their foremost objectives the wellbeing and advancement of the young people in their cities, and as all know have been of immeasurable service to those young people.

Give Lie to Biased Misstatements

Opinions expressed by the secretaries of these Kiwanis clubs in a survey by EXHIBITORS HERALD AND MOVING PICTURE WORLD give the direct lie to those self-appointed and biased individuals who spread misstatements to the effect that the motion picture is conducive to crime and immorality. In only one of the many replies does the writer flatly state his opinion that the motion picture is an influence for harm. On the other hand, a large number make no reservations whatever in their endorsements. "Cleaner" pictures are urged by others.

The question asked in the survey was: In what ways is the motion picture theatre an influence for good among the youth of your community? Following are some of the outstanding suggestions and comment offered by the secretaries:

The theatre has kept the minds of young people in a clean channel.

Substitutes wholesome entertainment for unfortunate recreations such as in pool halls and on the curb.

Enables youth to envision man and woman at their best and presents interesting studies of real life.

Permits realizing at home the educational advantages of travel.

Is a real asset in any community in developing character if clean, educational, entertaining pictures are shown.

Plays tremendous part in presentation of masterpieces of literature and makes history more interesting.

Eliminates street corner "gangs" and keeps youth out of mischief at a low expense.

Has done more to elevate the standard of living than most any one thing except education and the installment plan.

Furnishes clean, wholesome recreation for those unable to afford the more expensive pleasures.

Permits parents to know where their children are at night.

Furtheres desire to read more and stimulates youth to stay in high schools.

Teaches youth the moral problems faced in everyday life.

Suggestions offered include the following: Placing more emphasis on the play than upon the star might prevent stars from "grandstanding everything from marriage to divorce to get publicity;" Stressing sex problems and illogical and childish stories has done much to diminish the popularity of the motion picture; More intelligent management of studios and direction of pictures is needed; Glorifying the bandit is to be abhorred; More natural scenic, industrial and news reels are necessary; Eliminate the eternal triangle; Take out the blood and thunder scenes; Punishment of criminals must be clearly shown.

That participation in community events

by the exhibitor has a definite effect in gaining the goodwill of civic organizations is evidenced in several of the replies.

The comment follows, the named individual being the secretary of the Kiwanis Club unless otherwise specified:

R. S. Weaver, Jr., Victoria Kiwanis Club, Va.

The motion picture theatre is an influence for good among the youth of our community:

First. Moving pictures enable our young people to see on the screen statesmen, foreign lands, interesting and important places the world over, the news of the day; in other words the educational advantages of travel are to a large extent realized at home.

Second. The youth is afforded an opportunity because of the superb acting of the screen stars of today to study human nature. The best pictures are interesting studies of real life.

Third. To some extent the motion picture house substitutes wholesome entertainment for the idle hours which might be spent in pool halls, on the curb, or at other unfortunate recreations.

Fourth. The screen enables youth to envision man and woman at their best.

* * *

Benj. Hinchman, Jr., Johnstown Kiwanis Club, Pennsylvania.

The Kiwanis Club of Johnstown considers the movies of sufficient importance to give a show every two weeks at our Kiwanis Orthopedic Ward for crippled children.

As for our community situation, that is a big item. In the main, most people love good movies and their influence is undoubtedly for better things.

* * *

Lester C. Nagley, Kiwanis Club of Indianapolis, Ind.

A motion picture theatre that shows clean, educational, entertaining films, which give proper ideals to youth and stimulation to the imagination, is a real asset in any community, particularly in developing character in the youth. We feel that the modern motion picture theatre has played a tremendous part in presentation of some of

Rules Ban on "King of Kings" Menaces Religious Freedom

(Special to Exhibitors Herald and Moving Picture World)

MEMPHIS, March 13.—Permission to show "The King of Kings," in spite of an order of the censorship board barring the picture, was granted the Lyric theatre by Judge Pittman in Circuit court last week. The court ruled that the ban tended to give the state control of religion.

The board is backed by the city administration, and police interference was threatened if the picture was shown. Suit followed. Nor has the case ended, it seems, with Judge Pittman's ruling. It is being prepared for the State Supreme court, where it is expected the entire censorship question will be threshed out.

Trade Practice Code of Ethics to Be Announced by Federal Commission

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, March 13.—Having concluded its consideration of the report of the New York motion picture trade practice conference of last October, in relation to the reply of Paramount to the cease-and-desist order of last July, the Federal Trade Commission within a few days will make public the code of ethics adopted at the conference, it has been announced.

Details of the code have been kept confidential for the past five months because of the intimate tieup between its provisions and the offer of Paramount, which was rejected last week.

Price Cutting War Looms Among Seattle Theatres

(Special to Exhibitors Herald and Moving Picture World)

SEATTLE, March 13.—Theatres here are gradually drifting into a price cutting war, and the condition threatens to become much worse. The cuts in admission, at present, have been confined chiefly in the loges and for the matinees.

the masterpieces of literature, such films as "Les Miserables," to the youth of our city and nation. The motion picture theatre has also made history more interesting to our youngsters, as evidenced in such films as "Old Ironsides," which was recently shown in this city to a large number of the school children.

Instead of the old-time street corner "gangs," which used to cause so much disturbance in the average city, the boys and girls frequent theatres and are kept out of much mischief through the motion picture theatres which offer wholesome recreation at a low cost.

* * *

C. H. Kaiser, Prairie du Chien Kiwanis Club, Wis.

The theatre has kept the minds of young people in a clean channel and is a great thing for the good of the community in all ways.

* * *

A. L. Berry, Tryon Kiwanis Club, N. C.

I believe that our boys would be more interested in local matters than they would be in Wild West shows, and certainly more benefited.

* * *

Chas. M. Sturkey, Lexington Kiwanis Club, N. C.

It is my personal belief that the motion picture has done more to change and elevate the standard of living than most any one thing, excepting, of course, education and the installment plan. We have been given an opportunity to see the "other half" live, and found that comforts could be had for the "middle class" people as well as the rich.

I want to commend the stand that some producers are taking that the play is more important than the star. Maybe if we put more emphasis upon the play, the stars would be content to live a more normal life, instead of grandstanding everything from marriage to divorce to get publicity. Let's have less sex, sensual and sensational pictures. I don't believe in a "bed room moral lesson," the lesson can be gotten over without such stuff.

* * *

Faber A. Bollinger, West Palm Beach Kiwanis Club, Fla.

Undoubtedly the better class of moving pictures have a great influence for good, not only with the youth of our community, but with the older folks. I particularly feel that pictures showing industrial development and travel pictures are exceptionally good. Probably much good is accomplished in putting over historical and Biblical events through pictures portraying such events.

* * *

Lyman C. Hedge, Burlington Kiwanis Club, Ia.

The motion picture is a powerful influence for good, furnishing clean, wholesome recreation for those unable to afford the more expensive pleasures. They stimulate the imagination and bring to the lives of many thoughts and scenes of other lands that they would never get if it was not for the motion picture.

While too much stress on sex problems, scandal in the lives of the motion picture players, and illogical and childish stories have done much to diminish the popularity of this form of entertainment, we cannot help but believe in it. We look forward with hope to the day, however, when a more intelligent class of people may manage the studios and direct the pictures.

Co-operation with our theatre managers has brought many local benefits.

* * *

A. E. Pierpont, Owasso Kiwanis Club, Mich.

The influence of a good, educational picture upon the mind of youth is of more

Amusements Necessary To Life, Declares Pope

(Special to Exhibitors Herald and Moving Picture World)

ROME, March 13.—"Amusements in the right measure are necessary to life," Pope Pius said yesterday in addressing 1,000 new members of the Catholic Youth associations.

"Amusements serve to refresh the spirit which otherwise would be too strained and unable to perform with satisfactory capacity its high, noble functions," the pope declared. "Besides, the body must alternate its occupations between work and rest."

importance and has greater effect than just keeping youth out of pool halls and off the streets. What the youth needs is better pictures along educational, inspirational, and instructive lines.

* * *

Wm. C. Henske, Chippewa Falls Kiwanis Club, Wis.

The motion picture theatre is an influence for good among the youth of our community in the following ways: 1. At night we know where our youths are. 2. Stimulates imagination and furthers the desire to read more. 3. Stimulates the youth to stay in high schools and gather further education as they wish to be as some of the heroes are. 4. The evil in pictures is, as a rule, overlooked, although dress and styles are copied, but a properly home-influenced child does not become influenced by the vamps, etc., any more than they would by the bad men.

* * *

Thorpe M. Langley, Superior Kiwanis Club, Wis.

The display of the bank robber and bandit in a glorified role is to be abhorred.

The proper display of good films, however, is of inestimable value in the education of the modern youth. It is clean recreation taking the place of the chores that were performed by the youth of yesterday.

* * *

W. H. Smith, Long Beach Kiwanis Club, Cal.

The motion picture theatre is an influence for good among the youth of our community by keeping them off the streets and teaching them moral problems which they face in everyday life.

* * *

Frank F. Berg, Oshkosh Kiwanis Club, Wis.

The motion picture theatre is an influence for good among the youth of our community in all the ways you have indicated provided the pictures themselves are of this good influence. As a rule this is true, though there are exceptions. I am unable to mention specific instances either way.

* * *

Grant Urquhart, Oconto Kiwanis Club, Wis.

Inasmuch as there aren't many activities in Oconto for the younger folks, I believe the movies are a great benefit in that there they find recreation and diversion. As to the amount of influence for good or other ways I cannot say, but I believe they are good for the reasons stated above.

* * *

C. M. Smallwood, Worthington Kiwanis Club, Minn.

Give us more pictures like "West Point." The value of this type to the youth of the

land cannot be measured in terms of dollars and cents.

* * *

Robert H. Maar, Poughkeepsie Kiwanis Club, N. Y.

The motion picture theatre is an influence for good among the youth of our community as a means of education and keeping them off the street corners, where an immense amount of mischief is thought of for the want of something better to do.

* * *

Clark R. Bennett, Duncan Kiwanis Club, Okla.

It does keep them off of the street.

* * *

L. C. Bennett, Grinnell Kiwanis Club, Ia.

Its influence is not always good, depending on the class of pictures shown. Good, clean pictures, with less sex problems shown than at present, are an influence for good that is immeasurable. More natural scenic, industrial and news reels are needed.

The price charged in most medium sized towns is a little high for the boy or girl of high school age. For instance, local prices are 40 cents and never lower than 35 cents, without orchestra or other features.

* * *

J. L. Locklard, Salem Kiwanis Club, W. Va.

It is not an influence for good in our community. I doubt if it is in any community or city.

Take out the blood and thunder scenes, institute pictures of high ideals, and then it can be of an educational and moral influence.

* * *

John B. Larkin, Kiwanis Club of Coraopolis, Pa.

All morally clean people know that clean pictures that instruct rather than tear down morals are an influence for good among the youth of the present day.

I am strongly opposed to pictures bordering on the risqué and believe the ban should be put on midnight shows, even though the pictures are good, as this has a tendency to create a spirit of night life which will be hard to suppress once it gets a hold.

* * *

Henry C. Trask, Kiwanis Club of Erie, Pa.

I believe the right kind of pictures with the proper morals are a means of bringing children up right.

* * *

L. J. Merriman, Elkhorn Kiwanis Club, Wis.

Does more harm than good. Too many "suggestive" pictures.

* * *

J. C. Shutz, Madison Kiwanis Club, S. D.

If the eternal triangle proposition were eliminated from every married couple it would mean a great relief.

* * *

Wm. W. Horner, Kiwanis Club of Philadelphia, Pa.

The motion picture theatre, in my opinion, may be an influence for good among the youth of our country when it exhibits clean educational and entertaining films that do not have a tendency to incite criminal or immoral ideas in the immature minds of American youth.

* * *

H. Merton Clark, Lansing Kiwanis Club, Mich.

Influence good when good pictures are shown.

* * *

George Reynolds, Millersburg Kiwanis Club, O.

The motion picture theatre is an influence for good among the youth of our community for education, recreation, pastime. I think it is a good thing. We only have one in town.

(Additional replies will be printed in next week's issue.)

Re-Takes

WELL, things are pretty quiet around this bailiwick. Even the motion picture companies who use the streets of Hollywood are not very active of late. Only saw three movie companies blocking traffic this week.

And while we're on the subject of movies (most everybody talks pictures here, you know) I see where some bird has invented a "laugh meter," a device that automatically records the giggles in a comedy. Jack White tried it out the other night and it worked perfectly. The boys who count the laughs can't bribe this machine. It's got a heart of springs and only registers the genuine laughs, hearty laughs and guffaws.

Freeman Lang, the Los Angeles inventor of the "laugh meter", is working on another device now, it is said, that will hand long-winded radio announcers a "dirty look" whenever they talk over five minutes to tell you about the "next numbah will be."

Don't Like 'Em Fat

Did you see where one German actress ate herself out of a nice long contract? She wouldn't stick to the pineapple and lamb chop banquet and took on so much weight they couldn't get her into focus. So she's on her way back to Europe, where a few pounds more or less doesn't matter.

Too Much

Henry Ford wants to see the air full of airplanes. Hollywood had enough with one flying around overhead last week. It was equipped with a deafening siren and kept the motorists busy pulling into the curb and looking around for a police car.

We're Getting So Literary

Only two new screen magazines were launched here last week. Harry Carr says the rain delayed everything.

Oh My Yes

As Charlie Pyle's bunyon trotters get farther away from home the headlines shrink. I'll bet Chicago is sitting up nights waiting for coast-to-coast runners to dash through. Yes, they are.

Not Real Hootch

Saw a picture the other night ("The Escape") in which a bootlegger drank his own stuff. But then it was only a picture.

Famous Last Words

"Yes, Mr. Exhibitors, you can pick any film you want."

Turn on the radio, Meadows, I want to listen to ex-Senator Blah broadcast his two-hour speech tonight.

—R. M.

Black to Open Theatre

(Special to Exhibitors Herald and Moving Picture World)

HILLSIDE, N. J., March 13.—Harry Black, manager of the Park theatre in Cadwell, N. J., has resigned, and affiliated himself with Fred Falkner's interests. He will open and manage the Mayfair in Hillside, N. J.

Marcus Passes Cigars

FLORENCE, S. C., March 13.—A baby boy, born to Mr. and Mrs. Jack Marcus, answers to the name of Jack, Jr., and is permitting his dad to pass the cigars.

World Politics, Barring "Dawn," Upsets Production in England

Cavell Picture Banned by Sir Austen Chamberlain Without Even Seeing It When Germany Objects—Other Producers Panicky—Showing of Another War Film Delayed

(Special to Exhibitors Herald and Moving Picture World)

BRUSSELS, March 13.—Prolonged applause greeted the showing here last week of "Dawn," English film centering on the execution of Edith Cavell, war nurse.

(By Special Correspondent of Exhibitors Herald and Moving Picture World)

LONDON, March 13.—The whole edifice of British film censorship is tottering on its foundations, with international political juggling succeeding in forcing the withdrawal of a war picture, "Dawn" at the demand of a British cabinet member who has not seen the production and even has refused to see it. The demand for withdrawal followed a protest from the German embassy before the production had been shown.

Other Producers "Panicky"

Leaders in the trade see possibilities of the effects of the decision spreading beyond the boundaries of the British Isles. Results already are apparent as far as British production is concerned. Other producers with war pictures in work or in prospect are becoming panicky. Wardour postponed the trade-showing of "The Great War Through German Spectacles," made in Germany and re-edited by Boyd Carpenter.

"Dawn" was made with a \$250,000 expenditure, with no objections whatever from official quarters, and the censor admitted satisfaction with the treatment of the theme, but refused a permit after Sir Austen Chamberlain, in charge of the British Foreign Office, entered objections.

Months ago Herbert Wilcox, who has just floated a new company called British Dominions, announced his intention of making a film around the execution of Nurse Cavell, who was shot by a German firing squad for assisting English and Belgian soldiers to cross into Holland, and so escaping their captors. Officialdom raised no objections and the film was completed. Before it had been shown to anyone, the German Embassy approached the British Foreign Office, and exhorted the minister in charge, Sir Austen Chamberlain, to use his influence to get the film banned.

Chamberlain Refuses to See It

Sir Austen, invited by Wilcox to see the film, seemed so thoroughly charmed with the German point of view that he even

refused to see the film, saying the theme was repugnant to him.

Then the bombshell burst when T. P. O'Connor, chief of the British Board of Film Censors, refused to grant "Dawn" a certificate, because it was inexpedient to treat such a theme. Wilcox was furious, and so were many in trade circles who had no special interest in the film.

Local authorities who can still grant a license to cover their districts are almost certain in most cases to be influenced by the decision of the censor, and so refuse to allow the film to be shown.

New System Proposed

Several questions are to be asked in Commons, one of which calls upon the home secretary to state whether in view of the unsatisfactory position of the film censorship, he will consider introduction of a bill to set up an official body, or delegate the matter to the lord chamberlain, who censors stage plays.

O'Connor, before sailing for America on a health visit, said he felt the government would abide by his ruling.

A. M. P. A. Promise All Kinds of Fun at Annual Banquet on March 31st

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—Thrills, fun, music and all sorts of stunts are being promised by the A. M. P. A. for its annual banquet to be held at the Astor hotel on March 31. One of the main features will be the absence of all speeches. The affair is being billed under the name of "The Naked Truth."

Gotham Buys 4 Stories For 1928-29 Production

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—Sam Sax, president of Gotham, has purchased four stories to be filmed for the 1928-29 program. They are "The Bowery," an underworld drama; "Law of the Blue Ridge," tale of a mountaineer who had to live down the reputation of cowardice; "The Flying Kestrel," by Captain Dingle; and "The Racing Fool," by Gerald Beaumont.

Looked Like Same Old Stuff—But It Wasn't

(Special to Exhibitors Herald and Moving Picture World)

NEILLSVILLE, WIS., March 13.—Billy Tragsdorf, son of William E. Tragsdorf, local exhibitor, in January entered a contest conducted by the Fan Magazine. Recently he got a letter—that is, his dad got it for him. Only his dad didn't even notice that the letter was addressed to the son. The names are so much alike. Now, the elder William receives a lot of mail from motion picture people. A letter from Metro-Goldwyn-Mayer, the company which was giving the prize, meant only some nice words about that producer's pictures or something like that, so the elder William was about to put it where he says he puts most of those letters—in the waste basket. Then, somehow, he noticed that this envelope looked a little different from the others. He opened it. There was \$50 and a letter to his son. Out of all the thousands in the contest, Billy's contribution was deemed the best.

Is Summer Best Time To Exhibit Snow Film? Yes—and No

Run Pictures in Season, Says One Exhibitor—Fire Scene in Hot Months Makes Patrons Cross, Another Believes

(Should a snow picture be shown in the summer in order to draw the most patrons? Read the following and then send in your comment.)

WE started something. It was a perfectly innocent—yet important—question: Should a snow picture be shown in the summer in order to get the best box office return? To judge from the replies of exhibitors to correspondents of EXHIBITORS HERALD AND MOVING PICTURE WORLD, the answer is—yes, no, yes and no.

LAST week we had the verdict of Ray Tubman of Ottawa that "it does not seem rational to me to walk in off a hot street and see a raging blizzard on the street." This week we quote several theatre owners who agree with Tubman but others whose opinions might make Tubman gnash his teeth—if he were a teeth-gnasher and if they could stand it.

"Sees What It Thinks About"

"The public likes to see in a picture what it thinks about during the day," says Samuel Carver, manager of the Liberty at Kansas City. Carver explains that "there have been instances of football pictures going over good in July and pictures with snow scenes making money in the hot days of summer, but I believe that, generally, the trend of the public mind in the summer is towards baseball, swimming and similar activities, as well as being the opposite in the winter. There are columns of news pertaining to summer activities in newspapers during the hot months."

Here's Novel Theory

But Nate Frudenfelt, manager of the Capitol in Des Moines, believes that seasonal showing makes an immense amount of difference in the comfort and reaction of audiences in the summer, though not so much difference in the winter. Here is how Frudenfelt arrives at this novel theory: "People can stand the winter better than they can the summer, as a rule, and they react to the cooling effect of a snowy background on a hot summer day with great alacrity. Soothed by the psychological effect of the snow they enjoy the film with much more pleasure than they do a film that enhances the general discomfort of heat on a summer day.

Making Patron Irritable

"Now it makes little difference in the winter time. The audiences are comfortable and warm. The sight of the snow only

adds to their indoor security and does not detract from their interest. A fire scene, however, shown in summer, makes for disturbances in attitude, it makes the patrons irritable and cross. The regular heat plus that suggested in picture brings the sum total of discomfort to an alarming and exaggerated amount. A manager should not risk upsetting any audience to this extent.

"A winter picture released in April had best be held for showing in June or July, all other things being equal."

"Timely Subjects Make Money"

Then there is the philosophy of Adolph Eisner, manager of the Gillis at Kansas City, that "timely subjects are the money-makers." Eisner deponeth:

"I cannot see the logic in showing off-season pictures unless they are conceded to be 'knockouts.' When everybody is either playing golf or going to baseball games, who gives a rap about a football or skiing picture. There is too much of a mental contrast for the public to accept readily. Timely subjects are the money makers, I believe."

Biechele Agrees with Eisner

R. R. Biechele, president of the M. P. T. O.—Kansas and Missouri, rather agrees with Eisner, saying that he "could not work up much enthusiasm over a winter scene and be sweating at the same time. It doesn't work." Read what Biechele says:

"The subject of off-season pictures is one which has been much discussed, but I believe that, as a rule, patrons like to have their pictures abreast with the season."

Picture's the Thing

But Jesse Day, manager of the Strand in Des Moines, disagrees with all of them. He holds that patrons don't care a rap whether the snow picture is shown in winter, summer, spring or autumn, provided it's a good picture. Says Day:

"What the fan wants is a corking good story and he doesn't care whether the scene is laid against the snow or against the green grass of a summer landscape if all turns out to suit his fancy. I don't believe that pictures need to be shown seasonably and I don't believe that exchange men plan to sell them that way particularly. It doesn't mean much to steer the wintry blasts to winter or to summer. If the theatre is the recreation the patron desires he will get the most out of it any time the film is shown."

F B O Issues New Line of Paper for Meehan's "Keeper of the Bees"

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—F B O has issued a new line of posters, accessories, and an eight-page press book on "The Keeper of the Bees," leading box office picture of 1926 directed by Leo Meehan.

An increasing number of contracts for return engagements is said to be the reason for the new line of exploitation aids.

Believe it or Not

AFTER living 75 years without seeing a motion picture, T. L. Pullman, of Dallas, thinks he has missed a great thing after his experience of last week. Pullman was standing in front of the Rex theatre when the manager, Roy Singer, who knew Pullman, enticed him inside the theatre to see "The Lone Eagle."

Pullman was astonished at the reality of the film and could not believe it when airplanes started zooming back and forth across the screen.

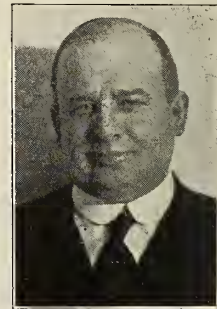
"Jaydee" Williams Wins Suit Against British National

(Special to Exhibitors Herald and Moving Picture World)

LONDON, March 13.—"Jaydee" Williams today stands the victor in his suit against British National Pictures after a four-day trial. The judgment was rendered last week and included a substantial amount in damages as well as the costs of the action, with the defendants consenting to the judgment.

In the case opening March 5, J. D. Williams claimed damages for breach of contract for ten years at \$25,000 annual salary. The defense, with Stuart Bevan, K. C., as counsel, had charged that Williams had refused to obey reasonable orders and was extravagant. However, the defense unreservedly withdrew each allegation and Judge Horridge, presiding, concluded the action with an expression of his personal good wishes for the success which he declared Williams deserved.

It will be recalled that "Jaydee" effected American distribution of British National productions through Paramount and other companies.



J. D. Williams

U Names Pictures for Release During Coming Six Months

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—Universal has announced the complete line-up of Universal releases for the second six months' period of the 1927-28 season, consisting of all feature releases from March to August, inclusive. The feature titles are as follows:

"Love Me and the World Is Mine," starring Mary Philbin and Norman Kerry; "We Americans," with George Sidney heading the cast; "Good Morning, Judge," starring Reginald Denny; four Hoot Gibsons; "Surrender," starring Mary Philbin and Ivan Mosjoukine; "Buck Privates," starring Lya de Putti; "Hot Heels," with Glen Tryon as the star; "Stop That Man," an all-star production; "Thanks for the Buggy Ride," Laura La Plante picture; "No. 13 Washington Square," all-star production; "The Count of Ten," with James Gleason and Charles Ray; and nine Westerns and Thrillers, featuring Ted Wells, Fred Humes, Al Wilson, and Dynamite, the dog.

In addition to these, Universal will release weekly its usual comedies, two-reel Westerns, and International Newsreel.

Uncle Sam to Be an Exhibitor at Spanish Fair

Washington Bureau of Exhibitors Herald and Moving Picture World

WASHINGTON, March 13.—Uncle Sam is building a motion picture theatre in Sunny Spain. This announcement by John M. Denison, secretary of the United States commission to the Ibero-American Exposition, which is to be held in Seville from October 12 through June, 1929, may be indicative of the increasing value placed by the government on the educational value of motion pictures. The theatre is to be one of three buildings this country will erect to house the government exhibits during the exposition. It will have an auditorium 60 by 120 feet in which will be shown regular programs.



*Film News
in Pictures*

PICTORIAL SECTION

*Stories Told
by the Camera*



The Harry and Jack Warners are back from eight weeks in Europe praising the reception given "The Jazz Singer." Mr. and Mrs. Jack L. Warner are at the left, the H. M.'s at the right.

A SHAMROCK FOR A HEART. The belles of Shannon would tell their own envy of Marceline Day of M-G-M on St. Patrick's day.



Emil Ludwig, German author, is signing with Adolph Zukor for the granting of the film rights of his next book to Paramount. It will be a biography of a world figure, we're told, but it's still a dark secret.



There may be someone on this continent who does not know that Will Hays is the head of the producers and distributors organization. But little Kenyon Clarence Sills isn't a bit interested in such facts, nor are the others for that matter, at present. What is important to them is that Hays was godfather at the christening. The company includes (left to right) Mrs. Sills, mother of Milton Sills, First National star, who stands next to her; Mrs. Sills (Doris Kenyon), Hays, Kenyon, Clarence Sills, Dr. Frank Dyer, who officiated, and Mrs. Kenyon.

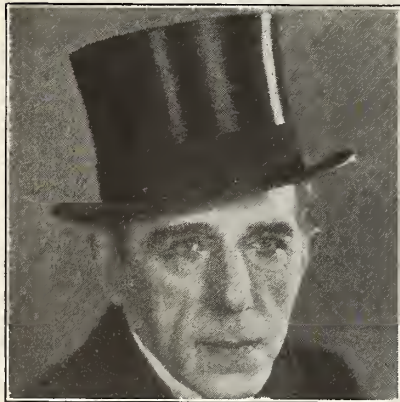


A dainty bud for a towering plant which shelters Clara Bow, who has flowered into one of filmdom's outstanding stars. Her latest for Paramount is "Red Hair."

No, the cup isn't Lon Chaney, but one might be pardoned for believing anything to be this king of makeup. The star of M-G-M's "Laugh, Clown, Laugh" is addressing Loretta Young, his new leading woman.



The airplane is sifting more and more into the everyday business of living. Now it is being used to check up on previews in scattered areas. Here we have (right to left) Frank Borzage, director of "Street Angel"; Lee Schoenhair, pilot; Sol M. Wurtzel, superintendent, Fox studios, and H. J. Tucker of the Aero Corporation of California.



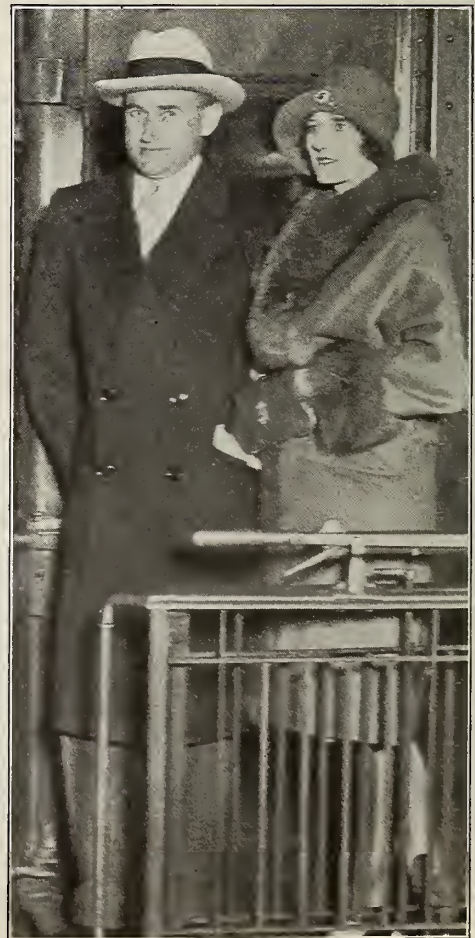
Julian Royce (left), distinguished actor of Britain, will be seen in "God's Clay," British produced film of First National.

* * *

Samuel Goldwyn (right), with Mrs. Goldwyn, is seeking new leads for Ronald Colman and Vilma Banky in Europe. Their "Two Lovers" (U-A) starts at the Embassy March 22.

* * *

Presumably the photographer's idea in placing this quartet (below) on the parallel bars is to denote that they are without a parallel—bar none. Anyway, these athletically garbed maidens are in a forthcoming Educational-Dorothy Devore comedy.





Miss New Zealand, whose name was Dale Austen before she won that title in a screen contest, made a long trip to Hollywood to appear under the M-G-M banner. She was greeted by Mayor E. Cryer of Los Angeles.



Here is a new photographic study of Jesse L. Lasky, first vice-president of Paramount-Famous-Lasky with supervision over production on the West Coast.



Two and two makes six—if one breaks through to stardom, but as these are children at their lessons on the DeMille lot where they are appearing in the cast of Pathe's "The Godless Girl," the answer still is four. Anyway, we wouldn't want to mix up their arithmetic while school is still in session.



It took brawn as well as acting for Dolores Del Rio (left) (Edwin Carewe-Inspiration-United Artists star) to carry off the Wampas cup.

* * *

And the villain— Aha-a! Franklyn Bellamy (right) "does 'em doit" in "God's Clay," First National British picture.

* * *

The British press (below) breaks bread with H. M. Warner and Jack Warner of Warner Brothers. A luncheon was given by the brothers Warner preceding a trade-showing of "The Jazz Singer" at the Hippodrome in London.





KNOW YOUR SALES LEADERS

THE notably advantageous position in which Warner Brothers finds itself at this time is due in large part to the splendid sales organization built up and maintained through the efforts of its general manager of distribution, Sam E. Morris. It has been Mr. Morris' tireless service that has placed the Warner field force in the top rank in efficiency throughout the entire industry and this efficiency in its turn has created prosperity for the organization and faith with the exhibitor.

MR. MORRIS is a native of Oil City, Pa., but spent most of his boyhood in Cleveland, Ohio. When he finished his schooling he went with the American Tobacco Company and as foreign manager for that great concern travelled all over the world.

A little later, Mr. Morris settled in Pittsburgh. In that city he purchased the first slot machine franchise ever issued for the Pittsburgh territory but before long he sold out his interest in order to take on work



SAM MORRIS

that would be more to his liking by offering a wider scope for initiative. Joining forces with his brother-in-law, L. H. Wilk of Cleveland, he acquired the Home theatre and two or three other houses in the environs of the same city.

It was during this time that he was elected chairman of the film committee of the Cleveland Chamber of Commerce, and his work in this connection eventually developed the basic idea of Film Arbitration Boards now so successfully in operation throughout the country.

From exhibitor Sam Morris became an exchange manager in Cleveland for the World Film organization, then came to New York as vice-president and general manager of Select Pictures Corp.

When Warner Brothers underwent its first expansion seven years ago, Mr. Morris associated himself with the company as its general manager of distribution, a post which he still holds. It is particularly his achievements with Warner Brothers that have placed him among the most important executives in the film business.

One of his most notable accomplishments was that of the reorganization of the selling force when Warners acquired the Old Vitagraph Company. Under his lead the newest methods of film salesmanship were introduced into the revised exchange system until today the Warner product enjoys perfect distribution with faultless service to the exhibitor.

His chief interest at the present time is the selling of the 1928-29 program which Warner Brothers will offer as the greatest undertaking in their history. These pictures are to include many big specials with Vitaphone sound and it is this remarkable innovation that Sam E. Morris is popularizing with exhibitors as well as the public.—J. S. S.

"The Enemy" Opens at Capitol, N. Y., as 14th Special in Two Years

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—Metro-Goldwyn-Mayer's "The Enemy," starring Lillian Gish, is the 14th special feature in two years to run at the Capitol theatre shortly after premiere runs. It opened last Saturday.

Consolidated Compiles Booklet on Shipping Cost

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—Consolidated Film Industries, Inc., has compiled and is now distributing a booklet on express costs of motion picture prints to the United

States and foreign countries. Costs for shipping films from either New York or Hollywood may be found in the booklet.

Frank Capra Re-Signs As Columbia Director; Rosen Added to Staff

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—Columbia has exercised its option on Frank Capra's services and has signed the young comedy director to a long-term contract. A clause in the contract provides that every feature made by Capra is to be billed "A Frank Capra Production."

Phil Rosen is the latest name to be added to Columbia's roster of directors. He will wield the magaphone on one of the company's outstanding productions.

New F B O Service Gives Exploitation Help to Exhibitors

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—FBO has organized an unusual department of service to exhibitors, called a Department of Showmanship. The publicity and exploitation department, under the supervision of J. I. Schnitzer, senior vice-president of FBO, will operate the new service, which is intended to provide advertising and exploitation usually accessible only to the large houses in the big cities.

FBO's Department of Showmanship has been organized, declares Schnitzer, to give "a broad, consistent, universal, and permanent service to exhibitors throughout the country." The department has copy writers, an exploitation man, and artists. Exhibitors may call on them for a complete service, from preparation of publicity to final and complete preparation of special cuts and mats for the picture the exhibitor is to run.



Lee Marcus

Holt to Play in Both Columbia, Paramount Films, Former States

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—Paramount's signing of Jack Holt will not interfere with his appearing in the Columbia pictures, for which he is under contract, Columbia declares.

Production dates on his next Columbia pictures were postponed until the 1928-29 schedule is started, enabling him to begin work now for Paramount, it is said.

"Sadie Thompson" Sets \$149,849 Month Record

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—Gloria Swanson's "Sadie Thompson," after a five weeks' run at the United Artists-Rivoli, gave place to "Douglas Fairbanks as the Gaucho" last Saturday.

In its first month "Sadie Thompson" grossed \$149,849, a record for all pictures at the Rivoli.

Firm Donates Part of Rentals to Association

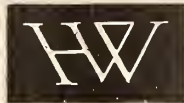
(Special to Exhibitors Herald and Moving Picture World)

INDIANAPOLIS, March 13.—Big Feature Rights Corporation has announced that 10 per cent of all rentals on films not now under contract for the month of April and May will be given to the Associated Theatre Owners of Indiana. Bookings are said to be coming in unusually well.

Nathanson Chain Books "Patent Leather Kid"

(Special to Exhibitors Herald and Moving Picture World)

TORONTO, March 13.—"The Patent Leather Kid" will open at the Tivoli theatre here April 7 and following its run, will play the entire circuit of Nathanson theatres in Canada.



THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Korda X-Rays Prove Hip Injuries Slight; Returns to Billie Dove Picture

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 13.—Alexander Korda met with a serious accident last week while riding in his car. It suddenly overturned, throwing him out and injuring his hip. X-rays were taken when it was feared the bones had been broken. They proved that the injuries were of such a nature, however, that he could continue his work on the set of "The Yellow Lily," First National picture starring Billie Dove.

Jack White, Bride Go East via Panama Canal

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 13.—Jack White, producer of Educational's "Jack White Comedies," will leave a week from today for New York by way of the Panama Canal. Accompanying him will be his bride, Pauline Starke. It is his first vacation for many months and will also serve as a honeymoon for the couple, although they were married last autumn.

"Cop" Is Logan's Third Picture in Two Months

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 13.—Jacqueline Logan's assignment to play the feminine lead in "The Cop" with William Boyd marks her third role for as many companies in two months. Pathe-De Mille is making the picture. She is under a long time contract but has been loaned out for several weeks.

Royal Family at "Sunrise"

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—Queen Victoria of Spain and other members of the household recently attended a presentation of Fox's "Sunrise" and then requested a re-running of the picture at the royal palace for the king, the home office was advised.

Frederick Joins Lumas

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—H. A. Frederick, former exchange manager for Universal in Denver, has been engaged to head the Columbia exchanges in Salt Lake City, which distributes Gotham productions for that territory.

Root Joins P-F-L Writers

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 13.—Wells Root has arrived in Hollywood to join the Paramount scenario studio staff.

Schedules Tend to "Programs"; PFL Shooting Seven; M-G-M Six

Lasky Completes Three, Starts Four; Florence Vidor in "Magnificent Flirt"; Jack Ford Completes Shooting "Hangman's House" for Fox; Thomson Finishes Film

By DOUGLAS HODGES

HOLLYWOOD, March 13.—Of 32 pictures being shot here this week four are of the super de luxe class, 20 are of the program class and the remainder are unclassified product of various kinds.

Among Paramount's seven is the Lubitsch piece, "The Patriot," and six others offering such stars as Florence Vidor, Dix, Bebe Daniels, Beery and Bancroft.

Among M-G-M's six are films being directed by Sam Wood, Mal St. Claire, King Vidor, John McCarthy, Nick Grinde and Chester M. Franklin.

One of the "four super de luxe" films is "The Godless Girl," which Cecil B. DeMille is directing. Another is "Four Devils," Fox picture. They are obviously "supers" because they are running over the four week production period.

The tendency is to turn out program pictures; and Hollywood is turning most of them out in four weeks—and less time. No studio is taking exception to the rule.

Ford Completes "Hangman's House"

John Ford and Raoul Walsh completed pictures at the Fox lot last week. Ford's "Hangman's House" is regarded as out of the program class—because of story, budget, director and production values—and came to a close in seven weeks time. Walsh lost some time on account of the persistent illness of his star, Dolores Del Rio, but completed "Red Dancer of Moscow" within the four weeks period.

Thomson's Film Finished

Fred Thomson's picture was closed last week after a shooting period of six weeks. It is "Sunset Legion." Al Werker kept a

part of the cast up to yesterday for scenes in which Fred does not appear. But the star himself left the set March 3 and set out for an excursion to Florida for a vacation.

Two other Paramount pictures completed are "Three Sinners," Pola Negri opera, and "A Date with the Duchess." The latter was shot in less than three weeks. It stars Adolphe Menjou. Both he and Negri are leaving Paramount now; Menjou will go to Europe while Negri is expected to sign a Fox contract.

Florence Vidor in New One

The four pictures begun by Paramount last week are "The Magnificent Flirt," in which Florence Vidor has the star part; "Knocking Them Over," starring Richard Dix; "The Drag Net," starring George Bancroft; and a Beery comedy directed by F. Richard Jones.

Showing Uncensored Films To Close French Theatres

(Special to Exhibitors Herald and Moving Picture World)

PARIS, March 13.—Closing of theatres for 15 days to three months for showing of uncensored films was legalized by the chamber of deputies last week. Violators will be liable for fines up to \$130. A tax of 15 centimes a meter on films also was voted.

Ozarkians Turn Actors

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—A company from First Division Distributors has returned from the Ozark Mountains with a print of "Soul Aflame" in which the people of the Arkansas Hills turned actors and appeared before a motion picture camera.

Chadwick in Excellent Film

NEW YORK, March 13.—Helene Chadwick is to star in a new Excellent production called "Women Who Dare."

Ha! ha! ha! What a Comedy! \$160 Stolen as He Laughs

(Special to Exhibitors Herald and Moving Picture World)

KANSAS CITY, March 13.—Comedies sometimes are too funny. W. J. Shoemaker, a farmer living near Kansas City, believes. The other night he attended the Twelfth Street theatre, here, and a comedy was on the screen. A stranger sitting next to Shoemaker began laughing loudly and slapping Shoemaker on the back. That started Shoemaker laughing. Finally the stranger arose. "It's too much for me," he said, as he hurried out. A few minutes later Shoemaker discovered his purse, containing \$160, was gone.

Something to
Keep in Mind



From "What the Picture Did for Me"
EXHIBITORS HERALD AND MOVING
PICTURE WORLD—February 4, 1928

THE PIONEER SCOUT: Fred Thomson—Boys, here's Fred at his best in his first regular Western under the Paramount banner, and he hits the bull's eye again. I consider this picture much better than F B O releases, and it cost me less money. I notice some of you boys have been lamenting the fact he is now releasing through Paramount on account of supposed increase in price, but I bought them for less than I paid for the F B O releases. The wagon race in this picture is a knockout, and so is the fight between Fred and old Tom Wilson (blackface deluxe who has turned villain here) in the final reel. Played without any advertising except slide and lobby photos, and on one of coldest days this winter, drew better than average. More action than Jesse James, and will please Fred's admirers better. Seven reels.—E. F. Ingram, Ingram's Theatre, Ashland, Ala.

Coming: } "The Sunset Legion"
 } "Kit Carson"

Directed by Lloyd Ingraham and Alfred L. Werker

PARAMOUNT PICTURES

FRED THOMSON

Exhibitors Herald and Moving Picture World Production Directory

[Number immediately following title denotes production number]

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
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California Studio

NO PRODUCTION THIS MONTH

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
Columbia Studio				
NO PRODUCTION THIS MONTH				
	Geo. B. Seitz	Hobart Bosworth Chlares Delaney Eugenia Gilbert		Feb. 21
"After the Storm"				
"Golf Widows"	Earl Kenton			Feb. 23

DeMille Studio

"The Godless Girl"	C. B. DeMille	Lina Basquette Marie Prevost	Pathe	Feb. 3
"Tenth Avenue"	Wm. DeMille	Phyllis Haver	Pathe	Feb. 9
"The Man-Made Woman"	Paul Stein	Leatrice Joy	Pathe	Feb. 21
"The Cop"	Donald Crisp	William Boyd Jacqueline Logan	Pathe	Feb. 25

F B O Studio

"Notices"	Ralph Ince	Joe E. Brown Gertrude Olmstead Gertrude Astor Lee Shumway	FBO Super Special	Feb. 14
"The Eagle's Talons"	Robert Delacy	Tom Tyler Bee Amann		Feb. 28

First National Studio

"Yellow Lily"	Alexander Korda	Billie Dove Clive Brook		Feb. 14
Untitled	Harry Langdon	Harry Langdon		Mar. 6

Fox Studio

"The Four Devils" (2)	F. W. Murnau	Janet Gaynor Chas. Morton Nancy Drexel Barry Norton		Jan. 3
"Mr. Romeo"	Henry Lehrman	Frances Lee Nancy Carroll Geo. Meeker		Mar. 13
"Thief in the Dark"	Albert Ray	George Meeker Doris Hill		Feb. 13
"Don't Marry"	James Tinling	Lois Moran		Feb. 27

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
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Metropolitan Studio

"Hell's Angels"	Luther Reed	Ben Lyon Greta Nissen James Hall		Nov. 7
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Metro-Goldwyn-Mayer Studio

"Detectives"	Chester M. Franklin	Karl Dane Geo. K. Arthur		Feb. 18
"Diamond Hand-cuffs"	John McCarthy	Eleanor Boardman Conrad Nagel Nils Asther		Feb. 20
"Man About Town"	Malcolm St. Claire	Lew Cody Aileen Pringle		Feb. 25
"Masked Ranger"	Nick Grinde	Tim McCoy Silvia Beecher		Mar. 2
Untitled	King Vidor	Marion Davies Wm. Haines		Mar. 5
"Iron Mike"	Sam Wood			Feb. 8

Paramount-Famous-Lasky Corporation

"The Patriot" (690)	Ernst Lubitsch	Emil Jannings Florence Vidor Lewis Stone	Paramount	Jan. 3
"Odd Fellows"	Chas. Reisner	W. C. Fields Chester Conklin	Paramount	Feb. 13
"The Fifty-Fifty Girl"	Clarence Badger	Bebe Daniels James Hall	Paramount	Feb. 13
"The Drag Net"	Josef Von Sternberg	Geo. Bancroft Evelyn Brent	Paramount	Mar. 5
"The Magnificent Flirt"	H. D'Abbadie D'Arrast	Florence Vidor Albert Conti	Paramount	Mar. 5
Untitled	F. Richard Jones	Wallace Beery Raymond Hatton Mary Brian Gardner James Lane Chandler	Paramount	Mar. 5
"Knocking Them Over"	Fred Newmeyer	Richard Dix Jean Arthur Roscoe Karns	Paramount	Mar. 5

Tec-Art Studio

NO PRODUCTION THIS MONTH

Tiffany-Stahl Studio

"The Scarlet Dove"	Arthur Gregor	Margaret Livingston Lowell Sherman Robert Frazer	Tiffany-Stahl	Feb. 21
"Clothes Make the Woman"	Tom Terris	Eve Southern Walter Pidgeon Geo. E. Stone Corliss Palmer		Mar. 2

Warner Brothers

"Pay As You Enter"	Lloyd Bacon	Louise Fazenda Clyde Cook		Feb. 27
"Land of the Silver Fox"	Ray Enright	Rin-Tin-Tin Leila Hyams John Miljan Carroll Nye Tom Santschi		Mar. 3

All Warner Pictures of 1928 will Feature Vitaphone Process

Blanche Mehaffey Returns to Coast This Week; Betty Bronson to Return Next Week—Rowland, Burr and Beatty Eastbound

By RAY MURRAY

HOLLYWOOD, March 13.—Warner Brothers studio is arranging to incorporate Vitaphone scenes into every production made here this year. Certain scenes will be accentuated by the characters speaking their lines instead of the usual printed subtitles, according to Jack L. Warner, chief executive of the studio.

Mr. Warner has just returned from a two months' tour of Europe and has completed arrangements to lease studios in England and Germany, where additional Warner Brothers productions will be made.

THIS year's budget will be the largest in the history of the company, according to the producer. "The company contemplates the expenditure of \$12,000,000 on pictures to be made in Hollywood this year," he says, and a world-wide distribution of the Warner Brothers product has been consummated by Jack and Harry Warner.

* * *

Richard A. Rowland, vice-president and general manager of First National Pictures, and Jerome Beatty, director of advertising and publicity, who have been on the Coast for the past three weeks, returned to New York last Wednesday. A third member of the party was Charles Burr. Watterson R. Rothacker, in charge of production at the Burbank studios, left on Thursday for Honolulu, for a much needed rest.

* * *

Colleen Moore has a new press agent. Edward Anthony Brown, formerly with the Reginal Denny unit at Universal, has joined the John McCormick Productions as director of publicity for Colleen. Francis Perrett, who has been with Miss Moore for 18 months, has returned to the Lasky studios and rejoined Arch Reeve's staff. Reeve has also added Al Wilke to his publicity force.

* * *

A settlement out of court has been reached between Monte Banks, film comedian, and A. MacArthur, his former business manager. Notice was filed last week ending the suit brought by MacArthur for money due him on an uncompleted contract.

* * *

Mark Larkin was elected to the presidency of the Wampas at that organization's meeting at the Roosevelt Hotel, last Monday night. Other officers for 1928 elected the same evening were: Harold Hurlley, Barrett Keisling, vice-presidents; Charles West, secretary; George Thomas, treasurer. The following were elected as directors: Harry Hammond Beall, Hal Wallis, Oliver Garver, Hank Arnold, Joe Steele, Charles Kurtzman, and E. O. Van Pelt.

The program for the evening was in charge of Lincoln Quarberg, who had as guests of honor: Lina Basquette, Edwin Carewe, Dolores Del Rio, Harry Wilson, Jack Conway, Wilson Meisner, James R. Quirk and Edna May. Former President Pete Smith received an ovation when he appeared after five months illness.

* * *

Blanche Mehaffey Returns

Blanche Mehaffey, who recently became Mrs. George Hausen, and her husband returned from a month's honeymoon in New York, last week. They are residing at the Biltmore hotel.

* * *

Edward J. Montague, chief scenarist at Universal City, has just signed a new con-

tract with Carl Laemmle and will remain with Universal for another year.

* * *

Colleen Moore completed her next First National picture, "Lilac Time," last week and is enjoying a two weeks' vacation in the mountains with her mother. The picture is now being cut by Al Hall under the direction of director George Fitzmaurice and John McCormick, producer of Miss Moore's films.

* * *

June in Cummings Film

June Collyer, who has just completed an important role in John Ford's picture, "Hangman's House," at the Fox studios, has been selected to play the feminine lead in Irving Cummings' next production for Fox, "Part Time Marriage," according to announcement of Winfield Sheehan, who has just arrived from the East.

* * *

Harry Langdon started shooting on his next comedy for First National last Monday. He has secured Alma Bennett as his leading lady, with Bud Jameson, Florence Turner, Charles Stevens and Harry Schultz also in the cast. Arthur Ripley, Langdon's scenario editor, is convalescing in a local hospital from an attack of pneumonia.

* * *

The W. A. S. Ps., the Woman's Association of Screen Publicists, are giving an informal buffet supper to members of the press tonight (Tuesday) at the Breakfast Club. This organization has grown from a membership of six, formed three years ago, to about 40 and many of these women publicity writers hold important positions at the various studios.

* * *

Fred Thomson completed his forthcoming Paramount picture, "The Sunset Legion," late last Saturday night and left on Sunday for Florida, where he piloted his speedboat in the races at Tampa, Fla., March 10 and 11. He shipped the boat on a truck two weeks ago. The boat weighs 360 pounds and is made of aluminum. Thomson built the engine also in his private shop and expects to develop a speed of more than 50 miles per hour.

* * *

Arthur Stone, First National's featured comedian, has been loaned to the Fox company for a leading role in "Mister Romeo." He will appear opposite Nancy Carroll and Francis Lee. This is the first time Stone has left the First National lot in two years.

* * *

Hoot Gibson has borrowed Henry MacRae from the Universal organization to direct his next independent picture "Doubling for Trouble." According to Jim Hum, chief executive for the Western star's organization, "Doubling for Trouble" promises to reveal Gibson in a new type of role in his next Universal release.

THE STUDIO PREVIEW

"We Americans"

THIS picture stirred a large audience to laughter and tears at a recent preview in Hollywood. And well it might. "We Americans" has all the elements of popular appeal, heart-interest, love-interest, pathos and legitimate comedy touches. It is the story of the Americanization of a group of people from foreign lands who have settled in America on the East Side of New York.

It is a cross-section of life as lived on Avenue A, picturing the hardships of a plodding Hebrew family, the rearing of their children who eventually become ashamed of the sordid surroundings, the attempt of the parents to grasp an education and learn American ways, and the final reunion following the war. Edward Sloman has made an excellent job of directing the adapted stage success of Milton Gropper and Max Siegel. He has not missed a detail of the home life of a little pants presser, who blusters and fumes but has a heart of gold. The scenes in the class room, the pinochle game, and other bits of life are faithfully shown and drew laughter and tears.

George Sidney has the outstanding role, that of the sweatshop worker who finally gains a shop of his own. Patsy Ruth Miller was pleasing as the Hebrew daughter and George Lewis as the son. Albert Gran contributed an excellent characterization as the old German and Beryl Mercer was a pathetic picture as the wife of Sidney. The adaptation and smooth continuity are the work of Al Cohn. A perfect set of titles graces the picture.

—MURRAY.

Lamont "Closes" Comedy Lot with Completion of Big Boy Two Reel Film

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 13.—Charles Lamont figuratively closed the Educational studios this week with the completion of the two-reel comedy, "The Cheese Champion," in which Big Boy is featured. His was the last company to operate before the suspension of work for eight weeks.

During the shutdown of the studios Lamont will make one feature for one of the big line companies. He declined to reveal the name of the picture last week or the name of the company, saying final terms had yet to be decided upon. The studios are to be shut down until May 7.

Green's "Honor Bound" Is Shipped to New York

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 13.—"Honor Bound," directed by Alfred E. Green and starring George O'Brien and Estelle Taylor, was shipped to New York this week after editing had been completed. It is a big Fox picture.

Dawson and Werker Edit Fred Thomson Production

HOLLYWOOD, March 13.—Douglas Dawson, general manager, and Alfred Werker, director and executive of the Thomson Productions, are cutting and editing "Sunset Legion" which was completed this week.

laughs--

Dear Johnny you tried to hide your preview of Chinatown Charlie at Westlake Theatre but I fooled you saw it any how am forced to congratulate you for giving me so many laughs and if you accept the saying that the audience is the sole judge dont take my word that you have a knockout picture but the countless number of loud and sustained guffaws that were so apparent.

Richard Wallace

RICHARD WALLACE
*directed "McFadden's Flats,"
"The Poor Nui," "A Texas
Steer," "Syncopating Sue."—
'Nough said.*

Watch for the
JOHNNY HINES
Special

人氣者



支那街

CHINATOWN CHARLIE

Johnny Hines Scores Again!

PRODUCED INDEPENDENTLY BY
B & H ENTERPRISES
INCORPORATED

C. C. BURR, *Managing Director*

Studio: MELROSE & BRONSON AVENUES, HOLLYWOOD, CALIF.
Executive Office: 135 WEST 44TH STREET, NEW YORK, N. Y.

Released by **FIRST NATIONAL PICTURES, Inc.**



THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Local News Shots Play Big Role; Win New and Occasional Patron

Short features can be made a source of direct contact between exhibitor and public as well as the agency for bringing new patrons into the theatre, if the experience of T. H. Stevens, manager of the Oak Park theatre, a Lubliner & Trinz house at Oak Park, Chicago suburb, is indicative of conditions in other cities and towns. The newsreel is the medium for the success of Stevens.

Local News Shots Bring Patrons

We have had instances of patrons who attended the screen theatre solely to see the newsreels, as attested by exhibitors in surveys conducted in this department on the value of the short feature in the program. Another recent development has been the use of the newsreel to fill in the long pauses between acts of stage plays, the latest being the Greenwich Village theatre in New York.

Now comes the successful application of local shots concerning outstanding news events of the week in the city. These, used either separately or at the end of the regular news reel showing, mean more welcome work for the cashier of the theatre in the small community, in the opinion of Manager Stevens.

Here are some of the results he has found with the local newsreel:

Attracts new patrons.

Acts as box office insurance in bringing the occasional patron to the theatre on local news nights.

Provides excellent contact medium between theatre and community.

Draws patronage on the basis of being something new.

Assures theatre of regular news stories in the newspapers.

Requires very little expenditure.

Practically every individual gets a thrill from seeing himself or an acquaintance on the screen, Stevens said, in divulging the secret of the drawing power of the local newsreel. The result is a regular attendance on such nights by the occasional patrons "in the hope of seeing themselves as the cameraman might have caught them."

Manager Takes Pictures

Stevens takes the pictures himself and has the developing and printing done by a trailer company at very little expense. Among the subjects covered in the six weeks of "The Oak Park News" are the following. A local school class at recess, a prominent banking institution, a merchants' association meeting, the high school basketball team members and ladies' club activities.

There is this deft touch added to strengthen goodwill and community service thought. Stevens titles the news reel this way: "The

Oak Park News—Filmed and Edited Weekly in the Interest of the Oak Park Community by the Oak Park Theatre."

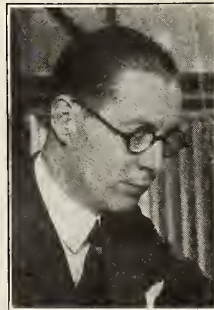
This department will welcome comment from exhibitors on the Oak Park theatre innovation and other projects for developing patronage via the short feature.

Talley Goes Abroad To Change Fox News Staff, Direct Film

NEW YORK, March 13.—Reorganization of the Fox News camera forces overseas is the objective of Truman Talley, editor-in-chief of the Fox News and Fox Varieties, who is on his way to Europe aboard the SS. Roma.

News reel companies have extended to foreign fields the competition which has warmed recently in the United States. Talley, who is accompanied by Mrs. Talley, will visit the Fox Films offices in Rome, Vienna, Budapest, Berlin, Paris and London.

Talley is to direct a picture of Hungarian national life while he is in Budapest. A native cast will be employed and the facilities of Fox News in Hungary will be used. Talley expects to return to New York May 15.



Truman Talley

Short Feature Releases

WEEK OF MARCH 25

"Ringside Romeos," Snappy, Universal, one; "The Haunted Island," Adventure, Universal, two; "Some Babies," Special, Universal, two; "Watch George," Stern Bros., Universal, two; "The Payroll Round-up," Western, Universal, two; "Mark of the Frog," No. 1, Pathe, two; "Jungle Days," Fables, Pathe, two-thirds; "Pathe Review," No. 13, Pathe, one; "Topics of the Day," No. 13, Timely, Pathe, one-third; "Feline Frolics," The Tonquin Valley, Outdoor Sketches, Educational, one; "Listen, Sister," Lupino Lane, Educational, two; "Spring Has Come," Cameo, Educational, one; "Circus Blues," Dorothy Devore, Educational, two.

WEEK OF APRIL 1

"Sagebrush Sadie," Snappy, Universal, one; "The Haunted Island," No. 2, Adventure, Universal, two; "Newlyweds' Friends," Jr. Jewel, Universal, two; "Her Only Husband," Stern Bros., Universal, two; "The Ring Leader," Western, Universal, two; "The Mark of the Frog," No. 2, Pathe, two; "Scaling the Alps," Fables, Pathe, two-thirds; "Tail Waggers," Rice, Pathe, one; "Smith's Restaurant," Sannett, Pathe, two; "Do Monkeys Manicure?" Roach, Pathe, one; "Pathe Review," No. 14, Pathe, one; "Topics of the Day," No. 14, Timely, Pathe, one-third.

WEEK OF APRIL 8

"Special Edition," Snappy, Universal, one; "The Haunted Island," No. 3, Adventure, Universal, two; "Married Bachelors," Special, Universal, two; "That's That!" Stern Bros., Universal, two; "A Son of the Frontier," Western, Universal, two; "Half-back Hannah," Christie, Ann Cornwall.

WEEK OF APRIL 15

"Bugs My Dear," Bobby Vernon, Paramount-Christie; "Ride 'Em Plowboy," Snappy, Universal, one; "The Haunted Island," No. 4, Adventure, two, Universal; "Taking the Count," Stern Bros., Universal, two; "The Gauge of Battle," Western, Universal, two.

Newspictures

M-G-M NEWS NO. 57.—U. S. athletes win Olympic victory in dashing sled race in Switzerland—Gay Riviera revels in water festival at Villefranche—First train runs in Moffat tunnel at Colorado.

FOX NEWS NO. 45.—U. S. bob sleds win in winter Olympics—Gayest of carnivals on Italian Riviera—California "tree topper" works on tree 200 feet in the air.

KINOGRAMS NO. 17.—Lindbergh's mother flies from Detroit to Boston teachers' meet—Hunter catches mountain lions alive near Libby, Mont.—U. S. victory in Olympic winning daredevil sled race.

PARAMOUNT NEWS NO. 62.—Sir Alan and Lady Cobham take off on flight to map air transport routes for Africa—Gay crowds wage "Naval battle of flowers" at Villefranche, France—American designers reveal the very latest hats for spring of 1928.

INTERNATIONAL NEWS NO. 18.—Dirigible makes new record, flies 2265 miles in less than 40 hours—Sweden's ice yachtsmen race for speed title—Prince of Wales starts unique football battle in England.

M-G-M NEWS NO. 58.—Naval air cadets bomb old warship in practice test—Nurses show doctors how to rear babies at Ohio—Wild spills thrill people in zippy rodeo at Tucson, Arizona.

There is no substitute for Circulation!



PRESENTATION ACTS

Incorporated in this department of Exhibitors Herald is the Moving Picture World Department, "Stage and Pit."

Plot Stageshows Replacing Old Style

Use Your Own Material; It Pays

**Infringing Hurts Your Standing
with Theatres and Also
Public Popularity**

By EDMUND ANTHONY

It is surprising to see how many of the Presentation performers who are graduates from vaudeville theatres are up to the old tricks of infringing on other artists material. This problem has confronted the amusement world from the time that a theatre circuit was founded until the present day of the numerous powerful chains of theatres.

At one time it was the custom of certain vaudeville performers to catch stars playing in musical shows during an engagement in the town that the attraction was playing in and if the offering had any possible chatter, business or material of sure-fire and original nature, it would immediately be jotted down on paper and used in the very next performance at the two-a-day.

Infringing is a bad habit whether it is practiced by a smalltime actor or a star. It is something that robs those who practice it of the good-will of theatre managers as well as the entire theatrical profession. As a rule people of that type spoil what might otherwise be a successful career for them as entertainers.

It is not at all necessary for anyone earning their livelihood on the stage whether it be the vaudeville, burlesque, musical comedy or presentation field to steal from one another material that really belong to the first artist introducing it. It is also true that many of these gags cannot be copy-wrighted and therefore you will find it repeated from one end of the country to the other by various performers who even go as far as claiming the credit for the origination.

Artists who pay for special material and become recognized with a standard offering should enjoy the privilege of using their own property without having someone of mediocre ability and unscrupulous character to deliberately take the material that has been exploited as trade-marks for certain well-known performers.

(Continued on next page)

Jules Buffano



How many of you know that this chap wrote that popular comedy song called "Thanks for the Buggy Ride"?—Yep, Jules is also a composer besides being one of the most popular band leaders—After a long engagement in Chicago, Jules was guest conductor at the opening of the Seattle Theatre in Washington, a new Publix house—at this time he is on his way to Los Angeles for Publix, as band leader at their theatres.

Johnson and King Join Herald-World

Paul Johnson, formerly of the Fox Film Exchange, Chicago and Los Angeles, is now on the editorial staff of Exhibitors Herald and Moving Picture World. Mr. Johnson, who is well known among the theatrical profession, will make his headquarters at the Los Angeles office in which he will take charge of the presentation department.

Robert H. King, formerly of "The Stage and Screen," a regional film trade paper of Boston, and recently of the Daily News of New York, has also joined the Herald-World staff and will make his headquarters in the New York office. King will look after the presentation interests of the book.

Presentation department, a featured section inaugurated in this publication more than three years ago, now has a national reputation.

New Story Form Bandshows Go Over

**New Policy Staged at Capitol,
Chicago, by Clyde Hood
Wins Public Favor**

By A. RAYMOND GALLO

Chicago again scores another point in the betterment of Presentation, stagebandshow. Since the idea was first presented to Chicago by Paul Ash three and a half years ago, this publication has been constantly keeping tabs on the various picture house policies all over the country and is responsible for the many changes that have taken place since the original stage bandshow was put on at the Mc-Vickers theatre, Chicago.

More than a year ago this publication predicted plots or what is better known as bandshows in story form. To prove that our suggestion was not at all bad, Ascher Brothers tried the plan at the opening of the new Sheridan theatre, Chicago. Since then they went back to the bandshow idea again but at this writing there is talk going on that the Sheridan will again resume its original plan of plot bandshows.

A short time ago, Al Short, who is now music adviser for Publix on the West Coast, improved on this idea by bringing back to the Capitol theatre, Chicago, upon his return a musical comedy presentation with the band stationed in the orchestra pit.

Several weeks ago, Paul Ash improved even more on this idea by presenting "The Mikado of Jazz" adapted from the original but presented in story form in an up-to-date manner.

Now it is quite evident that our continuous hammering and tireless efforts in suggesting plots and continuity in stage presentation for deluxe picture houses, has really been accepted as sincere advice and from experience of these few experiments it is also quite evident that the policy will prove quite successful wherever it is presented providing that it is not overdone and launched on a concise basis.

After experimenting with a number of policies at the Capitol theatre, Chicago, Clyde Hood, the youthful producer, has finally struck an idea that if properly



Three Solid Smashing Song HITS

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MOON**

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MORE TREE**

**AUF WIEDERSEHN
(We'll meet again)**

They are going over for real HITS and in their wake we have these remarkable numbers ready for you.

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LAUGH**

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KEEN**

Written around the famous mid-western expression.

**THERE'S SOMEBODY
NEW**

A marvelous melody fox-trot.

Three of the best slide novelties in Years are on

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SYCAMORE
AUF WIEDERSEHN**

In preparation we have the funniest community singing set in years called

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Introducing "The Bearded Lady," "The Sword Swallower" and the rest of the "Freaks".

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launched and produced will find favor with the motion picture theatre audience. The idea is the one that we have pounded so much in this book week after week, that is of plots or story form presentations with or without the band on the stage.

Clyde Hood inaugurated this policy at the Capitol this week, under the title of "Captain Kiddo" with the following cast playing the principal roles: Lee Barton Evans, Maxine Hamilton, Suzanne Franz, Ross and Edwards, and Piatove and Natalie, with a ballet of ten girls and a male chorus of 12. In addition to a symphony orchestra in the pit led by Caesar Linden several of these men were assembled on the stage as pirates who furnished the music for the presentation.

It is the intentions of this theatre as well as its producer according to the film trailer flashed on the screen before the performance that this sort of policy will hereafter take the place of the usual straight stage bandshow. Operatic pieces and musical comedy successes, will be produced in condensed form with elaborate setting and the proper talents.

There is no reason why exhibitors whether of independent theatres or on chain circuits, cannot establish permanent musical comedy stock companies at their theatres whereby each week a new stage presentation may be offered with local professional favorites. This enables you to bring back the same people at your theatre each week as the new policy will have something of interest that they may look forward to.

For further information regarding this policy and how it may be adapted to your theatre, will be furnished by this publication upon request.

New Song Hit By Piantadosi

Al Piantadosi, writer of "Pal of My Cradle Days," "When You Are Playing in the Game of Love" and many other popular song hits, announces that he has written a new ballad with George A. Kelly, called "I'm Tired of Making Believe." The song has already been offered \$15,000 by another publisher and is a natural hit as a worthy successor to his "Curse of An Aching Heart."

Many Eastern bands and radio orchestras are now featuring this number which is expected to sweep the country as the greatest ballad ever written by this author-publisher.

Matney Studios Expand

Due to a great increase in business The Matney Studios of New York City find it necessary to expand their business in order to take care of their increased service to the motion picture theatre. Matney Studios for many years have supplied stage settings, draperies, and other facilities used for stage presentation in deluxe picture houses.

Sam Herman Is Still Discovering

The Jackson Park Theatre one of Chicago's neighborhood South Side Picture houses is now presenting stage entertainment with Meinke's band on the stage.

Sam Herman the novelty contest man also stages Discovery Nights at this theatre using his talent in front of the band as regular professional presentation acts.

Fanchon and Marco Conducting Talent Contest

Fanchon and Marco, western producers of stage presentations, are conducting a contest from San Diego to Vancouver and Salt Lake City to San Francisco in search of girls talented to perform in their presentations.

The contest sponsored with the aid of the newspaper in each city will enable each winner to be featured in an "idea" in her home town. The minimum contract offered will be 12 weeks with an option for more.

Comedy Club Sponsors Joe Lewis Benefit

The Chicago Comedy Club, through its president, Milton Weil, is launching a testimonial to Joe Lewis, one of the best liked entertainers in the country. Lewis recently met with an accident which has incapacitated him for life. The purpose of this benefit which is being sponsored by Paul Ash is to set him up in business and surround him with all the comforts of life.

The affair will take place on March 29 in a midnight performance at the Oriental theatre, Chicago. Many stage stars, cafe artists, and many presentation performers will donate their services in a huge testimonial show, of which the entire proceeds will go to Joe Lewis.

Lester Stepner, in charge of publicity for this occasion, is supervising the sale of tickets at the rate of \$5.00 each.

Don't Infringe

(Continued from preceding page)

The motion picture business is a new field which caters to a family audience that very seldom attend musical shows and for this reason the privilege of lifting material from other attractions is being freely exercised by these types of performers.

Vaudeville theatres have received quite a bad reputation for this practice and it is our desire and intention to guard the deluxe motion picture theatres catering to neighborhood audience against a repetition of this same feeling which now exists in other fields.

You are doing your audience an injustice whenever you, as the theatre manager, allow an actor or a routine of acts to appear on your stage with stolen material. With just a little extra effort on your part in the form of keeping tabs on the sort of material used from week to week, you will eliminate the possibility of hurting your business.

There is nothing more disgusting to an audience than to sit down to a stage performance and be compelled to witness and hear the same line of chatter that has been seen and heard before used by other artists. With your co-operation, we can eliminate this terrible practice which really will be a benefit to the profession and incidentally keep you in good terms with your audience.

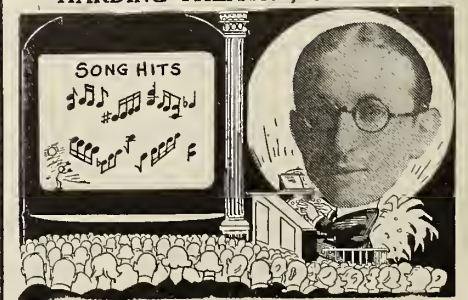
Cecil Returns

Cecil Davidson, a musical director for many years with the Ascher Enterprises is back as orchestra leader at the North Center theatre Chicago.

Davidson was leader at this house before it closed last summer and upon its reopening the new management secured his services again.

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STAGE SHOWS

New York Paramount

Week Ending March 17

Following the theme of the descriptive selection, "The Hunt in the Black Forest," the presentation at the Paramount this week, "Galloping On" has exceptional entertainment merit. The setting is in old English, and hunting costumes were of brilliant colors. Program of the show ran thus:

Overture, "Danse Poetique," played by the Paramount Orchestra with the inimitable Adolphe Dumont directing. Ann Douglas and Berinoff and Eulalie were ably accompanied by the Paramount Dance Ensemble, presenting an exceptional Egyptian acrobatic dance which went over big. This girl, Ann, is surely a wonder. Her contortionistic dance was a marvel.

Publix presented "Galloping On," devised and staged by Frank Cambria. Scene 1, "Before the Hunt"—the gathering of all the hunters and huntresses featuring a roudelay and offering a medley of hunting songs composed around "A Hunting We Will Go," and sung by the Bachlor Octet and the Equestrienne Quartette.

Scene 2, "The Hunt in Surrey Wood," featuring the Felicia Sorel Girls, accompanied by the singing ensemble. Miriam Lax, soprano, and Robert Cloy, tenor, offer "The Tryst," followed by the Paramount Orchestra and Ray Teal's arrangement of "Rain."

Next, what we had all been waiting for—to break it up a bit. Ben Blue in exceptional dancing, both funny and very clever. He went over big, too.

Then to follow more closely on the theme of the whole play, the scene of The Forest Blacksmith, the entire ensemble offering "The Jolly Blacksmiths" and "The Country Dance." Seventh, the hit of the show, Alfred Latell as "Bonzo" the dog. This is an old standard big-time vaudeville act, and never fails to draw the laughs.

Sylvan Dell is the doggie's mistress, and big clumsy "Bonzo" was sure-fire comedy. Ben Blue followed with another eccentric dance, which also pleased very well. Scene 3, the finale, "The Masque After the Hunt," by the entire company, closing with "Happy—Yes, We're Happy."

In all, this was an exceptional good show, reported on Saturday night, and was surprised to note the house was not crowded, as is usual.

San Francisco Granada

Week Ending March 9

The stage act offered here this week differed materially from those of recent weeks and was a Fanchon & Marco production entitled "Specialty Ideas," but a more fitting one would have been "Bounding Main," as it was nautical from start to finish.

The curtain went up on a scene representing the deck of a ship, with the orchestra dressed as sailors and making use of music stands simulating coils of rope. Members of the crew were scattered about with passengers lolling in deck chairs.

Conductor and master of ceremonies Owen Sweeten was real swanky in a captain's uniform and led the orchestra through a reading of a Victor Herbert medley, playing "Little Gypsy Sweetheart" as a trumpet solo.

Edith Flynn, who was Miss San Francisco in the 1925 beauty contest, made her stage debut, singing blue songs and made a hit with both beauty and voice. Four members of the orchestra followed by playing and singing "Is She My Girl Friend?", making their entry in a gondola.

Suzette and Jose, ship's guests, offered a tango,

and seven jolly lassies clad in sailor clothes, swabbed the deck to the tune of the "Sailor's Hornpipe," and then presented the "Varsity Drag." An unannounced dancer offered a very clever dance and was called back repeatedly.

Helene Hughes and Roy Smoot sang "Sailing On," with good effect, and Victor Smith offered a comedy number, singing "Where Is My Meyer?", then playing it on the trombone, and ending by dancing.

Eight girls in costumes of sea green did a graceful dance and Helene Hughes and Roy Smoot sang "The Garden of My Heart."

The act closed with an ensemble singing of "Sailing On," with the good ship Gloria cutting through the water in a realistic manner.

New York Capitol

Week Ending March 17

"Northern Knights," featuring Walt Roesner and The Capitoliens, of radio fame, are offered this week at the Capitol. When I see the record-breaking attendance at the Capitol, and knowing that Major Edward Bowes has made his picture-house almost internationally famous through the "mike," I am sure that "Radio" has done little to mar the prosperity of theatrical business.

A Morris Harris production, "Northern Knights," with the ensemble dressed as Northwest Mounted Police, the girls having similar costumes especially designed to be attractive. The first time in a good many years I enjoyed a chorus of ten girls, with a leader, who were real, honest-to-goodness tap dancers.

Jerry followed this offering with his dancing-while-playing accordion bit. Jerry with his slow motion dancing, went over very big—almost stopped the show.

An extemporaneous song to the music "The Sweet Bye and Bye," followed, featuring Ernie and Fisher. The program was not arranged in consecutive order, and no announcements as to the names of each group of entertainers was given, so I do not know who to give credit to for that extremely comical dance, "The Spirit of St. Vitus," which was a dance of the clothing store dummies, by a girl and boy who deserved the applause which they received—and they went over very good.

Emile Boreo, the internationally famous artist, followed with his "different" French, Swedish and Hungarian songs, putting the audience in a uproar of laughter. This chap is a great comedian, knows his audience, and puts really very simple and easy stuff over with a "wow" because of his winning personality and feeling.

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: Thank you for your letter of the 18th. I have just seen a copy of your last edition of "Better Theatres" and the write-up on "That Melody of Love," and wish to compliment you on the very clever way in which you have handled it.

Yes, I did read the article on the return of song slides, and I think it was very timely, and I hope it was appreciated by all of the publishers as much as it was appreciated by us.

I suppose you know by now that we have also got the theme song of "Ramona." Incidentally, it is something more than a theme song. It so happens it is written by Mabel Wayne, who was the writer of "In a Little Spanish Town." She brought the tune in and we had already accepted it as a great waltz song, and were going after it anyhow as a plug tune, when along came the "Ramona" picture idea, so we tied it up.

If you haven't already done so, I wish you would mention this in your next issue. With kind regards, I am—J. A. Decatur, Leo Feist, Inc., New York City, N. Y.

PRESENTATION ACTS—To the Editor: Had some wonderful publicity last week and things are going great.

Doing a community this week called "Listen to This," Once Again, Kiss and Make Up, Shady Tree, and Blue Heaven were used. And how they sing.

Just like summer down here, you'd be crazy about it. Say hello to Ed.—Cornelius Maffie, Metropolitan theatre, Houston, Tex.

PRESENTATION ACTS—To the Editor: Sirs, will you please let me know where I can get more information concerning "Borodkins Music Guide," you told of in the January 14th issue of Exhibitors Herald and Moving Picture World? Sincerely—Mrs. Eva Knopp, musical director, Palace theatre, Hoxie, Kans.



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Los Angeles Metropolitan

Week Ending March 14

This week's stage presentation of Fanchon & Marco features "Madcap Nellie Kelly," the first "mistress" of ceremonies, and the 22 Ziegfeld Ingenues, who are rightly billed as being "glorified" by Florenz Ziegfeld. This musical show was brought across the entire country from New York for a two weeks' engagement at the Metropolitan.

Nellie Kelly opens the show with an announcement of the presentation of this excellent musical act, their opening number being "Moonlight and Roses," followed by one of the Ingenues in a whistling number.

The next number is 10 girls with saxophones, playing "When I Think of You," followed by a violin number by the entire orchestra playing violins, "The Spanish Dance."

The next was an accordion number, the entire orchestra playing these instruments, "You Don't Like It, Not Much." Very well received.

The harpist of the orchestra next played a medley of Southern songs, accompanied by the other girls, followed by an orchestra number from "The Student Prince."

The 22 Ingenues, all playing banjos, next played "Shaking the Blues," followed by them all shifting to harmonicas to play "Hallelujah," and the entire orchestra playing "Just a Memory."

The charming and peppy Miss Kelly was next on the bill, putting over a song and dance number in an excellent manner, and was well received.

For the closing number of the bill, Madcap Nellie Kelly led the 22 Ingenues in a blue number, "The St. Louis Blues," the various soloists of the orchestra doing their bits on their respective instruments.

Atlanta Howard

Week Ending March 10

The Howard's presentation, "Dixieland," was well received this week. Headlining the bill, Edith Griffith, a dainty miss who has sung before Atlanta audiences several times before, merited the good applause received.

Louella Lee, acrobatic dancer, in her attractive white satin overalls, drew a warm reception.

Joe Penner, the comedian of the show, was well greeted and enjoyed a good hand with his songs, although his appearance went over better than his subject matter.

Bob Morris and Phil Rapp, billed as the natty dance duo, received noteworthy hands for acrobatic dancers.

Larry Lamon, Howard usber, was the recipient of the heartiest encores with his new creation, "Lucky Lindy Strut," which dance is an original specialty.

Tom Mack, temporary Howard bandmaster, filling Ray Teal's place, the latter being called to New York suddenly the middle of last week, is being well received. The Howard orchestra, under his direction and assisted by George Lee Hamrick at the organ, rendered southern melodies.

A chorus of seven girls proved successful in their several numbers.

Dixieland setting, the watermelon, darkeys and et cetera suggestions, lent a charming background for the presentation.

Kansas City Pantages

Week Ending March 10

Ray Huling and Charlie, his trained seal, are featured in the stage program at the Pantages this week. Charlie shows more intelligence than the average run of trained seals, if the appreciation of audiences can be accepted as a barometer.

Charles Russell and Walter Hayes offer an acrobatic act, while Shriner and Gregory are a pair of fair comedians who weren't born yesterday.

Winfred and Mills are a Chinese blackface team and prove to be really funny. "The Spirit of Winter," with Chastine the Great, Zora and Salo offer a novelty act.

The Pantages orchestra, under Louis Charninsky, offered popular numbers as an overture.

Chicago Stratford

Week Ending March 7

Ted Leary, with his usual puns, was the only attraction on the program this week. He received tremendous applause for the best and last number in which he sang, "Keep Sweeping the Cobwebs Off the Moon."

The opening number was by the orchestra playing a selection of classical pieces, bringing in "Barcarole" for their concluding number. The number went over good.

Ted Leary appeared on the stage and introduced Bobby Joyce, who looked to be a collegiate dancer. Bobby gave some exceptionally good steps and was received well.

The two French sisters followed, singing for their first number, "Who's That Knocking at the Door." This number was very poorly sung; neither of them have much of a voice. The better of the two sisters played a clarinet solo. They concluded their act by singing a group of mother songs.

Next was a very beautifully-played piece by the orchestra called "The Beggar." It was very well played and was given an equal amount of applause.

Bobby Joyce followed with another of his trick dances. Leary broke in and introduced Frankie Le Plante and partner who were reported before in this department, and as usual, were given a fair hand.

Then came the best number on the program: Ted Leary sang "Keep Sweeping the Cobwebs Off the Moon." Ted was given a good hand, the orchestra finished the piece in a peppy manner.

Chicago Senate

Week Ending March 11

This week's stage presentation was called "Take It Easy." It featured Al Belasco and his Novelty Syncopators with a cast headed by Dezzo Retter, Jimmy Dunn, Taps and Lubo, Margaret Rickard, and the Gould Dancers. This show was also reported at another house, therefore this report will be brief.

It opened with Al Belasco being held up by Jimmy Dunn and forced to hand over all his ideas and manuscripts of the show. In order to carry on the entertainment he was forced to think up new ideas and this kept up through the entire show.

The next number was performed by the Gould Dancers in which they presented a very clever routine dressed as cops in abbreviated costumes. The music arrangement and various steps made this a novelty.

Al Belasco next stepped up to the footlights to sing a comedy version of "Dolores," a new song, in which he also did some fast eccentric steps to the band's tune of same. As usual Al was accorded a fine reception, proving that he is still very popular with this crowd.

Dezzo Retter was the next one up to the bat in a novelty routine which consisted of comedy talking and acrobatic stunts that occupied the best part of this program. This fellow has been a standard attraction in vaudeville and productions for many years and is a riot in picture houses.

He stopped the show cold at this performance with his comedy antics and pantomime pranks. Picture producers should keep an eye on this fellow, as he is excellent material for comedies.

The next scene had Margaret Rickard attired in beautiful costume, singing "Kaluka," a Hawaiian song, against a beautiful background representing a resort on a Hawaiian beach. During this number the Gould Dancers offered a native routine and also played Hawaiian steel guitars.

The various lighting effects and harmony playing and singing of the Hawaiian number made this a unique flash.

The finale had Taps and Lubo doing a fast routine, while the Gould girls change costumes to decorate level platform above band, forming a beautiful tableau as the balance of the cast was assembled on the stage for the last curtain.



DICK MARJORIE
MAXWELL and LEE
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Los Angeles. (Week March 2nd)

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Chicago Oriental Week Ending March 11

The show this week is called "Spring Fever," and opens with Paul Small singing "Then You'll Know That Spring Is Here," before what appears to be a high stone garden wall.

The Abbott Dancers appear on top of the wall, and then climb over to do a good routine. As the girls exit the wall parts in half, each half sliding off through the wings. This reveals the band surrounded by a beautiful garden set.

Ash comes on to lead the band through "Dolores," which is an unusually good number. The band sings it, then Paul Small and Ash sing it. It is a very good number.

Then Jeanne Houston comes on in the comic attire of a country lass, and her high kicking, contortions and dancing are just as good as anyone would want to see. From the huge applause she is forced to give a good encore.

Then, next is Milton Watson singing his songs and Paul Ash playing for him. He sings "I'm in Heaven When I See You Smile," "Among My Souvenirs," and "Dream Kisses." Watson appears to have retained every bit of his popularity, which is enough for anybody. Watson is followed with an unusually good band arrangement of "Did You Mean It When You Said I Love You."

The next number is built around Ginger Roger's act. First Small comes out singing "Tell Me Little Daisy," with Ginger following him out as the Abbott Dancers come on to give a good routine with Paul and Ginger leading. A nice number, it is, with a corking good exit. Ginger returns to sing "I Told Them All About You," and "It's All in the Game." Her patter with Ash brought down the house. She is a clever girl with all the ability to go far in presentations. She could have kept on indefinitely with her fun this night.

Then comes the juvenile Tommy Wonder, who is some dancing wonder. This little fellow almost stops the show. He opens with a good Russian, then a drunk dance, then a ballroom dance in which he uses a dummy girl fastened to his arms and feet. This boy can dance on a par with the best in the business, and with his youth he's a riot.

For the finale, Paul Small and Ginger Rogers and Watson and a young lady come out to sing a beautiful love song. The girls sit in swings and are drawn high above the stage. The others in the cast come out to do a turn as the Abbott Girls, in pretty costumes, mount the raised platform to stand on illuminated pedestals. A very beautiful finale for a fine show.

Chicago Chicago Week Ending March 11

This was truly a Ruth Etting week at the Chicago theatre, and surrounding her was a very meritorious show called "The Blue Plate." The settings and costumes presented a symphony in blue which was a delight to the eyes.

Show opened in front of a scrim with a soprano singing "Two Little Wooden Shoes." With the rising of the scrim, disclosing the orchestra arranged in front of a huge blue plate, the 12 Foster Girls, each carrying two baskets in Dutch fashion, performed a clever dance with a novelty ending that brought down the house. In each basket was an electric bell and the girls played a tune as they danced.

Gordon and King, tap steppers, were given a big hand, especially on their tricky stuff. They're a worthwhile team.

We'll skip a routine by the Foster Girls and get immediately to Miss Etting, who was always good, but is now better. Great, we might say. She handles "Back in Your Own Back Yard," "Way Down South in Heaven," "When You're with Somebody Else" and "Sunshine," like nobody else. She has a sweeter personality than Sophie Tucker and she didn't have to ask for a hand—it just naturally was waiting for her.

Koehler and Edith did some tricky turns on the roller skates. And the audience said "yes" to them in good applause.

For his overture, H. Leopold Spitalny chose the selections of living composers, especially those of Berlin, Gershwin, Friml, Paderewski and Rachmaninoff. Among the selections were "Indian Love Call," "The Melody Lingers On" and "Rhapsody in Blue." The audience thoroughly enjoyed this excellent program.

St. Louis State Week Ending March 9

Ray Mayer, piano comic, had charge of the stage show "Speed," as Teddy Joyce had been transferred to Indianapolis to inaugurate the stage show policy of a Loew house in the Hoosier metropolis. One of the main contributors to the show was Tyler Mason, blackface comedian, in "Smilin' Through Dark Moments," while Edith Evans, blues singer, also proved a prime favorite.

OKMNX! . . . in the Royal Order of our "Friendly Chat Club," that means Greetings! . . . First of all we shall have the roll call and those who are present need not say "yes . . ." but those not here please say so. . . Our secretary, Milton Charles, reports that due to five shows today he is not able to be present, therefore I shall call on Henri A. Keates to read the new membership list. . . Let's go, Henri, old boy. . . Brothers and Sisters on the main floor and in the balcony I am pleased to announce that our club has passed upon the following new members: . . . Ginger Rogers . . . Paul Small . . . George Dewey Washington . . . Milton Watson . . . Frankie Masters . . . Bennie Krueger . . . Joe Kayser . . . Francis Kromar . . . Al Kvale . . . Chauncey Haines . . . Hazel Hirsch . . . Roy Dietrich . . . Darling Twins . . . Bob La Salle . . . Ted Leary . . . Charles Kaley . . . Albert F. Brown . . . Verne Buck . . . Edmund C. Fitch . . . Eddie Hanson . . . Preston Sellers . . . Ruth Farley . . . Anita de Mars . . . Chief Eagle Feather . . . Maxwell and Lee . . . Myrtle Gordon . . . Eva Thornton . . . Eddie Hill . . . George Wollman . . . Hal Sidare . . . Al Piantadosi . . . Grace R. Clark . . . Edgar Stone . . . Johnny Devine . . . Louis McDermott . . . Henry B. Murtagh . . . Paul Specht . . . Dean Stevenson and Norman Steppe. . . Not bad for a starter, is it Henri? . . . Now, members, I wish to report that the following have sent in requests to join our club. . . Henri will you stand up again and read these letters? . . . You might get a good idea for a solo, too. . . Here goes the works, boys . . . Don Cordon . . . Harry Fink . . . Charles Gregory . . . Billy Pond . . . Charles Irwin . . . George F. Strandt . . . Billy Stevens . . . Hermie King . . . Ralph Hamilton . . . Bill Jacobs . . . Jack Waldron . . . Betty Gould . . . Abe Olman . . . Bernie Grossman . . . Chick Castle . . . Georgie Pincus and Clarence Black. . . Henri says that Harry Robinson approves of these requests. . . Shall we pass on them, folks? . . . All right, Sam Herman, please pass the black and white balls around for votes on these new members. . . While we are waiting for results let us say a few words in reference to the Joe Lewis Benefit to be given by the Chicago Comedy Club on March 29. . . You all know that Joe will never be able to work again, so I implore you as members of the Royal Order of the Friendly Chat Club to lend your help and support in making his future healthful and happy. . . Paul Ash, the sponsor of this testimonial, who will stage the show at the Oriental theatre, Chicago, sends us Lester Steppner to pass among you now with tickets at \$5 each and all who wish one or more please hold up your hands. . . Sam Herman reports that there are 33 white balls against 7 black ones, so the new applicants will be considered for entry at our next meeting. . . This meeting is adjourned until next week.

A. Raymond Gallo

VERNE BUCK "The Prince O' Pep"



Now Conducting
STAGE
BANDSHOWS
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Solos and Community Sings
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CRYSTAL THEATRE, CHICAGO

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MARKS BROTHERS CHICAGO
MARBRO AND GRANADA THEATRES



McNEIL SMITH

Featured Organist

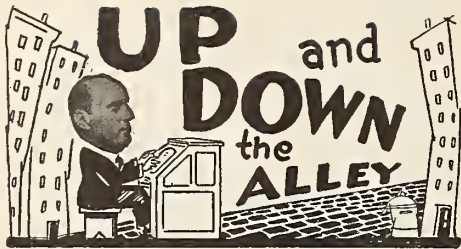
MARQUETTE Theatre, CHICAGO

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Write for a copy of **Rumors**
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for and about the ORGANIST
No charge
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Two well deserving vacationists are Mr. and Mrs. Jesse Crawford, who are leaving New York to spend two weeks in the South. I think, without exception, the Crawfords are the only combination, husband and wife, playing the organ jointly at the same theatre, and in view of this fact, they are well deserving of a heartily earned rest. They will be back in the Paramount theatre in New York after their two weeks' sojourn.

* * *

A young chap coming to the fore along Broadway is Charles Maxwell Smith. His arrangements are receiving considerable comment in regard to their merit. He is a stranger in these parts and quite a good deal more will be heard from Smith in the very near future.

* * *

Of unusual interest is Jerry Vogel's art gallery. If you don't know Jerry Vogel, you don't know anything about the music business, for Vogel has one of the most colorful personalities and is the buyer for the Plaza Music Jobbers, here in New York. His office is adorned with almost a thousand autographed pictures, among which is one of every notable person connected with the music and theatrical world. You can spend hours looking at these pictures and reading the very interesting autographs, "to Jerry Vogel." I personally would consider his office one of the "show places" in New York.

* * *

Another native son from California who has permanently settled himself into the hearts of New Yorkers with his interesting personality, his ability as a musician and his wonderful orchestra, is none other than Arnold Johnson. Playing at the Park Central Hotel, doubling in vaudeville, recording for Brunswick, broadcasting over station WEAF, and the hotel doing a wonderful business, Johnson is rapidly earning the plaudits he so justly deserves. By way of mention, I would add that every member of his thirteen-piece orchestra is gifted with a wonderful voice, and believe me, they use it to good advantage! Another orchestra with this unusual talent is that of Ray Miller's, playing at the Gibson hotel, Cincinnati.

* * *

Chicago invaded New York last week in the person of Ben Pollock and his orchestra, who opened up in splendid style at the Little Club, here in New York. Pollock's splendid orchestra and original style should quickly find a welcome here, as they are distinctly different and good. This is the first Chicago outfit to come East in quite a long time, and there is no doubt that Chicago has sent one of their best representatives in Ben Pollock and his orchestra. More power to them!

* * *

By far the best of individual musician in the broadcasting field today is Andy Sinella, versatile saxophonist. It is reported that Sinella makes an average of \$1,000 per week between his broadcasting dates and his recordings with various orchestras. This, I presume, proves better than anything else the popularity and desire for Sinella as an artist.

* * *

Another, almost in as much demand, is Lou Raderman, the temperamental fiddler. Raderman is rather hard to handle, but Oh Boy! How he can play a violin!

* * *

One of the toughest assignments that I can possibly conceive of is that of young Eddie Weaver, organist at the Olympia theatre, New Haven. If any of you organists that may be reading this column would stop and consider how critical those Yale college boys are, I would suggest you multiply your consideration by ten, and you still would not be near it. They are the toughest audience in the country to please. For this reason, Eddie Weaver is deserving of the utmost praise, for the Yale students swear by him and treat him as though he were a fraternity brother.

Larry Spier

ORGAN SOLOS

Jim Thomas (Newark Branford) used a novel stunt called "Weather Profits," in which he used "Keep Sweeping the Cobwebs Off of the Moon" as a theme. Reports state that the novelty was one of the best ever presented by this organist as a community solo in which the house sang wholeheartedly. This chap is probably one of the best-liked organists in the East and is quite popular at this house.

Bill Bennett (Chicago Belpark) used a stunt called "Popular Melodies," featuring "Together" as the theme and the following songs, for community singing: "Moonlit Water," "Look at That Baby," "So Tired," "Beautiful," and "A Night in June." As usual, Bennett was highly received for his offering and was compelled to give an encore, which happened to be "An Old Guitar and an Old Refrain."

Henri Keates (Chicago Oriental) calls his organ presentation this week "A Friendly Debate," and plays "Way Down South in Heaven," "We All Scream for Ice Cream," "Souvenirs," "Did You Mean It," and "Dream Kisses." Keates is still popular at the Oriental, as is attested by the way his audience applauds and sings. The slides were unusually good on this one, and made clever use of responsive singing between the opposite sexes.

Edmund Fitch (Chicago Sheridan) calls his organ presentation "Mental Telepathy," and between slides plays for the audience "Did You Mean It," "Let's Kiss and Make Up," "Little Coquette," "There Must Be a Silver Lining" and "My Ohio Home." A Mr. Faxon lends his efforts to Fitch by singing the songs with the organ. His voice has nothing but strength to recommend it, and at times the organ and the singer were putting out all the volume each had. This battle for supremacy failed to lend any particular charm to the affair, but the audience seemed to enjoy it.

Dick Leibert (Pittsburgh Penn) did a descriptive number this week, using as a theme "Capriccio Italiano," which is heard throughout. First a hand organ is heard, the scene then being in Italy, it gets louder and finally full organ is heard, the scene being the children dancing to the hand organ. Vesuvius is erupting and Dick gives a fine imitation of this. The people of the village go to the church to pray, the mountain ceases to erupt, then the hand organ and children dancing again; all this is well described on the organ. A fine hand was received by Dick at the finale, proving that classic solos are appreciated if done properly.

Jesse Crawford (New York Paramount) again officiates at the magnificent Paramount organ, giving a medley of popular selections, among some his own compositions.

Chauncey Haines (Chicago Norshore). This chap inaugurated the organ club idea this week in which by means of slides he requested the audience to become members and to send their requests for any song they wish played. This program consisted of "Beautiful," "Dancing Tambourine," "She Don't Wanna," "Did You Mean It?" and "An Old Guitar and an Old Refrain." He also conducted a contest between Evanston and Rogers Park in which the members engaged in singing "I Gotta' Go Where You Are, Cloh-E," and was compelled to play an encore, which in this case happened to be "Among My Souvenirs."

Doc Webb (Chicago Marshall Square) used a very clever and novel idea as a solo, assisted by Dean Stevenson, the band leader here. The stunt was in the form of a monologue in which the leader tried to sell the organist liability insurance. The various answers lent much comedy to the solo. A number of popular pieces were played.

Milton Charles (Chicago Chicago) the week ending March 11, showed the patrons the versatility of the big Chicago organ. One moment you could imagine yourself in a great cathedral with its sacred music, then in the parlor back home with the little old wheezy organ, then the circus parade with its calliope and last the symphonic orchestra of today. The solo had it humorous moments, it solemn moments and its moments of gaiety. It was a thoroughly enjoyable solo. The numbers used for this program were "The Desert Song," "At Sundown," "Faust" and "Glory to God in the Highest." It was one of the best stunts ever presented by Charles at this theatre.



BEST SELLERS

"Among My Souvenirs" (De Sylva, Brown & Henderson).

"My Ohio Home"—(Leo Feist).

"Diane" (Sherman Clay).

"Dream Kisses" (Ager, Yellen & Bornstein).

"My Melancholy Baby" (Joe Morris).

"My Blue Heaven" (Leo Feist).

I STILL LOVE YOU—(Ager, Yellen & Bornstein)—In spite of her faults she is still the only one. A well written fox trot by those hit writers Jack Yellen and Milton Ager.

* * *

LAUGH, CLOWN, LAUGH—(J. H. Remick & Co.)—A new twist by those well known writers who are responsible for a lot of our big hits. Has a good chance of being a big hit. Lyric by Lewis and Young, music by Ted Fiorito.

* * *

YOUR EYES—(Harms, Inc.)—The hit song of Ziegfeld's production "The Three Musketeers." The star, Dennis King, will be remembered for his sterling performance in "The Vagabond King." Rudolph Friml's music, as usual, is beautiful. Lyrics by P. G. Wodehouse and Clifford Grey.

* * *

JUST LIKE THE END OF A STORY—(Leo Feist, Inc.)—These writers, remembered by their "Blue Heaven," "Diane" and "Charmaine," have written this, which will add to their popularity. A beautiful thought in song. Words and music by George Whitling and Lew Pollack.

* * *

BLUEBIRDS SING ME A SONG—(De Sylva, Brown & Henderson)—This new firm, who have gone to the top in so short a time, have in this song what looks like another big hit. Words and music by Benny Davis and Jimmy Hanley.

* * *

I CAN'T DO WITHOUT YOU—(Irving Berlin, Inc.)—Irving Berlin, the master writer, has given us in this song one of his old time ballads. All the Berlin fans will no doubt rush to the counters to buy copies of this song. Words and music by Irving Berlin.

* * *

SPEEDY BOY—(Robbins Music Corp.)—Written around Harold Lloyd's new comedy called "Speedy." This picture will no doubt be a big hit and should do plenty for the song. Lyric by Raymond Klages, melody by Jesse Greer.

* * *

INTO THE DAWN WITH YOU—(Sam Fox Pub. Co.)—A high class song for which this firm is well known and as a novelty has published in this number both a violin and cello obligato. This song should get quite a ride from the concert singers. Words by Arthur J. Lamb, music by Dorothy Lee.

* * *

MY HEART KEEPS SPEAKING OF LOVE—(Irving Berlin, Inc.)—A very pretty song that reminds one of "My Heart Stood Still," but with a different twist. The lyrics, by Gus Kahn, are perfect. Music by Joe Cooper.

* * *

OLE VIRGINNY'S LULLABY—(Leo Feist, Inc.)—A southern mammy song by those well known writers, Erno Rappe, Lew Pollack and Sidney D. Mitchell. Written as a waltz and reminds one of the old favorite, "Coal Black Mammy."

* * *

IN THE SING SONG SYCAMORE TREE—(J. H. Remick & Co.)—A good cheer song, though we have never heard a Sycamore tree song, maybe the swaying of this tree has been as a song to the writers. Lyrics by Mort Dixon, music by Harry Woods.

* * *

DREAM RIVER—(Joe Morris Music Pub. Co.)—A very pretty waltz about a peaceful stream where lovers drift and dream. By Geo. Brown.

P. S. Don't forget the "Joe Lewis" Benefit on March 29.

Sid Berman



THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public," and "Better Business Builders."

Have You Used Any of These Ideas?

By Will Whitmore

"The Theatre' Reviews Itself," might be a good head for this, for herewith we offer a short resume of the outstanding stories that have appeared in "The Theatre" since the first issue of 1928. Perhaps you have a picture that presents a difficult exploitation angle. Look over this resume, and perhaps you will find just the idea you have been looking for. Stunts used for one picture may give you an idea for use with another. "The Theatre" will from time to time carry such resumes to remind you of what other exhibitors have been doing.

THE January 7 issue stands out in a position all its own, for then it was "The Theatre" made the first announcement of its M. B. I. club. Since then 10 exhibitors have been made members, and their "My Best Ideas" have all been corking good ones. In the same issue there is a story telling how a theatre broke the house record with "Love," the Metro-Goldwyn-Mayer picture, and another telling how Iowa exhibitors tie up with local newspapers to increase business.

The January 14 issue is second in importance, for it carries the first "My Best Idea," which so effectively started the M. B. I. club on its successful career. There is an idea in this for everyone. Better read it again. And if you haven't played "7th Heaven" yet, there's a good contest exploitation outlined in the same issue.

In the January 21 issue there is started a series of articles on advertising. One exhibitor missed one of these articles and wrote in for us to send him a special copy, saying that the series was so good he could not afford to miss a single article. It might freshen your ideas on advertising to read over the entire series all at once. Then there was a little story calling attention to the fact that Leap Year offers many angles for special exploitations. There might be an idea in this for you.

"Is Your Advertising Like Barnum's?" is the leading story in the January 28 issue. We were proud to carry this story, for it is by an advertising authority and, incidentally, agrees with our ideas on the subject. Also there are two good ads reprinted in the issue that come from the Brockton theatre, Brockton, Massachusetts. The ads are dignified, yet effective. Take a look at them.

Then in the February 4 issue there's a story telling how the Texas theatre increased box office receipts \$1,500 a week. That one was a pippin, more than one exhibitor told us. "Los Angeles Ads Are Good Puzzles" is another story, and there is a reproduction of a newspaper page of Los Angeles theatre ads to back up the claim that the ads are more than anything else—good puzzles.

The February 11 issue carries a story about the scrap books of two exhibitors which show that these two men place a great deal of stress on keeping and increasing patrons' goodwill. The "My Best Idea" in this issue has since been copied

in a Metro-Goldwyn-Mayer press sheet, so it must have been a good one.

In the February 18 issue a pleasant subject was remembered when we carried a story about the way "The Student Prince" was exploited with an old beer wagon in Milwaukee. Even if Milwaukee is no longer loved for its foaming liquid, it is still respected for the good exploitations the theatres put over there. In the same issue there are some photographs of good billboards. And in this issue Joe Mayer started a great controversy that is still raging over who really originated the "No Bull" exploitation. This question promises to raise as much storm as the one as to whether or not Dempsey got a fair decision.

There's a story in the February 25 issue on home talent prologues that might be helpful for you. It tells how Henry Reeve

of the Mission theatre, Menard, Texas, has been using prologues successfully for a number of years. Six good ads are also pictured in this issue.

"Publishing the Theatre House Organ," we believe, is one of the best stories "The Theatre" has carried in some time. It was written by Joe Mayer, veteran editor and theatreman. You can't go wrong on what Joe says about house organs. Also, "The Theatre's Advertising Consultation Service" offers a suggestion on layout for weekly ads.

Last week's issue contained a story on how two Milwaukee theatres made a successful drive for new patrons. One theatre increased its Saturday's matinee children's patronage from 45 to 750. There's also a letter from an exhibitor who gives proof of an early use of the "No Bull" stunt.

Now you can go ahead with this issue!



This lobby display helped to draw a two days' capacity business for the Washington theatre, Sherman, Texas, when the theatre played the First National picture, "A Texas Steer," starring Will Rogers. John S. Bonner is manager of the theatre.

Fred Putnam, M. B. I. No. 10, Packs Them in with His "My Best Idea"

This week "The Theatre" celebrates the appointment of its tenth member into the M. B. I. club. The names of the first 10 members are printed herewith. Fred Putnam, the Strand theatre, Port Arthur, Texas, who becomes M. B. I. Number 10, has one of the best "My Best Ideas" thus far published.

"My Best Idea" No. 10

By Fred Putnam

IN reading your latest issue I have come to like the new column introducing the "My Best Idea" club, and I would like to give you my best idea. When I was manager of the Colonial theatre in Richmond, Virginia, Richard Dix in "The Quarterback" was booked.

Well one month ahead I started planning how I could pack them in for one week, so I went first to the best college in town, asked for the Dean, told him that I was setting aside Monday night as Richmond college night and that I would like the student band and chanters to put on a program for me, and explained to him that it was a great football picture.

He had the director of publicity give me a hand and they announced at the assembly that Monday had been set aside as their night and everyone was to attend in a body. Of course I explained to him that I would reserve a section for the students and told him that I would lose money by this as I would have to hold this section vacant for two hours until they were to come at seven. He thought this was great for me to do this and I told him the students had the theatre for that night and they were to furnish the program.

They printed the programs, furnished the pennants and I was to furnish eight passes to the principal officers at the college, also the collegiate band to be admitted to see the picture after the program. Then I went ahead and advertised this in the newspapers and on the screen and front, also decorated front in Richmond college colors, had ushers wearing football suits with the local college colors, and doorman dressed as cheer leader, cashiers with college caps and colors, decorated lobby with footballs, and sporting goods.

On this night the theatre was packed to the doors and over 500 people were turned away on both shows, even some of the college boys who missed cars at the college grounds and got down town late were turned away. Well the program put on consisted of singing of the "Alma Mater," school song, then cheer practice, college tunes by the University band, closing with the football song, "Fight for Old Red and Blue," all standing during this number, then at finish cheers, then all seated and the picture started. This was one of the most awe-inspiring programs ever put on in a Richmond theatre by a college according to the *Richmond Times-Dispatch*, local morning paper which sent a reporter up to cover this program.

First 10 Members of M. B. I. Club

1. A. D. Baker, Baker theatre, Lockhart, Tex.
2. Louis E. Ramm, Wintergarden theatre, Jamestown, N. Y.
3. John T. O'Rourke, director of advertising and publicity for East Coast Theatres, Philadelphia.
4. Harry F. Storer, Leroy theatre, Pawtucket, R. I.
5. Hoxey C. Farley, city manager of Publix Theatres, Montgomery, Ala.
6. Joe Mayer, Palace theatre, Hamilton, O.
7. Henry Reeve, Mission theatre, Menard, Tex.
8. John J. Scanlon, Palace theatre, Torrington, Conn.
9. Hal G. Olson, director of advertising and publicity, Adler Theatres, Marshfield, Wis.
10. Fred W. Putnam, managing director of the Strand theatre, Port Arthur, Tex.

On the second night another program went on that I had arranged for, this was put on by the local medical students of the Medical College of Virginia. The theatre front, lobby and interior was decorated as on the first night with the student colors, also the theatre personnel, a special section was also reserved for these students, also many were turned away this night as the newspapers stories had helped the mouth to mouth publicity. The medical student program consisted of numbers by their collegiate jazz band and a nurse Charleston dancer in the center of the stage at the opening of this program while the orchestra played, "Barcelona." A dancing skeleton really got a big laugh, and this also got a big story in the afternoon paper which missed out on the other program.

Then Wednesday came the High School, this program included a jazz band, singers, and Charleston and Black Bottom dancers and singing of school songs by the students in the audience. Theatre was also decorated in High School colors on this night and big crowds were turned away.

Thursday was the hated rival of the High School, a Catholic school which was deter-

This Is No "Bull" But It's About the "Bull"

"Came the Dawn," but in this case the dawn is a long time in coming, for we are still in the dark as to who really did originate the "This Is No Bull" exploitation stunt. The controversy still rages, so to speak, for here is a letter from H. A. Chenoweth, Bijou theatre, Uxbridge, Massachusetts, in which use of the stunt is claimed to have been made in 1909.

Editor, "The Theatre."

Dear Sir:

Maybe someone else can beat it, but—well, when I was manager of the Scenic theatre at Quincy, Massachusetts, season of 1909-10, I used a two-year-old heifer to boost the show (not a bull and yet not a cow). And to get still better results we took up all the seats in the theatre and spread four bushels of cornmeal over the floor. We had an orchestra from Boston and held a dance until 4 a. m.

It proved a big turnover for the show and an extra turnover for the dance. My pianist at that time is now in one of the Boston theatres, and one of my ushers then is now one of "Quincy's finest policemen." I think Mr. Frank, the leader of the orchestra, is still in the game. Previous to its being a theatre, the building was a skating rink, so we had a fine floor for them to dance on. And oh, boy, didn't that cornmeal polish that floor.

Yours for sunshine,

H. A. CHENOWETH.

"Who's next?" this gentleman asks in a postscript to his letter, and we, too, are wondering just who will be next in this controversy about the "bull." Did any of you use the "bull" stunt before 1909? If so, let's hear from you.

mined to put on a better program than the High School had and the public knowing this also flocked in to see this program, which included songs, dances, playing music on a saw and cheer practice, theatre carrying out school colors also on this.

No school was obtainable for Friday night so a collegiate orchestra went on gratis for the publicity, knowing what a big help it would mean for them, this night was date night here so the house was also crowded, theatre decorated with all school and college colors.

Saturday night was the biggest night as the Randolph-Macon Glee club was to appear as this is one of the most noted glee clubs in the South under the direction of Mr. Busby. These boys paid their way into town as this college is 16 miles from Richmond, just to show up all the other colleges, and this program proved to be really the best liked of the lot as the Sunday papers were full of praises of this glee club, and this also pulled in another full house.

This best idea of mine that anyone could do just packed the house for one week and was all gratis just for publicity for the colleges and was worked up with the full co-operation of every college. Of course it was plenty hard work and worry for three whole weeks but I at least had the pleasure of knowing that I had at least a good idea that filled 2,200 seats for six nights at 50 cents a throw.

My outside campaign consisted of window displays in four sporting goods stores, 100 one-sheets, three 3-sheets, four 4-sheets, 15 24-sheets, and 100 window cards, also distributed 3,000 heralds at theatre in advance and at colleges, and 500 balloons at grade schools and girls schools.

I have worked lots of better ideas than this but will remember this as "My Best Idea."

Chicago's Latest and Greatest HIT

VERNE BUCK

Irresistible **SUNDAE 25¢**

Sold Exclusively at ALL ALLIED DRUG STORES



Poster used in an effective tieup by the Sheridan theatre in Chicago with over a hundred drug stores of the Allied Drug Stores. The Verne Buck Sundae is in honor of the popular band leader at the theatre. The posters were displayed in all the stores, and a large amount of publicity resulted. Dave Davidson, publicity director at the theatre, put over the tieup.

Good Tieup Admits All Red Heads Free to See "Red Hair"

When "Red Hair," the Paramount picture starring Clara Bow, was scheduled at the Des Moines theatre in Des Moines, a successful tieup was put on with the *Tribune-Capital* whereby any red haired girl or woman who would register at the paper and who would drop into the studio for a photograph, would be a guest of the theatre management at an afternoon performance during the showing. Dozens of titian haired women answered the call.

The day the film opened at the Des Moines, the newspaper published a full page of red haired girls' pictures headed by a two column picture of Clara Bow, red haired star. Monday was set as the day for the party. Wise-



Float used by the Palace theatre at the annual home coming festival at Hico, Texas. This festival has become an important event in central Texas, and the Palace, managed by E. H. Elkins, is one of the principal aids in making this event a success, which is an excellent means of building goodwill for the Palace.



crackers remarked that they hoped the management would see that there was no cause for the rise of the proverbial red haired temperament and temper! The Redhead club idea proved a winner. This is no new stunt, of course, but it makes a fine tieup for the picture.

Display of War Relics Helps "What Price Glory"

When Guy B. Amis, manager of the Princess theatre, Lexington, Tenn., played "What Price Glory," he secured a window display of war relics that did much to put over the picture. Amis has this to say:

"The display, consisting of such war relics as gas mask, helmet, bayonet, machine gun cartridges, small American and French shells, fragments of shrapnel, German belt buckles, buttons, a collection of old coins, both foreign and American, Kodak pictures made in Germany and France, each article or collection being described briefly on small cards, were placed under a small showcase in the window of the leading ice cream parlor and newsstand of the town. Inside the showcase was placed an amber bulb with flasher button which attracted much attention.

"This helped me to put over a high priced picture in the winter when there is not a mile of hard surface road in the county. In short, it created such interest in the town that many who were never seen in a show came and enjoyed it. Any kind of war relics can be employed in a similar way."

"Love"-Taxi Tieup

When the Valentine theatre, Toledo, Ohio, played the Metro-Goldwyn-Mayer picture, "Love," a tieup was made with the Knight Taxi-cab company whereby every taxi-cab of the company carried a strip on the windshield reading, "The Best Way to Love Is to Take a Knight Cab to Valentine Now." The strips were used a week in advance and during the week of the showing.

"Legionnaires" Tieup

When the Midland theatre, Carthage, Mo., played "Legionnaires in Paris," the mayor of Carthage, at the manager's suggestion, issued an official proclamation asking for new members for the Post. A recruiting office for new members was established in the lobby of the theatre, where Legion members were in attendance daily. The theatre front, lobby and interior were appropriately decked in national colors, six and three and one-sheet cut-outs.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

The presentation feature of the show, which had "Shepherd of the Hills" as the feature photoplay, was "College Days," laid out to run 31 minutes and introducing some 30 people. The feature itself required 1 hour and 18 minutes, and the additional film subject was the Mark Strand Topical Review, which took up 11 minutes. Eight minutes was given to an overture by the Famed Mark Strand Orchestra.



Edward L. Hyman

Rimsky-Korsakow's "Capriccio Espagnole" was the overture, played by the Famed Mark Strand Orchestra, augmented by several instruments from the stage band. The lights were as follows: bridge 1 deep blue flood, full; dome, 2 amber floods on orchestra; white on cue; ceiling spots, 2 light blues and 2 light ambers, and blue borders.

Following the Topical Review came the full stage production, "College Days," with Jerry Sears and the College Band, Arthur Ball, held over from the week before; Miller and Mack, the Frolic Four, the Freshmen Five and Ten Dancing Girls. The stage band was seated on a platform with checkered music stands, and backed up by a silk cyclorama, in front of which were hung 15-foot pennants of various colleges. Borders of smaller pennants completed the setting. Band was dressed in collegiate manner and opened with a medley

of college tunes to which the girls did a college dance, or parade, previous to the business of going through a football game. This game was a novelty dance arranged by the ballet mistress, Sonia Serova.

Then came the Freshmen Five wheeling out one of the toy pianos seen so frequently in presentations. These 5 boys did some close harmony and finished up by tugging their miniature music box off the stage at the end of a huge rope to strains of "The Volga Boatmen." The Frolic Four, young men in gray trousers and blue blazer coats, opened up with a novelty dance, in which walking sticks played an important part. Two of the boys then came back for a duet dance and they in turn gave way to the remaining two, who did a comedy eccentric. Then all four came back for a comedy dance as a closer.

Arthur Ball then came on to sing "The Best Things in Life," after which he announced that the dancing girls would give their impression of the orchestra leader conducting the stage band. Twelve girls, with their backs to the audience and batons in their hands, went through a novelty dance arranged by Johnnie Martin and which gave the impression that the girls were directing the band.

Then followed a medley of college airs by the orchestra, the selection being announced by means of the checkered stands, which opened to reveal the title. Selections included Yale, Harvard, Army, Navy, Princeton, Georgia Tech, Columbia and N. Y. U.

Miller and Mack, programmed as "The College Fashion Plate," then came on for their comedy dance and patter. Following them the ensemble did a college yell and closed with the "Varsity Drag."



SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

"RED HAIR"

By T. O. Service

I HEREWITH give the little lady a big hand. The little lady being Clara Bow and the reason for the applause being "Red Hair." There's a picture!

What it's all about is more or less unimportant, but it's about the best little picture in recent months. It's at least the best picture Miss Bow has had, and I understand that her other things have been pretty well thought of. If "It" was a wow and "Hula" a knockout, "Red Hair" is a screech. Here's my vote.

It seems the little lady in the story has been manicuring the barber shop into the profit column for quite a spell—taking the customers for an occasional diamond pin, silk ensemble or riskwatch the while—when the real boy friend steps into the picture under auspices of three aging guardians who figure, unhappily, in the list of those who've been taken. What to do seems to be difficult enough for an ordinarily disposed young woman of manicuring tendencies but not difficult at all for the red-haired person in question. And so she pursues her taking ways, a sincere reformation being quite logically misinterpreted, and ends by taking the quartet not only completely but with the sanction of each and every member. All this without loss of a laugh and with a steadily increasing tempo toward the close of the cantata. Excellent stuff.

I'm glad to see Miss Bow in this sort of occupation. The story differs from most of her previous starts in that it really is a story. The people in it do things, and do them with reason. The little lady herself is such a manicurist as might be found in almost any barber shop and does the things such a manicurist might do. The three guardians are humanly ridiculous and the boy friend is a quite normal young fellow who might do about what he does. It's all very satisfying.

I get the idea that more than the accustomed amount of thought preceded the making of the picture and that more than accustomed care was exercised in its manufacture. I believe the result is the best possible argument for continuation of this policy.

"ROSE MARIE"

THERE is a tradition in Chicago which says that a picture placed in the Oriental theatre may be regarded with certain suspicions. The tradition has ground in old assertions that peo-

ple who go to that place go there to see Paul Ash and not to see motion pictures. I've felt for some time that the tradition is phoney and now that I've seen "Rose Marie" at the Oriental I'm sure of it. For "Rose Marie" is as good a picture as I expect to see at this or any other theatre at this or any time.

"Rose Marie," is, as you know, a picturization of a musical show. (Perhaps operetta is a better description, but that's unimportant.) As you must know, also, picturizations of musical shows usually turn out rather badly. Most of these yarns lack the body required for picturization. Not so "Rose Marie." This story has plenty of body and it makes excellent pastime.

Joan Crawford is the girl in "Rose Marie" and the cast is a large and capable one. House Peters is the N. W. M. P., and it's good to see him back in uniform, Creighton Hale, a little heavier than I remember seeing him, George Cooper, with little chance for display of his characteristic humor, Polly Moran, briefly emphatic, James Murray, suavely competent, and Gibson Gowland, malevolently memorable, are active performers of the piece. The orchestra, if it's a good orchestra, does a lot for the story by playing the right numbers at the right time.

I should have said, had I been asked, that I had long since seen more than enough French-Canadian stories. Surely I've seen a million. But this is not one too many, for it is a good picture on its own and would be as good, I think, if it were laid in Samoa, Timbuctoo or Peru, Indiana. Locale is not important if there be more than locale to the picture in question.

"NAMELESS MEN"

THERE'S nothing like melodrama, as someone once said, for what ails you. I was ailing a bit on Saturday night when I went to see "Nameless Men" and I am happy to report that I was quite cured when the last shot had been fired (figuratively) and the various entanglements were all untangled and everybody had received their just deserts. That is the sort of picture "Nameless Men" is and Antonio Moreno is the forthright gentleman who keeps up full steam ahead from the first scene to the last.

It seems a bank has been robbed and the booty hidden, one of the robbers being safely penned up in a quite serviceable jail for a two

year stretch. As a part of his job, Moreno is put in to share the robber's cell for the last six months of his sentence and comes out with the confidence of the gang. The next thing is to locate the hidden loot and get it. This involves plenty of difficulties and there are struggles, battles, fake fire alarms and what not. And I believe the money is recovered, too, although the love theme clicks at about the same time and I'm not quite sure on this point.

Anyway, "Nameless Men" is a melodrama, straightaway and lively, with the additional asset of humor here and there in its unreeling. Moreno, of course, is Moreno.

"CONEY ISLAND"

I HAVE always had a weakness for pictures about Coney Island. This one is very much about it, although it gets deeper into the life of the big playground than most of the stories about it do. In fact, it seems to do a pretty good job of telling the world what sort of people these are who keep a big playground like this running. That's a pretty important thing to tell.

Lois Wilson, the girl in the case, sell tickets for the Giant Dipper, owned and operated by Tammany something-or-other, who loses faith in Lois and interest in his battle with the opposition at about the same—and the wrong—time. It seems there's a scrap about concessions or something (it's never made very clear) and the party of the second part is not averse to wrecking the park or what have you. All, of course, very seriously and very importantly as concerns the welfare and happiness of the principals in the picture.

Miss Wilson is, of course, worth a picture any time. This is no exception. And the picture does tell the story it sets out to tell and did make me feel well satisfied with the hour I spent looking at it. Also, it makes me request that more pictures telling the behind-the-scenes story of Coney Island and its sister institutions be manufactured forthwith.

HEALTH DEPARTMENT

THE report for this week is different. The sun, missing since some time in January, has reappeared in Chicago and the various patients whose illnesses have dampened the aspect of this column these several weeks are all well and happy again. (So'm I.)



NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD and MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaigns.

BRONCO STOMPER, THE: Pathe Western, with Don Coleman, Ben Corbett, Eugenia Gilbert, Frank Clark, Florence Lee, Tom London, Miles "Bud" Osborne, Frederick Dana and Whitehorse. Directed by Leo D. Maloney. Length, 5,410 feet.

TYPE AND THEME: Richard Thurston rides in to enter the rodeo contests. Riggs, rodeo chairman, and Slim Garvey, his confederate, and a rider plan to split the proceeds of betting on Slim. Slim and Dick catch bet \$500, then Riggs rules Dick out of the contest. Dick rescues Daisy Hollister at a river fording and Slim steals the money Daisy is bringing to renew the lease on her father's land. Hollister gives Dick a job, making him eligible for the rodeo. Then Riggs plants Daisy's purse in Dick's room and brings the sheriff, but Dick escapes, wins the rodeo, turns up the crooks and wins Daisy.

FORBIDDEN HOURS: M-G-M drama, with Ramon Novarro, Renee Adoree, Shirley O'Hara, Roy D'Arcy, Edward Connelly, Dorothy Cumming and Alberta Vaughn. Directed by Harry Beaumont. Released January 7.

TYPE AND THEME: It is a colorful romance of a modern European court. Novarro has the role of a young king who is in love with Miss Adoree, but for reasons of state and because of court intrigues he is forced to marry Miss O'Hara, who has the part of a princess of another land. Highlights include a great royal wedding in a cathedral and replicas of elaborate court functions.

KICK-OFF, THE: An Excellent Pictures Corporation comedy-drama, with football—as you have guessed—as the real "kick." George Walsh is starred, with the support including Leila Hyams, Bee Amann, Earl Larimore, W. L. Thorne, Joe Burke and Jane Jennings. Written, produced and directed by Wesley Ruggles.

TYPE AND THEME: It's a story of rivals—rivals for the love of a girl and for the quarterback job on the college team. First George rescues her when his rival tries to press his suit with too much liquid reinforcements. Then at college George wins the quarterback berth, after which many things happen. Liquor is planted in his locker. Then a telegram stating his mother is ill lures him home on the eve of the game. But he gets back in time to save the game and get his mother's kiss—and the girl's, while the defeated rival confesses his duplicity.

MAD HOUR: First National drama, with Sally O'Neil, Alice White, Donald Reed, Larry Kent, Lowell Sherman, Norman Trevor, Eddie Clayton, James Farley, Rose Dione, Tully Marshall, Margaret Livingston, Jack Eagan, Kate Price, Mary Foy and Iona Holmes. Directed by Joseph C. Boyle.

TYPE AND THEME: Cuddles, a flapper, becomes married at a gin-party to Jack, who is immediately disinherited. They accept the hospitality of Joe Mack and Cuddles starts delivering jewels stolen by Mack's gang. Jack deserts her and she goes to prison where her child is born. Her marriage is annulled and the baby is taken away from her. She returns from prison in time to see Jack marry another. She hears the baby cry, but Jack's father convinces her she is unworthy to keep the child. She gets into the car and drives it headlong over a cliff.

MIDNIGHT MADNESS: Pathe-De Mille drama, with Jacqueline Logan, Clive Brook, Walter McGrail, James Bradbury, Oscar Smith, Vadim Uraneff, Louis Natheaux, Clarence Burton, Virginia Sayle, Frank Hagney and Emmett King. Directed by F. Harmon Weight. Length, 5,659 feet.

TYPE AND THEME: Action is the keynote. Norma, whose father is disolute, is employed by the Childers & Strong diamond brokerage firm. Childers, though married, takes unusual interest in Norma. He wants some important information regarding diamond mines of Bream, who proposes to her and is

accepted. They wed. The next day Bream hears a remark from Childers to Norma which disillusiones him, though Childers does not know of the marriage. They sail for Africa in a state of estrangement and despite the squalid surroundings which are a nightmare to Norma, Bream succeeds in winning her love for him alone.

MIDNIGHT ROSE: Universal drama, with Lya de Putti, Kenneth Harlan, Henry Kolker, Lorrimer Johnston, George Larkin, "Gunboat" Smith, Wendell Phillip Franklin, and Frank Brownlee. Directed by James Young. Released February 26. Length 5,689 feet.

TYPE AND THEME: Tim Regan, gangster, reforms and wants his sweetheart, Midnight Rose, cabaret dancer in the place of Corbin, politician, to join him. Tim's pal, dying, asks him to take care of his son, and Tim convinces Rose to marry him so that the boy will have a mother. Rose in a fit of temper returns to the cabaret life, and then Tim goes back to the underworld. Corbin frames Tim into prison. Rose realizes her love for Tim and tries in vain to kill herself. Her child is born, but is taken away by the court. Then Corbin reforms and the family is reunited.

PHANTOM FLYER, THE: Universal thriller with Al Wilson, Lillian Gilmore, Buck Conners, Billy "Red" Jones, Don Fullen, Myrtis Crinley, Mary Cornwillis and Larry Steers. Directed by Bruce Mitchell. Released February 26. Length, 4,253 feet.

TYPE AND THEME: Julia Hart, cattle owner, causes trouble for James Crandall over water rights; Dick Staunton, border air patrol, becomes infatuated with Crandall's daughter Mary. Julia hires a gang to wipe out the Crandall ranch, but they are thwarted. Staunton fights Julia's foreman who decides to kidnap the entire Crandall family. He forces Crandall to sign a quit-claim deed. He escapes in Julia's airplane, forcing Mary to go with him. Dick follows and the pursuit is the biggest thrill of the picture.

SOMETHING ALWAYS HAPPENS: Paramount farce, with Esther Ralston, Neil Hamilton, Sojin, Charles Sellon, Roscoe Karns, Lawrence Grant and Mischa Auer. Director and author, Frank Tuttle. Released March 24.

TYPE AND THEME: Diana, American girl in England, is driven to desperation by the tedium at the home of Roderick, Lord Keswick, her fiance. Roderick's father shows her the Rochester ruby which is to be hers after the wedding. She learns that Chang-Tzo, Chinese outlaw, is after the ruby. Diana and Roderick start for London to place the ruby in safe-keeping. The car becomes lost in the rain. Roderick goes to a deserted house to ask for information, and when he fails to return she follows. She has excitement aplenty in the haunted house. She finds out that Roderick had staged this to give her thrills, but Roderick gets the surprise of his life as well when Chang-Tzo and his gang fail to call a halt. The fights and battle with ghosts end when the constables capture the bandit gang.

TRICK OF HEARTS, A: Universal Western, with Hoot Gibson, Georgia Hale, Joe Rickson, Rosa Gore, Howard Truesdale, Heinie Conklin, George Ovey, Nora Cecil, Dan Crimmins and Grace Cunard. Directed by Reaves Eason. Released March 18. Length, 5,495 feet.

TYPE AND THEME: The women of Manville manage to elect a feminine mayor and sheriff. Ben Tully, engaged to Connie Meade, niece of the woman sheriff, schemes to get the jobs back for the men by staging fake robberies. Carrie Patience, the sheriff, sees through them. Black Jack, a criminal, though Ben doesn't know it, is asked by the latter to help them in their fake holdups. Black Jack instead kidnaps Connie. Ben, dressed in woman's clothing, rescues her and frees all the women who have been taken by Black Jack's bandits.

YOUR WIFE AND MINE: Farce comedy by Excellent Pictures, with Phyllis Haver, Stuart Holmes, Wallace MacDonald, Katherine Lewis, Barbara Tennant, Blanche Upright, Jane Lufboro, Jay Emmet. Directed by Frank O'Connor. Released September 1. Length, 5,867 feet.

TYPE AND THEME: A married man is host to his brand-newly married attorney friend and tells the latter he has arranged a prison break for a girl who is to return him a big sum of money. He says the attorney must help him get it. The girl escapes, only to conceal herself in the host's mansion. There is a chase, with the police much in evidence, and the next day the two husbands go "to the big city" to collect the money. Their white lies fail to stick with the wives and the latter go to find out for themselves. They become involved as well in a faint intrigue and all wind up in a police court, with the girl-prisoner and her shifty husband. Finally the host clears them all.

This Week's Press Sheet

ALEX THE GREAT (F B O Comedy drama): Following is a suggested letter for your mailing list: "Dear Sir: Selling is the backbone of your business. The more you know about selling, the faster your business is bound to grow. Think of a novice selling 50 big auto trucks at one clip. In the movies they do it. Yes, they do it. At least that's what Alex does in 'Alex the Great.' This picture is due to romp across the screen of the theatre for days, beginning next For Skeets Gallagher as 'Alex the Great' has some brand new nifties on selling to show you. Wise-cracking Alex will have you on your ear, holding your sides with laughter, howling with glee as he treads the path of the dotted line to the buyer's signature. If he doesn't sell you a flock of laughs it will only be because you're not there. Can you afford to pass up this laugh-investment? Your doctor says 'No'—if he knows anything of what a tonic a good hearty laugh is. Yours truly, Manager."

Tie-up with your bookshops in town and have them make a

window display of "The Book of Etiquette" as well as the works of H. C. Witwer and use the following cards for this stunt in the windows together with stills of "Alex the Great" and window cards: "Buy 'The Book of Etiquette' and don't make the error 'Alex the Great' makes in the uproarious comedy feature at the theatre (Date)."

Tie-up with your local department stores that deal in infants outfits. Advise them that "Alex the Great" is coming to town and that in connection with this picture you are going to invite all the mothers of new-born babies whose children are named "Alex" as guests of your theatre.

Tie-up with your men's clothing store, and following is the type of ad his solicitors can submit to the people: "'Alexander the Great' was the greatest military leader of history! 'Alex the Great' at the (Theatre) greatest laugh-leader on the screen. (Merchant's name) greatest style leader on men's clothing in (Name of Your Town)."



QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of picture:

- C—Comedy
- D—Drama
- R—Romance
- F—Farce
- M—Melodrama
- W—Western

My—Mystery

Where the picture is a comedy-drama, comedy melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Review" column are those of the issues of Moving Picture World in which the pictures were reviewed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of EXHIBITORS HERALD in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which this information will be printed.

Length	Title and Players	Released	New Pictures	Reviews
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Columbia

1927				1927
Length	Title and Players	Released	New Pictures	Reviews
5831	Alias the Lone Wolf (D), Lytell-Wilson	Aug. 22	Jan. 7	Oct. 1
6843	Blood Ship, The (M), Bosworth-Logan	Aug. 10	Dec. 3	July 23
5432	By Whose Hand? (MyD), Cortez-Gilbert	Sept. 15	Dec. 31	
5628	College Hero, The (CD), Agnew-Garon	Oct. 9		
5513	Fashion Madness, Windsor-Howes	Dec. 8	Jan. 14	Jan. 14
5645	Iste of Forgotten Women (D), Tearle-D. Sebastian	Sept. 27	Dec. 3	
5750	Lone Wolf Returns (M), Lytell-Wilson			July 31
5524	Opening Night, The (D), Windsor-J. Bowers	Nov. 14		
5569	Pleasure Before Business (F), Davidson			May 14
5892	Sally in Dur Alley (M), Mason-Allen	Sept. 3	Jan. 14	
1000	Screen Snapshots			Aug. 28
5996	Siren, The, T. Moore-Revier	Dec. 20	Jan. 21	Jan. 21
5435	Stage Kisses (D), Harlan-Chadwick	Nov. 2	Jan. 7	
5054	Stolen Pleasures (CD), Revier			Oct. 2
6108	Sweet Rosie O'Grady (CD), Mason			
5357	Tigress, The (M), Holt-Revier	Oct. 21		
5426	Wandering Girls (CD), Revier-Agnew			
5791	Warning, The (M), Holt-Revier	Nov. 26	Dec. 3	

Cranfield & Clarke, Inc.

1927			1927
Length	Title and Players	Released	Reviews
2000	Angelus, The (D)	May 15	
2000	Real Charleston, Lesson Novelty	Apr. 24	
	Wooden Shoes, International	May 8	

Emblem Films

1927		1927
Length	Title and Players	Reviews
6250	Husbands or Lovers, Jannings	Dec. 3

Excellent

5980	Back to Liberty (D), Walsh-Hall	Nov. 15	
6805	Bowery Cinderella, A (D), O'Malley-Hulette	May 1	Nov. 26
5912	Broadway Drifter (D), Walsh-Hall	Nov. 1	
	Broadway Madness (D), De la Motte-Keith		
5792	His Rise to Fame (D), Walsh-Shaw	Feb. 15	
7393	Nest, The (D), Frederick-Herbert	Aug. 1	
5337	Striving for Fortune (D), Walsh-Roberts	Jan. 15	Mar. 3
5867	Your Wife and Mine (F), Haver-Holmes	Sept. 1	
5750	Winning Dar, The (D), Walsh-Hall	June 1	

1928		1928	
Length	Title and Players	Reviews	
6400	Satan and the Woman (D), Windsor-Keefe	Jan. 20	Feb. 25
	Stronger Will, The (D), Marmont-Carewe	Feb. 20	Feb. 25
	Women Who Dare (D), Chadwick-Delaney	Mar. 20	

F B O

1927		1927	
Length	Title and Players	Reviews	
4765	Aflame in the Sky (M), Luden-Lynn	Dec. 18	Dec. 10
4765	Bandit's Son, The (W), Bob Steele	Nov. 20	Dec. 10
4858	Boy Rider, The (W), Buzz Barton	Oct. 23	Dec. 3
4910	Breed of Courage (D), Ranger	Aug. 7	Oct. 8
4837	Cherokee Kid, The (W), Tyler-Lynn	Oct. 30	Nov. 26

Length	Title and Players	Released	New Pictures	Reviews
5701	Clancy's Kosher Wedding (CD), George Sidney	Sept. 17		Sept. 10
5093	Coward, The (D), Warner Baxter	Aug. 21		Sept. 10
4754	Desert Pirate (W), Tom Tyler	Dec. 25	Dec. 24	
5723	Don Mike (RD), Fred Thomson			Mar. 5
4913	Flying U Ranch, The (W), Tom Tyler	Sept. 4		
6300	Gambler's Game, The (W), Tom Tyler	Oct. 30		
6507	Gingham Girl, The (C), Lois Wilson	Oct. 2	Nov. 26	July 30
7014	Harvester, The (D), Orville Caldwell	Nov. 23		July 2
5240	Hook and Ladder No. 9 (D), Ed Hearne	Nov. 13	Nov. 19	Nov. 19
5665	In a Moment of Temptation (M), Kit Guard	Sept. 18	Dec. 3	Nov. 26
5186	Jake the Plumber (C), Jesse De Vorka	Oct. 16		Dec. 10
6481	Judgment of the Hills (D), Darro-Valli	Nov. 6	Nov. 12	Aug. 20
4536	Lightning Lariats (W), Tyler		Dec. 3	Jan. 22
6515	Little Mickey Grogan (D), Frankie Darro	Dec. 27	Dec. 17	
5181	Loves of Ricardo (D), Beban	June 17	Dec. 31	
6807	Magic Garden (D)			Feb. 26
4924	Mojave Kid, The (W), Bob Steele	Sept. 25		Aug. 6
6680	Moon of Israel (D), Maria Corda			July 9
6885	Mother (D), Belle Bennett			Mar. 19
6412	Moulders of Men (M), Frankie Darro			Apr. 9
4949	Naughty Nannette (CD), Viola Dana			May 9
6140	Not for Publication (M), Ralph Ince	Aug. 31		July 23
4721	Outlaw Dog (M), Ranger			Apr. 28
	Racing Romeo (D), Red Grange		Dec. 10	
4941	Ranger of the North (D), Ranger	Oct. 9	Dec. 3	
6004	Shanghai'd (M), Ralph Ince	Oct. 19	Dec. 3	Aug. 20
5476	Silver Comes Thru, Thomson			May 28
4886	Silngshot Kid, The (M), Buzz Barton	Dec. 4	Dec. 10	
4565	Sonora Kid (W), Tyler			Mar. 5
6388	South Sea Love (D), Patsy Miller	Dec. 10	Nov. 12	
4892	Swift Shadow, The (D), Ranger	Dec. 11	Dec. 10	
5807	Tarzan and the Golden Lion, A Jungle Fantasy			Apr. 2
4898	When the Law Rides (W), Tyler-Darro	June 24	Dec. 24	

1928			1928
Length	Title and Players	Released	Reviews
	Alex the Great (M), Skeets Gallagher	May 13	Feb. 11
	Bantam Cowboy (W), Buzz Barton	Aug. 12	
5583	Beyond London's Lights (M), Lee Shumway	Mar. 18	Feb. 11
4869	Breed of the Sunsets (W), Bob Steele	Apr. 1	Feb. 11
6267	Chicago After Midnight (M), Ince-Mendez	Mar. 4	Jan. 21
6375	Coney Island (D), Lois Wilson	Jan. 13	Dec. 17
	Crooks Can't Win (D), Thelma Hill	Apr. 7	Feb. 11
5511	Devil Man's Curve (D), Fairbanks, Jr.	Jan. 15	Dec. 17
	Devi's Trade Mark (D), Belle Bennett	May 28	Mar. 3
	Dog Justice (D), Ranger	June 10	
4770	Driftin' Sands (W), Bob Steele	Jan. 1	Dec. 17
4813	Fangs of the Wild (D), Ranger	Feb. 5	Jan. 21
	Fightin' Redhead (W), Buzz Barton	July 1	Feb. 11
6148	Freckles (D), Stratton-Fox, Jr.	Mar. 21	Feb. 4
5144	Her Summer Hero (CD), Blanc-Trevor	Feb. 12	Jan. 21
	Law of Fear (D), Ranger	Apr. 8	Feb. 11
5771	Legionnaires in Paris (C), Cooke-Guard	Jan. 31	Dec. 10
4801	Little Buckaroo, The (W), Buzz Barton	Mar. 11	
	Little Yellow House, The (D)	Apr. 24	
4785	Man in the Rough (W), Bob Steele	May 20	Feb. 11
4781	Phantom of the Range (W), Tom Tyler	Apr. 22	Jan. 21
4884	Pluto Kid, The (W), Buzz Barton	Apr. 29	Feb. 4
6419	Red Riders of Canada (M), P. R. Miller	Apr. 15	Jan. 21
4729	Riding Brigade (W), Bob Steele	Feb. 19	
	Sally of the Scandals (M), Bessie Love	July 15	
	Skinner's Big Idea (M), Bryant Washburn	May 11	
4793	Texas Tornado, The (W), Tom Tyler	Feb. 26	
	Trail of Courage, The (W), Bob Steele	July 8	
6329	Wallflowers (D), Trevor-Scott	Feb. 13	Feb. 4
4805	Wizard of the Saddle (W), Buzz Barton	Jan. 22	Dec. 24

First Division

1927		1927
Length	Title and Players	Reviews
5400	Comrades, Costello-Hughes	Jan. 1
5960	Death Valley (W), Carroll Nye	Sept. 1
5600	Eager Lips, Garon	Oct. 1
5900	Finnegan's Ball (C), Mack Swain	Sept. 15
5800	Ladies at Ease (CD), Garon-Short	Nov. 15
5700	Ladybird, Compton	Aug. 1
5750	Naughty, Garon	Nov. 1
6700	Polly of the Movies, Short-Robards	Oct. 15
6700	Ragtime (D), De La Motte	Sept. 1
5700	Return of Eoston Blackie (D), Glenn-Palmer	Aug. 1
5600	Say It With Diamonds, Betty Compton	Aug. 15
5700	Temptations of a Shop Girl, Compton	Nov. 1

1928		1928
Length	Title and Players	Reviews
5500	Fagasa, Raymond Wells	Apr. 1
6300	Masked Angel, Betty Compton	Mar. 1
6200	Souls Aflame, Raymond Wells	Mar. 15

First National

1927		1927
Length	Title and Players	Reviews
6300	All Aboard (C), Hines-Murphy	May 8
6333	American Beauty (CD), Dove-Hughes	Oct. 9
6433	An Affair of the Folies (D), Dove-Hughes	Feb. 13
6222	Breakfast at Sunrize (CD), C. Talmadge	Oct. 23
6765	Broadway Nights (D), Wilson-Hardy	May 15

Table with columns: Length, Title and Players, Released, New Pictures, Reviews. Lists various film titles and their release dates.

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Fox

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Table with columns: Length, Title and Players, Released, New Pictures, Reviews. Lists various film titles and their release dates.

Gotham

Table with columns: Length, Title and Players, Released, New Pictures, Reviews. Lists various film titles and their release dates.

Krelbar Productions

Table with columns: Length, Title and Players, Released, New Pictures, Reviews. Lists various film titles and their release dates.

Metro-Goldwyn-Mayer

Table with columns: Length, Title and Players, Released, New Pictures, Reviews. Lists various film titles and their release dates.

1928

Table with columns: Length, Title and Players, Released, New Pictures, Reviews. Lists various film titles and their release dates.

Length	Title and Players	Released	New Pictures	Reviews
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Paramount

Length	Title and Players	Released	New Pictures	Reviews
1927				
6199	Afraid to Love (C), Vidor.....	Apr. 9		Apr. 23
6951	Barbed Wire (D), Negri-Brook.....	Sept. 10		Aug. 13
9879	Beau Geste (M), Colman-N. Beery.....	Aug. 1		
5597	Blind Alleys (M), Meighan.....	Mar. 12		Mar. 5
5878	Blonde or Brunette? (C), Menjou.....	Jan. 24		Jan. 15
7175	Cabaret (CD), Gilda Gray.....	Mar. 26		May 9
6040	Casey at the Bat (C), W. Beery.....	Mar. 5		Apr. 16
6536	Chang (D), Special cast.....	Sept. 3		May 2
6662	Children of Divorce (D), Bow.....	Apr. 2		May 2
5408	City Gone Wild (M), Meighan-Millner.....	Nov. 12		Dec. 10
7447	*Covered Wagon, The (M), Kerrigan-Wilson.....	Aug. 6		
6287	Evening Clothes (C), Menjou.....	Mar. 19		Apr. 9
6296	Fashions for Women (CD), Ralston.....	Mar. 26		Apr. 9
5399	Fireman Save My Child (C), Beery-Hatton.....	Aug. 1		Dec. 10
6376	Gay Defender, The (CD), Richard Dix.....	Dec. 10		Nov. 12
6017	Gentleman of Paris, A (CD), Menjou-O'Hara.....	Oct. 15		Oct. 8
5889	Get Your Man (CD), Clara Bow.....	Dec. 10	Jan. 7	
5415	Honeymoon Hate (CD), Florence Vidor.....	Dec. 3	Dec. 31	Dec. 17
7091	Hotel Imperial (D), Negri.....	Feb. 26		Jan. 8
5862	Hula (CD), Bow-Brook.....	Aug. 27		Sept. 10
6452	It (C), Clara Bow.....	Feb. 19		Feb. 12
8656	Jesse James (D), Fred Thomson.....	Oct. 22		Oct. 22
7656	*Kid Brother (C), Lloyd.....	Oct. 4		Jan. 29
6439	Kiss in a Taxi (C), Daniels.....	Feb. 26		Apr. 2
7080	Knockout Reilly (CD), Dix.....	Apr. 16		Apr. 23
6940	Last Waltz, The (D), Special cast.....	Nov. 26		Nov. 19
6052	Let it Rain (C), MacLean.....	Jan. 3		Mar. 12
6007	Love's Greatest Mistake (CD), Brent.....	Feb. 12		Feb. 26
5617	Man Power (D), Dix.....	July 9		Aug. 6
8039	Metropolis (D), Special cast.....	Aug. 13		Mar. 12
7180	Mme. Pompadour (D), Moreno-D. Gish.....	Aug. 13	Nov. 26	Aug. 6
6258	Nevada (W), Cooper-Todd.....	Sept. 10		
6877	New York (M), Cortez-Wilson.....	Feb. 5		Feb. 5
5798	Now We're in the Air (C), Beery-Hatton.....	Oct. 22		Dec. 17
4551	One Woman to Another (CD), Vidor-Shotwell.....	Sept. 24		Sept. 24
5599	Open Range (W), Lane Chandler.....	Nov. 5		
6187	Paradise for Two (C), Dix-Bronson.....	Jan. 17		Jan. 29
6680	Potters (CD), W. C. Fields.....	Jan. 31		Jan. 22
5306	Ritz (CD), Bronson.....	Apr. 9		June 25
6247	Rolled Stockings (CD), Hall-Brook.....	June 18		July 30
5952	Rough House Rosie (C), Bow.....	May 14		June 4
9443	Rough Riders, The (D), Astor-Farrell.....	Oct. 1		Mar. 19
5614	Rubber Heels (FC), Ed. Wynn.....	June 11		
6368	Running Wild (C), Fields-Brian.....	Aug. 20		June 18
6634	Senorita (F), Daniels.....	Aug. 30		May 14
5209	Serenade (D), Menjou-Wray.....	Dec. 24	Jan. 14	
6170	Service for Ladies (C), Menjou-Carver.....	Aug. 6		Sept. 3
5515	Shanghai Bound (D), Dix-Brain.....	Oct. 15	Dec. 31	Nov. 12
6015	She's a Sheik (C), Bebe Daniels.....	Nov. 12	Jan. 21	Nov. 26
5179	Shootin' Irons (W), Luden-Blane.....	Oct. 8		
6838	Soft Cushions (C), MacLean-Carol.....	Aug. 27		Aug. 27
5524	Special Delivery (C), Eddie Cantor.....	Apr. 16		May 9
4934	Spotlight, The (CD), Ralston-Hamilton.....	Nov. 19		Dec. 3
	Street of Sin (D), Jannings-Wray.....			
6200	Stark Love (D), Special cast.....	Sept. 17		Mar. 19
6124	Swim, Girl, Swim (CM), Daniels-Hall.....	Sept. 17		Sept. 17
6006	Tell It to Sweeney (C), Conklin-Bancroft.....	Sept. 24	Jan. 7	Oct. 22
4947	Ten Modern Commandments (CD), Ralston.....	July 2		July 23
4926	Time to Love (FC), Raymond Griffith.....	June 18		July 9
5319	Two Flaming Youths (C), Fields-Conklin.....	Dec. 17		
7643	Underworld (M), Bancroft-Brent.....	Oct. 29		Sept. 3
8486	Way of All Flesh, The (D), Jannings-Bennett.....	Oct. 1		July 2
5869	Wedding Bills (F), Raymond Griffith.....	May 7		July 23
5935	We're All Gamblers (D), Meighan-Millner.....	Sept. 3		
5866	Whirlwind of Youth (D), Lois Moran.....	Apr. 30		June 11
	Wings (M), Charles Rogers.....			Aug. 20
5960	Woman on Trial (D), Pola Negri.....	Oct. 29	Dec. 24	Oct. 1

Length	Title and Players	Released	New Pictures	Reviews
1928				
5897	Adventure Mad (M), UFA.....	Mar. 31	Jan. 14	
6536	Beau Sabreur (M), Cooper-Brent.....	Jan. 7	Jan. 7	
5665	Doomsday, Vidor-Cooper.....	Feb. 18	Jan. 21	
5889	Feel My Pulse, Daniels-Arlen.....	Feb. 25	Feb. 25	Mar. 10
6871	Gentlemen Prefer Blondes (C), Taylor-White.....	Jan. 28	Dec. 10	Feb. 18
8234	Last Command, The (D), Emil Jannings.....	Jan. 21	Jan. 28	Feb. 4
7415	Legion of the Condemned, Wray-Cooper.....	Mar. 10		
5837	Love and Learn, Ralston-Chandler.....	Jan. 14	Jan. 21	Feb. 25
7910	Old Ironsides (D), Beery-Bancroft-Farrell-Ralston.....	Mar. 17	Feb. 18	Feb. 18
	Partners in Crime (C), Beery-Hatton.....	Mar. 3	Feb. 25	
5582	Peaks of Destiny, UFA.....	Jan. 28	Jan. 7	
6118	Pioneer Scout, The (W), Fred Thomson.....	Jan. 21	Dec. 10	
	Red Hair (CD), Bow-Chandler.....	Mar. 10	Mar. 3	
7194	Secret Hour, The (D), Negri-Hersholt.....	Feb. 4		
7616	Showdown, The, Bancroft.....	Feb. 25		Feb. 18
	Something Always Happens, Ralston-Hamilton.....	Mar. 24	Mar. 3	
	Speedy (C), Harold Lloyd.....	Apr. 7	Feb. 18	
	Sporting Goods, Dix-Olmstead.....	Feb. 11		
5733	Tillie's Punctured Romance, Fields-Conklin.....	Feb. 18	Feb. 25	
5991	Under the Tonto Rim, Arlen-Brian.....	Feb. 4		
5435	Wife Savers (C), Beery-Hatton.....	Jan. 7		

Pathe

Length	Title and Players	Released	New Pictures	Reviews
1927				
5596	Almost Human (CD), Reynolds.....	Dec. 28	Dec. 24	
6555	Angel of Broadway, The (D), Leatrice Joy.....	Oct. 3	Nov. 19	Nov. 5
4335	Avenging Fangs (M).....	June 5		June 4
5328	Border Blackbirds (WD), Maloney.....	Aug. 28		Sept. 10
4875	Born to Battle (W), Bill Cody.....	Sept. 11		
4512	Code of the Cow Country (W), Roosevelt.....	June 19		June 17
5100	Combat (D), Walsh-Adams.....	Oct. 23		Oct. 15
7500	Country Doctor, The (D), Schildkraut.....	Aug. 22		
4938	Desert of the Lost, The (W), Wally Wales.....	Dec. 18		
5478	Devil's Twin, The (W), Leo Maloney.....	Dec. 11		Dec. 10
8586	Discord (D), Dagover-Ekman.....	Nov. 20		
5804	Don Desperado (W), Maloney.....	May 8		May 9
6599	Dress Parade (D), Boyd-Love.....	Nov. 11	Nov. 19	Nov. 5
6228	Eyes of the Totem (M), Hawley.....	May 15		May 14
8002	Fighting Eagle, The (M), La Rocque-Haver.....	Aug. 29		Sept. 17
7107	Fighting Love (D), Goudal.....	June 4		June 4
6403	Flying Luck (C), Monty Banks.....	Dec. 4		
6568	Forbidden Woman, The (M), Jetta Goudal.....	Nov. 7	Nov. 12	Nov. 5
6859	Getting Gertie's Garter (F), Prevost.....			Feb. 19
3303	Girl from Everywhere (C), Pollard.....	Dec. 11		Nov. 5
5867	Girl in the Pullman, The (C), Prevost.....	Oct. 31	Nov. 19	Nov. 5
4960	Gold from Weepah (W), Bill Cody.....	Nov. 20		
7913	Golden Clown, The (D), Gosta-Ekman.....	Dec. 18		
4750	*Grandma's Boy (C), Harold Lloyd.....	Dec. 11		

1927

Length	Title and Players	Released	New Pictures	Reviews
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5990	Harp in Hock, A (D), Schildkraut-Coghlan.....	Oct. 10	Nov. 12	Nov. 5
6563	Heart of the Yukon (M), Bowers-Cornwall.....	May 29		May 21
6035	Heart Thief (D), Schildkraut-De Putti.....			May 21
4620	Hidden Aces (M), Hutchison.....	Aug. 7		Sept. 3
6788	His Dog (D), Schildkraut.....			July 24
4700	His First Flame (C), Langdon.....	May 8		May 9
4890	His Foreign Wife (D), MacDonald-Murphy.....	Nov. 27		
4076	Hoof Marks (W), Jack Donovan.....	Nov. 13		
4864	Interferin' Gent, The (W), Buffalo Bill, Jr.....	Aug. 21		Aug. 27
5324	Jim, the Conqueror (W), Boyd-Faire.....	Aug. 21		Jan. 1
13500	King of Kings (D), All star.....			Mar. 10
4131	Land of the Lawless, The (W), Jack Padjan.....	Dec. 25		
4615	Little Firebrand (C), Thornton.....	July 3		July 2
6472	Main Event, The (D), Reynolds.....	Nov. 18	Nov. 19	Nov. 5
5865	Man Bait (CD), Prevost.....	Jan. 29		Jan. 29
4576	Meddlin' Stranger (W), Wales.....	June 14		June 12
5750	My Friend from India (F), Pangborn-Fair.....	Dec. 19	Dec. 24	
5736	Night Bride (FC), Prevost.....			May 9
6421	Nobody's Widow (FC), Joy-Ray-Haver.....			Jan. 15
6903	No Man's Law (W), Rex.....	May 1		May 2
4575	Obligin' Buckaroo, The (W), Buffalo Bill, Jr.....	Oct. 16		Oct. 8
4710	Pals in Peril (W), Buffalo Bill, Jr.....	Aug. 26		June 25
4497	Phantom Buster, The (W), Roosevelt-Rayford.....	June 14		Aug. 20
6000	Pieces of China (Travel).....	Aug. 7		
4828	Pirates of the Sky (M), Hutchison.....	May 22		May 21
5844	Rejuvenation of Aunt Mary (C), Robson.....			Aug. 6
4542	Ride 'Em High (W), Buddy Roosevelt.....	Oct. 9		Oct. 8
4375	Roarin' Brones, Buffalo Bill, Jr.....	Nov. 27		
6303	Rubber Tires (C), Ford-Love.....			Apr. 9
5880	Rush Hour, The (C), Prevost-Ford.....	Dec. 12	Jan. 7	
4562	Skeedaddle Gold (WD), Wales.....	July 31		Aug. 6
4546	Soda-Water Cowboy, The (W), Wally Wales.....	Sept. 25		Oct. 1
4338	Trunk Mystery (M), Hutchison.....	June 12		June 11
5397	Turkish Delight, Schildkraut-Faye.....	Nov. 11		
5670	Two-Gun of Tumbleweed (W), Leo Maloney.....			July 17
5921	Vanity (M), Joy.....			June 13
6198	White Gold (D), Goudal.....			Apr. 9
4485	White Pebbles (WD), Wally Wales.....	Aug. 7		Aug. 20
5610	Wise Wife, The (C), Haver.....	Oct. 24	Nov. 19	Nov. 5
6447	Wreck of the Hesperus, The (M), Bradford.....	Oct. 31		
7820	Yankee Clipper (M), Boyd.....			May 14

1928

Length	Title and Players	Released	New Pictures	Reviews
3996	Alice Through a Looking Glass.....	Feb. 12		
3755	Apache Rider, The, Leo Maloney.....	Feb. 12		
4805	Ballyhoo Buster (W), Buffalo Bill, Jr.....	Jan. 8		
5927	Blonde for a Night, Prevost.....	Feb. 27	Mar. 3	
6659	Blue Danube, Leatrice Joy.....	Mar. 12	Feb. 18	
	Boss of Rustlers.....			
5408	Bronc' Stomper, The, Don Coleman.....	Feb. 26		
5503	Chicago (M), Phyllis Haver.....	Mar. 5	Dec. 24	
5426	Cowboy Cavalier (W), Buddy Roosevelt.....	Jan. 29	Feb. 4	
4480	Crashing Through, Jack Padjan.....	Feb. 5		
4398	Desperate Courage (W), Wales.....	Jan. 15		
4155	Ladies Be Good (W), Bill Cody.....	Jan. 1		
6650	Leopard Lady, The (M), Logan-Hale.....	Jan. 23	Jan. 23	
	Let 'Er Go, Gallagher! (M), Junior Coghlan.....	Jan. 16	Jan. 28	
4600	Marie, the Killer, "Flem".....	Mar. 4		
5954	Night Flyer, The.....	Feb. 5		
5494	On to Reno (D), Prevost-Lands.....	Jan. 2	Dec. 31	
4626	Perfect Gentleman, A (C), Monty Banks.....	Jan. 15	Jan. 28	
4853	Roost, The (W), Coleman.....	Jan. 22		
5423	Stand and Deliver, Rod La Rocque.....	Feb. 20	Feb. 13	
4520	Valley of Hunted Men, Buffalo Bill, Jr.....	Feb. 19		
	Walking Back (M), Vera Reynolds.....	Mar. 26		
4000	What Price Beauty (CD), Nita Naldi.....	Jan. 28	Jan. 28	

Rayart

Length	Title and Players	Released	New Pictures	Reviews
1927				
6089	Cruise of the Helion (D), All star.....			Sept. 24
5076	Heroes in Blue (M), Bowers-Rand.....	Nov.		
5916	Law and the Man, The (D), Santschi-Rockwell.....	Dec.		
5960	Light in the Window, A (D), Walthal.....			Nov. 12
5970	On the Stroke of Twelve (M), D. Torrence.....	Nov.		
5502	Silent Hero (M), Bonaparte.....			Aug. 20
4200	Wanderer of the West, A (W), Tex Maynard.....	Dec.		

1928

Length	Title and Players	Released	New Pictures	Reviews
6673	Casey Jones (CD), Price-Lewis.....	Jan.		
	Danger Patrol, The (D), Russell-Fair.....	Apr.		
	Gypsy of the North (D), Gordon-Hale.....	Apr.		
5853	Heart of Broadway, The (D), Garon-Agnew.....	Jan.		
	My Home Town (D), Brockwell-Glass.....	Mar.		
4571	Painted Trail, The (W), Buddy Roosevelt.....	Feb.		
	Phantom of the Turf, The (D), Costello-Lease.....	Mar.		
4490	Wild Born (W), Tex Maynard.....	Jan.		
5260	You Can't Beat the Law, Lee-Keefe.....	Jan.		

Sterling

Length	Title and Players	Released	New Pictures	Reviews
1927				
	Burning Up Broadway (D), H. Cbstello.....	Jan. 30	Dec. 3	
5563	Closed Gates (M), Harron-Novak.....			May 28
5400	Outcast Souls (D), Lewis-Bonner.....	Dec. 15	Nov. 12	
5500	Pretty Clothes (D), J. Ralston-Walker.....	Oct. 15	Dec. 31	
	Stranded (D), Mason.....	Aug. 15	Jan. 7	Sept. 10

1928

	Marry the Girl (CD).....	Feb. 4		
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Tiffany-Stahl

Length	Title and Players	Released	New Pictures	Reviews
1927				
5754	Backstage (CD), Bedford.....			July 9
5669	Beauty Shoppe (CD), Busch.....			July 16
5300	Broken Gate (D).....			Jan. 15
6024	Cheaters (M), O'Malley.....			Mar. 24
7300	College Days (CD), M. Day.....			Nov. 6
4887	Enchanted Island (D).....			June 25
5500	First Night, The (FC), Lytell-Devore.....			Feb. 19
6182	Fools of Fashion (CD), Busch.....			Oct. 9
5233	Girl from Gay Paree, The (F), Sherman-Bedford.....			Sept. 15
4753	Haunted Shlp, The (M), Sebastian-M. Love.....	Dec. 1		
5600	Husband Hunters (C), Marsh.....			Feb. 26
5300	Josselyn's Wife (D), Frederick.....			Nov. 27
6049	Lightning (W), J. Ralston.....			Sept. 1
6235	Night Life (CD), Day-Harron.....			Nov. 1
5639	Once and Forever (D), Patsy Ruth Miller.....			Oct. 1

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsourced letters will not be printed.

Looks Like a Big Party

ALEXANDRIA, MINN.—TO THE EDITOR: I certainly was pleased to see the views of our lakes, etc., as published in the February 4 issue, and wish to state here that there have been several who became very much interested in the meet here this summer after reading the few lines beneath the views.

Among the many who are to be here, George A. Maloney of the Ritz, Kansas City, Mo., seems to be most enthused, but he knows what we have, and after the rest of the gang have been here once, you would have a hard time keeping them from coming back the next year. Also, they would bring others with them; the fish stories they could relate, and of course the snapshots of the catches to corroborate their statements, would convince them they have been missing a lot of life by not coming here.

We have over 200 lakes in this county with plenty of bass, pike, pickerel, crappies and various other species of the funny tribe, for all.

Among those to be present, from all indications now, we can list Crockett Brown, George A. Maloney, Benfield of Morris, Minn., Andy Anderson of Detroit Lakes, Minn., J. C. Jenkins, Sprague, the Rabbi, and Tragsdorf, undoubtedly, and say, if that gang doesn't look like the real thing I miss my guess.

This is just a starter, and when we get the balance of the letters, you'll no doubt find Will Rogers and many of the big stars registered and reservations made.

I can promise plenty of hotel room among the eight or 10 big hotels on the different lakes, if you will get your reservations in early.

I expect J. C. will be able to strum a Spanish Fandango for us after his roundup on the border, and with Phil, Meyers, Tom Foster and Mickey Larson doing the quartette harmony, we should not be short of entertainment.

Patiently I'll wait for further enrollments. Let's have some from the studios on each coast, stars, producers, directors, some from the HERALD-WORLD, the News, Brevity (by the way, let's entice those laugh getters), and maybe Pete Harrison will come. Nuff for this time. Yours truly.—H. J. LONGAKER, State theatre, Alexandria, Minn.

The Chautauqua Thing

GREENSBURG, KAN.—TO THE EDITOR: I just finished reading letters from readers in your HERALD AND WORLD of February 18 and there was something in each one of them that prompted me to write a line. First, Mrs. L. L. Netzer's letter concerning the advertising on the front cover of the HERALD of recent date. M-G-M putting over the idea that exhibitors could afford to get good and boiled, because they had a M-G-M contract. I heartily agree with Mrs. Netzer and others who have written on this matter, that we do not need that kind of advertising for our business. While that ad was just before the exhibitors and others interested in the business and not before the public in general, yet, that kind of stuff is what makes it sometimes hard for the exhibitor to get by and put over the idea that the show business is an honorable business and entitled to as much consideration as any other business. Yet I don't censure M-G-M for this ad in question. Some individual wrote the copy and thought it was a masterpiece, not knowing how few there were that would really think it clever. I differ with Mrs. Netzer in one way, I am a prohibitionist, but why bring that up.

I heartily agree with P. G. Held of Gris-

wold, Ia. We do not need smut to put a picture over. The clean pictures are the ones that register the best with us. I like pictures with clever situations and some spice, but real smut is unnecessary. Let's have them clean.

Just a word to the exhibitor who is in trouble over the Chautauqua thing. Far be it from me to try to tell the other fellow how to run his business but I am going to tell the brother or sister how I manage it. We have a free Chautauqua each year, generally a six day thing. The people of the town and community dig up the necessary money to put the chautauqua over making it free to everyone to attend without any admission. Well, I just kick in my part, join up with the rest of the community of which I consider myself a part and we put it over with a bang. When it comes I cancel out pictures, close the house and take a week's vacation. When I come back I feel better and people are hungry for pictures and I more than make it up.

I always try to hit them with a big special just before the chautauqua, and one just after. It's free, they haven't spent any money to attend and if it isn't free they have bought their tickets in advance so they don't notice it so much. I have found the biggest thing in the world to buck is public opinion and I find the public want chautauquas no matter how rotten they are. By doing this I keep the good will of all and I think that is worth a great deal. Besides, one needs at least a week's rest in a year. By keeping the good will of the people in general I have been successful in keeping out tentshows as I have the support of the city council and I have the first local minister to knock the show yet, and I have been in the show here 12 years.

This is just a wide place in the road about 800 inhabitants, and 400 retired farmers if you know what that means to a town, yet I think it's the best town in he world.

In closing let me say I have just closed the best year I have ever had. I have a M-G-M contract which I think a whole lot of. Some others just as good perhaps, but I haven't got good and boiled yet. Don't think I shall.—C. A. SPAINHOUR, Twilight theatre, Greensburg, Kan.

On, Wisconsin!

NEILLSVILLE, WIS.—TO THE EDITOR: After the fine invitation which was extended to the entire HERALD-WORLD exhibitor family by H. J. Longaker of the State theatre of Alexandria, Minn., to convene at his place for an exhibitor confab some time next summer, and after viewing those pictures in the HERALD-WORLD of February 4, I thought that at least a coupla hundred exhibits would have enrolled before now, but they are probably busy thinking about their taxes and how many more tons of coal they will need before spring.

As an alibi for myself, I must confess that I conceived the dizzy idea of spending the winter in my old haunts down in Panama fishing Spanish mackerel, red snapper and tarpon, but at the last moment my plans went haywire, which accounts for me sitting here shoveling snow and coal and listening to the so-called conversations of the film hounds.

"J. C." has named quite a number of exhibitors at various times in his column who he expects to be at the meeting. However, the good exhibitors whose names were not mentioned should not take offense at that.

For a starter, we should set tentative dates. Our bass season does not open in Wisconsin until June 20, and as Minnesota's is probably the same, it would not do to have our convention before that date. How about the last week in June, say, from Tuesday the 26 to Friday the 29? That should give the exhibits from even the outermost fringes of the states plenty of time to make their preparations, as well as our friends across the sea down in Australia, as well as R. R. Temple of Ludlow over in Merrie Old England. These latter

Ticker Percentages to be In Quick Reference Chart

Percentages in the Box Office Ticker will appear as a part of the Quick Reference Picture Chart in a forthcoming issue of "Exhibitors Herald and Moving Picture World."

should, however, be cautioned that this grand and glorious country of ours is now as dry as bone and that the water which used to run under bridges, and was used to bathe in, row on and pull fish out of, is now used for drinking purposes only.

If that old Land Crab Jenkins doesn't stop picturing me as always running around looking for a corkscrew, I will crown him at the convention. I want him to understand that I give benefits for the W. C. T. U. and am president of the Society for the Prevention of Smut.

Well, boys, get your name in at once so the HERALD can list us and so Mr. Longaker will know how many of us to expect.—WM. E. TRAGSDORF, Trags theatre, Neillsville, Wis.

P. S.—In this week's issue I see that Service thinks there is something wrong in the fact that he has nothing of Lindy in the News Reels. Well, well. There has hardly a week passed since Lindy jumped off from Washington last December that I have not shown him and his travels in the Pathe News (Odd Number). Tell "T. O." that if he patronized first class theatres that show the Pathe News he could keep up with current events, as depicted in a first class News Reel. Oh! Oh!

"Knee Deep in June"

SALMON, IDAHO.—TO THE EDITOR: Hello, you gay and festive boosters of that Alexandria, Minn., love feast, slated for "Knee deep in June" or thereabouts. What's the great idea in dragging me out of my hole, up over 10,000 feet of mountains across the bad lands of Dakota to shoot a little pill with a hickory club?

Can't you boys offer something wherein I can get a look. The last time I played golf was the day of Eagle Eye Joe's birth and it was out at Oconomowoc, Lake Forest, or some darned club on the North Side of Chicago that boasted of a pond. I drove, mashed, niblicked and did every other kind of a Scotch thing, trying to clear that peaceful little bit of water but some siren escaped from the Lorelei stronghold must have dwelt beneath, hypnotizing me every time I went to bat. I'll bet there are 50 balls with my initials on them down in the bottom. No sir—no golf in mine unless there is a bottle of Milwaukee's best Budweiser as a consolation prize—that, I think, might console me!

I will take on, though, any exhibitor my weight, age or size in tennis, though I haven't slashed an ace since I broke my back attempting same some 15 years ago; but if any of you fellows think you can lick me, step right up and plank down your money on the counter.

We might have a ball game and I speak for first base but Jay Shreck or Bill Weaver will have to run for me, my legs gave out long ago when I first came to Idaho and wandering in the hills met a band of painted Indians on the war path.

However, I have to know what the gang is going to do before I sign up, because if any exhibitor thinks that I'm going to any camp meeting doings and sing psalms, then his brain is missing in a couple of cylinders. So get your program going and let's see how it looks.

Do we take our wives or just a toothbrush? —PHILIP RAND, Rex theatre, Salmon, Idaho.

CLASSIFIED Advertising



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FOR SALE—Used Theatre chairs, always a stock on hand, also veneer seats, write your requirements. Address Theatre Seating Co., 845 S. State St., Chicago, Ill.

FOR SALE—By Church congregation moving into new building. 800 Opera Seats. Low price. High quality. Available April 15th. Write Epworth-Euclid Methodist Church, 2060 East 55th St., Cleveland, Ohio.

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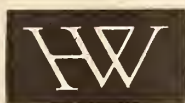
ENLARGEMENTS from your films, 8x10, 50c; three same, \$1.00. Address Hobby, Box 6, Traffic Station, Minneapolis, Minn.

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WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

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Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

F B O

FRECKLES: Hobart Bosworth—90%. This is sure a fine little program picture. Hobart Bosworth and John Fox give some very fine acting. It will please. Seven reels.—J. Rinhart, Majestic theatre, Stuttgart, Ark.—General patronage.

THE GINGHAM GIRL: Lois Wilson—15%. February 15. Very good show for any audience and if all FBO's are as good as this one, there should be no trouble in business getting better as pictures like this send them home happy and thinking of coming back soon. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

RANGER OF THE NORTH: Ranger—50%. February 25. All the world loves a dog, and here is the greatest of them all. If this one don't make them stand on their tiptoes and cheer, I will eat your old hat. Five reels.—A. K. Haynes, Community theatre, Razor, Tex.—General patronage.

RACING ROMEO: Red Grange—90%. February 17-18. A good auto race. Many thrills, good acting, beautiful scenery. It is sold as a special, it will go over fine if your patrons like auto racing. I had to buck basket-ball tournament, but got by. Did not make any money. No fault of the picture. Seven reels.—B. A. Butler, Elite theatre, Arlington, S. D.—General patronage.

RACING ROMEO: Red Grange—February 7-8. School sure ate this up and second night showed fine increase at the box office. Six reels.—E. A. Emmert, Emmert theatre, Alcester, S. D.—General patronage.

DRIFTING SANDS: Bob Steele—15%. February 8. Very good Western and Bob sure is a good player, only the director made a mistake by letting him fight such a bunch of outlaws that one grab of the outlaw would just smash Bob. But he fought them all and came out a winner. He may be a good fighter but the big fellows on the opposite side make it impossible and that leaves a poor taste in patron's mouths when they leave the theatre. Five reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

BULLDOG PLUCK: Bob Chester—30%. This is a fair Western of the cheaper type. If Bob would only spend the money to make first-class Westerns he could be among the first rate stars. His acting always good but cheapness of production spoils everything. Five reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

SILVER COMES THROUGH: Fred Thomson—38%. December 23-24. A good Western with Fred and Silver doing their stuff as usual. Should be played in every small town theatre. Six reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

SILVER COMES THROUGH: Fred Thomson—35%. This is just fair with poor photography in a greater part of the picture due to using Agfa German stock film on which to print the film. It is a racing story and of course Silver wins the race, saving the ranch. Edna Murphy plays the feminine lead to advantage and would say it is pretty fair if your patrons like Thomson. Six reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

SILVER COMES THROUGH: Fred Thomson—One of the best Thomson's we have run. We are anxious to sample some of Fred's product which is being released by Paramount. We appreciate the clean type of Western pictures this star makes. Six reels.—J. D. Hall, Legion theatre, Gann Valley, S. D.—General patronage.

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported* is divided by *average daily gross of picture holding house record* to determine *relative box office value* in terms of percentage.

EXAMPLE: \$75 (average daily gross of picture reported) divided by \$100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in **THE BOX OFFICE TICKER** column of "Quick Reference Picture Chart." This rating will appear in a forthcoming issue of the **HERALD-WORLD**.

MOULDERS OF MEN: Special cast—20%. This is well produced and is good entertainment. However does not draw well. FBO deals fairly and supplies good prints so we overlook quite a few shortcomings. Frankie does some good acting that will appeal to kids. Seven reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

ARIZONA NIGHTS: Fred Thomson—20%. February 10-11. This was a dandy Western and good all the way through. Well, it is the last one of FBO for me with Thomson. Next will be a Paramount and as we hear the reports are not very favorable. It's just too bad to see you go to those big producers to be killed, Fred, but I am with you if you make good. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

TARZAN AND THE GOLDEN LION: Special cast—30%. February 24. To anyone that could tell what it was all about it must have pleased them. It is big and fine and mysterious. Played as a program.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SPLITTING THE BREEZE: Tom Tyler—40%. February 3-4. A very good Western but not up to the Tyler standard. Didn't please as well as others that we have played. Showed two nights to small houses, but at that came out a little to the good. Five reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

GALLOPING THUNDER: Bob Custer—30%. February 17-18. Another Custer picture that was good and satisfied the majority of Western fans. Played two nights to very small houses but came out a little to the good at that. This is our last one on con-

tract, and will say that all have been very good. Five reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

THE MAGIC GARDEN: Margaret Morris—34%. February 20-21-22. This is a good picture and every exhibitor should show it. I was late in showing it as I should have shown it almost a year ago. Played three nights to very small houses, and didn't take in only about enough to pay film rental. It seems that people here are not interested in pictures of this class and can't get them out. Seven reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

THE MAGIC GARDEN: Special cast—This didn't do as much business as "Laddie" but it is well worth playing as it will send your patrons away satisfied. It is sure to please almost 100 per cent. Seven reels.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

THE MAGIC GARDEN: Special cast—This picture went over very well. It has strong drawing power due to its national popularity. Pictures of this type shown at intervals add dignity to any theatre. Seven reels.—J. D. Hall, Legion theatre, Gann Valley, S. D.—General patronage.

CONY ISLAND: Lois Wilson—February 5. This picture is big. One of the best I ever ran. It starts with a bang and holds out the seven reels without a dull spot. And this girl with the black hair that does the big dance, you would like to take her out to supper. FBO has extra good pictures this year. Seven reels.—Milo Owens, Garrick theatre, Milan, Mich.—General patronage.

AFLAME IN THE SKY: Special cast—February 24-25. This is excellent and a decided novelty. It's a mixture of Western and aviation, packed with action and many unusual situations. The big climax is where the aviator calls for assistance by writing the word "help" in the sky with gas from his exhaust. Drew excellent business for this time of the year. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

THAT MAN JACK: Bob Custer—The daredevil of the screen in his latest thriller and always brings the house down. Our fans like Bob and he gives them lots of action. Five reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

RED RIDERS OF CANADA: Patsy Ruth Miller—February 25-26. Well liked by all patrons. Seven reels.—D. J. Donovan, Donovan theatre, Hecla, S. D.—General patronage.

A COLLEGE BOOB: Lefty Flynn—A nice story of college life. Was well liked and well received. Paper on this is good. Five reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

LEGIONNAIRES IN PARIS: Cooke-Guard—February 17-18. We saw this picture and enjoyed it and it seemed like the audience did. We, therefore, stepped on it a little heavier than usual but got no big results. Generally at our place they didn't seem to care for it. We hardly know what they do want or like any more. They are getting extra critical. Six reels.—Chancellor Bros., Ritz theatre, Arcanum, O.—Neighborhood patronage.

LEGIONNAIRES IN PARIS: Special cast—February 26-27. A good comedy, clean and all right but not as good as painted. Despite of working with the Legion on it, business was rotten. Seven reels.—H. M. Face & Sons, Star theatre, Nashville, Mich.—Small town patronage.

WIZARD OF THE SADDLE: Buzz Barton—February 18. An excellent Western. Buzz draws the kids. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

WIZARD OF THE SADDLE: Buzz Barton—February 24-25. If you want a good one, Buzz is a good bet. If you run more than one night, you will make good gain at the box office. Five reels.—E. A. Emmert, Emmert theatre, Alcester, S. D.—General patronage.

LONE HAND SAUNDERS: Fred Thomson—Strike another for Fred and Silver King. Thomson is a real Western star and can always be depended upon. Five reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

JAKE THE PLUMBER: Special cast—About as poor a length of celluloid as FBO has ever ground out of their mill. Lots of humor, yes, but not in the picture. The joke was on us. Vaudeville after the picture is all that kept them from walking out. Six reels.—H. H. Hedberg, Amuse-U theatre, Melville, La.—General patronage.

THE OUTLAW DOG: Ranger—Good canine picture with the tail wagging star doing some things very unusual for a dog. Lots of comedy supplied by the negro made the house whoop. In fact, the colored man, Spencer Bell, saved the picture from falling into "just another dog feature." Rex Lease and the girl okay, too. Good photography all the way.—H. H. Hedberg, Amuse-U theatre, Melville, La.—General patronage.

THE OUTLAW DOG: Ranger—February 11. This is one of the best dog pictures I ever saw. The dog and negro are the whole show. When they are so good, you don't need any more stars. Five reels.—Milo Owens, Garrick theatre, Milan, Mich.—General patronage.

THE TEXAS TORNADO: Tom Tyler—February 25. This boy has no wonder horse, but he is an actor and a scrapper and most generally in a strong story. Western folk like him fine. FBO has another one in Bob Steele. Play him in "The Mojave Kid" if you do not believe he is handsome and can't act.—W. E. Field, Liberty theatre, Greenwood, S. C.—General patronage.

DESERT PIRATE: Tom Tyler—February 10-11. Good. Better second night than first. Five reels.—E. A. Emmert, Emmert theatre, Alcester, S. D.—General patronage.

THE GREAT MAIL ROBBERY: Special cast—February 11-12. Don't be afraid of this one. Advertise big. Pleased patrons 100 per cent. Seven reels.

—D. J. Donovan, Donovan theatre, Hecla, S. D.—General patronage.

HOOK AND LADDER NO. 9: Special cast—February 17-18. Wonderful picture. Fire scene very good. Better second night than first. FBO has good pictures at a living rental. Six reels.—E. A. Emmert, Emmert theatre, Alcester, S. D.—General patronage.

THE BANDIT'S SON: Bob Steele—Fine show, good action. Well received and larger house second night. Five reels.—E. A. Emmert, Emmert theatre, Alcester, S. D.—General patronage.

THE TERROR OF BAR X: Bob Custer—Fine story and well cast. Made a good Saturday night program. Five reels.—S. C. Silverthorn, Liberty theatre, Harrisville, Mich.—General patronage.

JUDGMENT OF THE HILLS: Frankie Darro—February 24. Would consider this a good picture except the last reel. Too many drunken scenes. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

HER FATHER SAID NO: Special cast—This picture fell down because of the fact that it followed "What Happened to Father," which was a better vehicle by far. However, the small boys enjoyed their favorites, Cooke and Guard, even if the old boys were disappointed in the first feature they had ever seen their favorites in. No the team of Cooke and Guard did not fail, but it was the impression of our patrons that they could have been featured in something far better than "Her Father Said No." Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

MOON OF ISRAEL: Special cast—December 29-30. Put it in house runs one day a week, charged forty cents and did a nice business. The Biblical scenes are good. It has quite an appeal to church people. Eight reels.—W. E. Field, Liberty theatre, Greenwood, S. C.—General patronage.

THE COWBOY COP: Tom Tyler—Another good Western from Tom. Business only fair, account of being new star here. Five reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

TOM AND HIS PALS: Tom Tyler—What a blessing, a Western with a new twist. This is superior to the average Western. If you have to show West-

erns, try this one.—Mrs. Wood L. Burns, Texline theatre, Texline, Tex.—General patronage.

BIGGER THAN BARNUMS: Viola Dana—Good picture of circus life. Viola is still a good drawing card for us.—Mrs. Woods L. Burns, Texline theatre, Texline, Tex.—General patronage.

WILD TO GO: Tom Tyler—A fairly good Western. Tyler is only new and can expect only fair business with his pictures for sometime. Five reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

FLAMING FURY: Special cast—The star of this picture is the dog, but unfortunately it had no supporting cast. But it pleased our audience and that's enough for us.—Mrs. Woods L. Burns, Texline theatre, Texline, Tex.—General patronage.

LADDIE: Special cast—Something new. Good old fashioned picture. No flashy scenes of follies beauties, no eternal triangles, just a plain good show. Our audience enjoyed it immensely. Good house.—Mrs. Wood L. Burns, Texline theatre, Texline, Tex.—General patronage.

First National

VALLEY OF THE GIANTS: Milton Sills—50%. February 16-17-18. Excellent small town show. Mr. Sills, why all the grimacing? Just be natural and you're great. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

HOME MADE: Johnny Hines—50%. February 23-24. A cracking good comedy that afforded an evening of real entertainment. Johnny is well liked here, but extreme cold kept most everybody away. By the time this report is printed I hope to see Johnny in person, as I am leaving today for the "land of the stars" and hope to find out just how they make 'em. Seven reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

FOR THE LOVE OF MIKE: Ben Lyon—40%. February 10-11. After reading so many adverse reports on this picture was almost afraid to show it, but it went over in good shape and had some good comments on the program. Didn't have the attendance that we expected, made a little money anyway. Seven reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

THE DEVIL'S SADDLE: Ken Maynard—22%. February 24-25. Just a fair picture and not quite up to the standard. Maynard's last pictures are not as good as some of the first ones, and he didn't have the pull at the box office. Six reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

ROSE OF THE GOLDEN WEST: Mary Astor—80%. February 24-25. Just a good program picture. Nothing to brag about. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE SEA TIGER: Milton Sills—35%. February 17. As usual, Milton draws them in here. Consider picture close to his previous efforts, and in class with "Sea Hawk."—L. M. Threet, Augus theatre, San Augustine, Tex.—Small town patronage.

THE SEA TIGER: Milton Sills—A South Sea story and good. Sills was good and the picture was well liked. Six reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

THE DROP KICK: Richard Barthelmess—36%. December 26-27. A good college drama with football as its feature. Barthelmess does some good acting in this. Seven reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

BABE COMES HOME: Special cast—90%. This is a good comedy and as Babe Ruth is well known here it pulled in almost a full house. Babe and Anna did some stunts but Louise Fazenda takes the bun.—D. Straszer, Lyceum theatre, Manchester, Mo.—General patronage.

THE TENDER HOUR: Billie Dove—50%. February 18. Extra good picture. Beauty, action, suspense and good comedy all through. Wouldn't want a better one. Didn't have our usual Saturday night crowd, for some reason. Cold night. Eight reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE WILDERNESS WOMAN: Special cast—100%. February 19. This is a dandy and it sure

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did please all our patrons. Step on it. Eight reels.—D. Straszler, Lyceum theatre, Manchester, Mo.—General patronage.

THE SUNSET DERBY: Mary Astor—42%. January 27-28. A very good program picture, and I believe pleased the most of my patrons who saw it. Played two nights to fair houses and made a little money. Six reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

SOMEWHERE IN SONORA: Ken Maynard—60%. Another good one from Ken with pretty scenery and plenty of action. Photography is always good in the Maynards, as Sol Polito turns a mean crank. Step on 'em Ken, and give Tarzan some sugar for his good work. Six or seven reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

QUO VADIS: Emil Jannings—60%. This is Italian made. However, very well done and good bet at the box office. Jannings acting is better than in some American produced pictures. If you play to better class patronage, this will have strong appeal. Paper is good. Print only fair.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

THE NOOSE: Richard Barthelmess—Best picture of the year. Pleased 100 per cent. Buy it and run for a special.—F. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

THE NOOSE: Richard Barthelmess—February 21. Barthelmess comes back 100 per cent and delivers one of the best pictures of the year. As big as the biggest and will please as well. Our advice to those who have not run it, is to exploit it heavily and promise everything. Advance prices if you have that policy on big ones. The picture will back you up in anything you promise to do. A real pleasure to recommend this one.—Cragin & Pike, Inc., Majestic theatre, Las Vegas, Nev.—General patronage.

THE GORILLA: Charley Murray—This picture got me the best Wednesday-Thursday business that I've enjoyed for sometime. However, my Wednesday-Thursdays have been very poor. "The Gorilla" is a pretty good picture but there just seems to be that certain something missing that makes a great picture. Believe it is a bit too long for one thing and believe it should have been melodrama instead of comedy-mystery. Seven reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

THE TEXAS STEER: Will Rogers—Fair picture. Rogers drew them in, but it was only about a 50-50 break.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

A TEXAS STEER: Will Rogers—Not a small town picture. Just proof that Will should stay on the speaking stage and stay away from the movie lots. Action was slow, although the climax was good. But it takes more than a good climax to put a picture over. We are glad we played it for the simple reason that we won't have to play it again. Photography poor, too diffused in places.—H. H. Hedberg, Amuse-U theatre, Melville, La.—General patronage.

GUN GOSPEL: Ken Maynard—This fellow with his horse is without a doubt the greatest Western star on the screen. Tarzan, his horse, is surely a wonder. Six reels.—W. E. Field, Liberty theatre, Greenwood, S. C.—General patronage.

HARD BOILED HAGGERTY: Milton Sills—This latest vehicle of Sills was very good and well liked by his fans. Six reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

HARD BOILED HAGGERTY: Milton Sills—Not much for small towns. What Milton Sills needs is another "Skin Deep." We failed to perceive the humor in seeing Milton Sills with a pettycoat around his neck.—Mrs. Wood L. Burns, Texline theatre, Texline, Tex.—General patronage.

MISMATES: Special cast—A heart gripping drama, well acted. All thought it fine. Doris Kenyon does some mighty fine acting. Seven reels.—Boom & Du Rand, Lyric theatre, Ellendale, N. D.—Small town patronage.

MAN CRAZY: Mackaill-Mulhall—A dandy program picture. The name is misleading. This young couple are "there" and are deservedly well-liked here. Seven reels.—Philip E. Tyas, Liberty theatre, Amherstburg, Ont., Canada.—Small town patronage.

THE LAND BEYOND THE LAW: Ken Maynard—Very big. Can this boy Maynard act? Can he ride? Can he fight? Can he love? Boy, I'll say he can! Business very good. Keep up the good work. Six reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

THE LAND BEYOND THE LAW: Ken Maynard—This one was good as are all of Ken's pictures. Ken, when you said it was your ambition to be the foremost Western star in pictures, you set your ambition high. May I say that I take my hat off to you along with my patrons. You certainly are at the top. Stay there and don't change the type of your stories and get effeminate. We want men. Seven reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

THE LAND BEYOND THE LAW: Ken Maynard—Good Western. Will please those that do not care.

Six reels.—A. J. Smith, Texan theatre, Roaring Springs, Tex.—General patronage.

CONVOY: Special cast—Don't like Dorothy Mackaill in these kind of parts. She seemed to drag out her part of it a little too much. Didn't seem to get the sympathy of the crowd as she should have. Story is good and some wonderful scenes of battle ships and navy battles. Acting by entire cast very good. We raised admission ten cents and got by with no kicks, but seems as if someone just missed making a wonderful picture out of this. Can't say where it failed but didn't seem to register as it should. Weather gave us terrible licking but picture is O. K., but wouldn't advise raising admission on it. Eight reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

HER WILD OAT: Colleen Moore—What a pleasure it is to show a picture with this star. No matter who or what the person is they cannot be offended by her actions or the actions of her fellow players. The whole family can come (and they most always do) and enjoy every bit of it, and go out and recommend it to their friends. When Colleen plays in a picture, the public knows that they will not be embarrassed in any way, shape or form. Directors that think the public wants long drawn mushy kissing fadeouts should see this ending. Beautifully done, and something left for the imagination. You can always depend on Colleen for clean, wholesome comedy, and pathos. Enough to satisfy everybody. Colleen, I would like to have your picture for my Hall of Fame.—Jack Greene, New Geneseo theatre, Geneseo, Ill.—General patronage.

HER WILD OAT: Colleen Moore—January 9-10. Very good entertainment and brought considerable business through the box office. I happened to strike nice weather and the two days' run showed a nice little profit.—W. E. Field, Liberty theatre, Greenwood, S. C.—General patronage.

HER WILD OAT: Colleen Moore—This is not up to Colleen's standard. I would say the fault lay in direction. To my mind Marshall Neilan should be changed for Alfred Santell as her director. The picture is clever at parts but the most is not made of comic opportunities. It pleased, however, and Colleen is always a drawing card, but I like to see her getting better instead of "so-so." Seven reels.—Philip E. Tyas, Liberty theatre, Amherstburg, Ont., Canada.—Small town patronage.

DANCE MAGIC: Ben Lyon—February 24. Business good with this one, with plenty strong competition. Did not see it myself but patrons say O. K.—L. M. Threet, Augus theatre, San Augustine, Tex.—Small town patronage.

BREAKFAST AT SUNRISE: Constance Talmadge—Fairly good entertainment. Constance is like several of the others that are hanging on, she is showing her age. Used "Camille" with Norma Talmadge on November 21-22 and Norma looked quite young and beautiful and a fine picture but the lobby comment was "They are both getting old." Seven reels.—W. E. Field, Liberty theatre, Greenwood, S. C.—General patronage.

JUST ANOTHER BLONDE: Special cast—A very cute comedy, pleasing in every respect. Six reels.—Boom & Du Rand, Lyric theatre, Ellendale, N. D.—Small town patronage.

ALL ABOARD: Johnny Hines—A laugh feast from Johnny. Somehow his pictures don't draw any too good. Six reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

THREE'S A CROWD: Harry Langdon—November 23. About as bum a picture as ever went into a machine.—W. E. Field, Liberty theatre, Greenwood, S. C.—General patronage.

NAUGHTY BUT NICE: Colleen Moore—February 22-23. No wonder Colleen won the popularity contest. She is there one hundred per cent. A dandy comedy packed with laughs, and good clean fun. What a relief after some of the smutty ones. Seven reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

NAUGHTY BUT NICE: Colleen Moore—Best Colleen Moore we have had and that is saying something. Colleen Moore hasn't made a dub yet. Very good crowd.—Mrs. Wood L. Burns, Texline theatre, Texline, Tex.—General patronage.

NAUGHTY BUT NICE: Colleen Moore—Very light comedy. The worst picture that Colleen has made in years. At that it's good. Give us something different, Colleen. Six reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

THE UNKNOWN CAVALIER: Ken Maynard—February 15. Pleased Western fans. Tarzan well trained. Play it. Seven reels.—Frank E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

THE UNKNOWN CAVALIER: Ken Maynard—We have shown three or four of these Maynards and he is getting quite a following in our town and his pictures are all very good. Wonderful riding and plenty of action, and good stories in all. The pro-

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2 New Members for "Our Exhibitors Club"

This week's issue brings two more members to "Our Exhibitors Club." William E. Tragsdorf of Trags theatre, Neillville, Wis., joins as Member No. 2. Mr. Tragsdorf says: "My scrap book shows that I have reported four changes a week for the last five years. That's that!"

Member No. 3 is Frank E. Sabin of the Majestic theatre, Eureka, Mont. Mr. Sabin writes in the following: "Good old Phil Rand. He always was a hundred per center and always will be. I'd like to be a member of 'Our Exhibitors Club' and shall endeavor to report on every picture from now on. (If the hardware biz don't get me down)."

Members of "Our Exhibitors Club"

Phil Rand, Rex theatre.....No. 1
William Tragsdorf, Trags theatre.....No. 2
Frank Sabin, Majestic theatre.....No. 3

Like Rand, Tragsdorf, and Sabin we join in and say: Who's Next?

ducers seem to be trying to make some real pictures out of these Maynards and he is there to help put them across. Ken, we would like your photo to put in our lobby as we have several more of your pictures to run and if we get the photo we might be induced to buy the next group, thanks. Seven reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

VENUS OF VENICE: Constance Talmadge—February 28-29. Very good program picture. But on account of basketball, church entertainments and lodge meetings did not make film rental in two days run. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE PRINCE OF HEADWAITERS: Lewis Stone—January 2-3. It is above the average. Splendid plot and it pleased most all who saw it. Used Paramount picture January 30 "Service for Ladies" which was very much on the same line but it couldn't be compared with the former for entertainment.—W. E. Field, Liberty theatre, Greenwood, S. C.—General patronage.

KIKI: Norma Talmadge—An antique, but a great show. Slightly reminiscent of Colleen Moore, but a great comedy nevertheless. Drew only fair, but this is our first Norma.—Mrs. Wood L. Burns, Texline, theatre, Texline, Tex.—General patronage.

TWINKLETOES: Colleen Moore—Very cute picture to average box office returns. Bad weather.—L. M. Threet, Augus theatre, San Augustine, Tex.—Small town patronage.

Fox

THE BRANDED SOMBRERO: Buck Jones—75%. February 7-8. As I have not played very many of Jones' pictures will say Jones is a good bet for the small town exhibitors. If his pictures are as good as the ones that I have played I think he is a better bet than Tom Mix, Fox's headliner. Five reels.—B. A. Butler, Elite theatre, Arlington, S. D.—General patronage.

SILK LEGS: Madge Bellamy—39%. February 14. Fair comedy. Nothing new. Pleased about 50 per cent. Six reels.—L. W. Bagwell, Jr., Crystal theatre, Oakman, Ala.—General patronage.

THE RETURN OF PETER GRIMM: Special cast—50%. January 28. Put on a family night. Fifty cents paid for the whole family. We had a full house, but did not make any money. Still believe that it is a good way to advertise. This drama went over good with the parents, but the kids did not care for the show. Seven reels.—J. A. D. Engesather, Movies theatre, Brocket, N. D.—Small town patronage.

THE RETURN OF PETER GRIMM: Special cast—Very good. Six reels.—A. J. Smith, Texan theatre, Roaring Springs, Tex.—General patronage.

THE CIRCUS ACE: Tom Mix—60%. January 25-26. No comments. Not so good. Five reels.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

COME TO MY HOUSE: Special cast—February 22. This combination of stars very good draw in this community, especially Miss Borden. Consider the picture average, without anything to cash in on except the title.—L. M. Threet, Augus theatre, San Augustine, Tex.—Small town patronage.

SEVENTH HEAVEN: Special cast—February 20-22. A winner. Will appeal to every class of patron. Action, comedy, pathos, humor, climax, acting superb. Sends them all out feeling better. Beautiful story of hope, courage and faith that triumphs over all obstacles. The perfection of screen entertainment. Come again, Mr. Borzage. Twelve reels.

—G. G. Baiss, Capitol theatre, Duncan, B. C., Canada.—General patronage.

LOVES OF CARMEN: Dolores Del Rio—25%. February 8-9. This was a fair program picture that we paid a special price for. We consider that we did well to come out even.—L. M. Threet, Augus theatre, San Augustine, Tex.—Small town patronage.

PAID TO LOVE: O'Brien-Valli—February 20-21. Splendid picture and many people seem to like George O'Brien.—W. E. Field, Liberty theatre, Greenwood, S. C.—General patronage.

CHAIN LIGHTNING: Buck Jones—March 2. A fair Western. Six reels.—E. L. Wood, Coliseum theatre, Edmore, Mich.—General patronage.

THE LAST TRAIL: Tom Mix—Tom and Tony go through their act good and bring the house down. Well liked, well received and a good house. Six reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

SUMMER BACHELORS: Madge Bellamy—March 1-2. Just a program picture, sold to me as a special.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE FLYING HORSEMAN: Buck Jones—February 20. A real good Western picture. Buck Jones is a better actor than most Western stars. It would be a real treat to see him again in pictures like "The Eleventh Hour." Five reels.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

THE FLYING HORSEMAN: Buck Jones—Good.—A. J. Smith, Texan theatre, Roaring Springs, Texas.—General patronage.

WINGS OF THE STORM: Thunder—Not as good as some dog pictures. Not much at the box office. Six reels.—A. J. Smith, Texan theatre, Roaring Springs, Tex.—General patronage.

WHISPERING SAGE: Buck Jones—Fast riding, plenty of fights and a good story makes this another hit for the cowboy ace. Jones is a big favorite and always brings the house down. Five reels.—George Khattar, Khattar's theatre, Sydney, N. S.—Canada.—General patronage.

THE WIZARD: Special cast—March 2. A picture similar to the picture First National made several years ago, "Go Get It." Will class it as a very good picture of the thrill mystery type. Seven reels.—E. L. Wood, Coliseum theatre, Edmore, Mich.—General patronage.

HILLS OF PERIL: Buck Jones—Another cracker-jack from Buck that made many new friends for himself and the theatre. Five reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

Metro-Goldwyn-Mayer

LONDON AFTER MIDNIGHT: Lon Chaney—60%. February 6. Lon Chaney's best for sometime. Chaney is "much better in this type than in a picture like "Mockery." The story is by Tod Browning and is also directed by Mr. Browning. Business was very ordinary in spite of the fact that we used heavy exploitation. However, the picture is not at fault. Seven reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

LONDON AFTER MIDNIGHT: Lon Chaney—60%. February 25. They came right in. Though not the largest receipts, it was four times the previous week's receipts. This is a dandy picture and wish there were more of them that would draw like this one. Seven reels.—J. A. D. Engesather, Movies theatre, Brocket, N. D.—Small town patronage.

LONDON AFTER MIDNIGHT: Lon Chaney—January 22-23. This is at least one of the best pictures Chaney ever made. Perhaps "The Unholy

Three" was better. It wasn't so gruesome but that it could be enjoyed by all. We find the Metro-Goldwyn product is very good and really getting better all the time.—H. M. Face & Sons, Star theatre, Nashville, Mich.—Small town patronage.

SPRING FEVER: William Haines—90%. February 11. Biggest one night 10-35 cent show receipts in two years. Everybody laughed and told us what a good show it was. Seven reels.—J. A. D. Engesather, Movies theatre, Brocket, N. D.—Small town patronage.

SPRING FEVER: William Haines—Mighty clever little comedy. Pleased all.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

MAN, WOMAN AND SIN: John Gilbert—40%. February 8. John plays a newspaper reporter in this one and murders the owner of the paper. The story isn't suited to John at all it seems, as the patrons express their dislike at John in this type of story. It isn't worth more than a program picture. However, worth playing as it has a good moral and shows a mother's love for her son to the very end. Seven reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

MAN, WOMAN AND SIN: John Gilbert—40%. February 5-6-7. An excellent argument against block booking. Big crowd first night but Oh! the two following. Everyone must have told their friends to stay away. Why waste Gilbert in such trash? Better hide if you are forced to play this. Wish I had. Had nothing but kicks and I don't blame them. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

MAN, WOMAN AND SIN: John Gilbert—I did not hear a single person say a good word for this picture, but I did have several tell me that it was poor. I would not have run the picture had I seen it before showing it. I saw "Resurrection" in the city and immediately went down to the exchange and set a picture in place of it which I could have bought for less than one-third the price that I was to pay for "Resurrection." I would have done the same with this picture had I seen it. I had 50 children less at my Sunday matinee on the Sunday following the showing of this picture. Radio, bridge parties, basket ball, bowling and pictures like "Man, Woman and Sin" are making it awfully tough during the winter for small exhibitors. Still next fall the Metro salesman will come along and tell you that he has to have a 25 per cent increase on John Gilbert pictures. My advice is do not book this picture at any price. Seven reels.—O. G. Blakeslee, Cozy theatre, Medford, Wis.—General patronage.

MAN, WOMAN AND SIN: John Gilbert—February 29-31. It pleased all that came to see it but such a poor title for a small town scared them away. Seven reels.—John L. Damm, Strand theatre, Wadsworth, Ohio.—General patronage.

MAN, WOMAN AND SIN: Special cast—Another poor one of Metros. I had several walk out on this picture and not a single comment on it. It is some punishment to stand and see the people go out after seeing a picture like this one. I would much pay for a picture like this and not play it at all, for I think we damage our business much more than the picture costs, if you have it bought and haven't played it I would advise you to pay for it and not play it.—Guy Loudermilk, The Fairy theatre, Nappanee, Ind.—General patronage.

VALLEY OF HELL: Francis McDonald—20%. February 18. Good Western. Just so short that I don't think it was more than four reels as the reels were only about one half full and being it was so good and full of action, it still seemed shorter. Well the crowd was satisfied with everything, only there wasn't enough of it to give them their 25 cents worth. Four reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

ADAM AND EVIL: Cody-Pringle—25%. Kept our crowd laughing and very favorable comments. Only a program picture here.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

ADAM AND EVIL: Cody-Pringle—20%. This is very good of the comedy-drama type and will please. Isn't a drawing card at all but worth program price. We hit a cold spell and for that reason can't say just what it is worth at box office. Paper fair, except six sheet. Seven reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

CALIFORNIA: Tim McCoy—30%. This is good but McCoy doesn't pull, being a comparatively new star. He's a likeable fellow and we hope he will succeed in making the Western fans like him. Tim, why not make some real high class Westerns instead of historical stuff? People get tired of this, they get enough when they are kids in school. Six reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

THE GARDEN OF ALLAH: Alice Terry—20%. Why oh why did I let 'em fool me again? I let 'em fool me on "The Magician" and said I would leave anything Alice Terry or Petrovitch made alone. This team wouldn't pull a greased toothpick half an inch if a ten ton truck helped them. Boys, this is a lemon and mark you they want to call it a spe-

cial. Paper bad. Seven reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

THE GARDEN OF ALLAH: Alice Terry—December 4-5. If your patrons want the very best, we wish to recommend this. There is food for thought all the way through it. Of course, if your patrons only want light, foolish comedy, something that takes no brain power to absorb, then play it. Nine reels.—H. M. Face & Sons, Star theatre, Nashville, Mich.—Small town patronage.

ON ZE BOULEVARD: Renee Adoree—20%. December 21-22. Rotten, how do these producers expect a theatre in a small town to play such stuff. Absolutely nothing to it, not one good laugh. Six reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

SLIDE, KELLY, SLIDE: William Haines—30%. Only a satisfactory program. Did not draw here.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

THE BIG PARADE: John Gilbert—75%. February 22-23. No use commenting on this picture as we are about the last to play it, but it is the biggest and best war picture we ever played. Satisfaction to all. Some had seen it three times before.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE BUGLE CALL: Jackie Coogan—30%. This isn't so good. Appeals to children, but will not hold up after first day on first run showing. No good for second run. Photography little dark in spots. Very fine acting and is sad in places. Worth program price. Six reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

THE BUGLE CALL: Jackie Coogan—A little deeper than the average run of Coogan pictures, but Jackie still draws them out and pleases them. This is well suited to his age and went over nicely. Six reels.—S. C. Silverthorn, Liberty theatre, Harrisville, Mich.—General patronage.

MR. WU: Lon Chaney—40%. February 12. Good show but the Chinese atmosphere is enough to kill any picture and it sure would have done it here. Glad we ran it only one night so they all came out to see it, but were disappointed and the next show night we played a real good picture and no one came to see it because of being mad about "Mr. Wu." Well so are we. Eight reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

TELL IT TO THE MARINES: Lon Chaney—75%. February 20-21. Good. I'll say okay. Went over with a bang. Everyone pleased. Best Chaney yet.—L. W. Bagwell, Jr., Crystal theatre, Oakman, Ala.—General patronage.

ANNIE LAURIE: Special cast—20%. This is a very well produced picture with good cast and acting. However, for a special at a special price, it's a mighty bad bet. Absolutely no good for a second run. Will please higher class patronage. Photography very ordinary and paper hopeless. Seven reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

ANNIE LAURIE: Lillian Gish—This is a splendid historical drama. Special praise is due Norman Kerry and really all are exceptionally well cast. We put on a program featuring a piper and dancers and it went over with a bang. Should do well anywhere, especially this side of the line, or in a Scotch or English community. Nine reels.—Philip E. Tyas, Liberty theatre, Amherstburg, Ont., Canada.—Small town patronage.

ANNIE LAURIE: Lillian Gish—January 20-21. This we consider very good. If "The Scarlet Letter" went over for you this should, although they are not alike as to story. But anyone who has read or attended school and taken up this phase of ancient history will greatly appreciate this. Acting and scenery wonderful with plenty of action. Saw where one brother exhibitor said Kerry wasn't fitted for his part. We have shown Norman Kerry in numerous pictures the past five years, and will say that for once he was cast in a part that he was fitted for to perfection. He actually seemed to live the part and just about stole the show from Miss Gish, although she was fine in her part. Nine reels.—Crosby & Schiwerske, Rex theatre, Colby, Wis.—Small town patronage.

THE LATEST FROM PARIS: Norma Shearer—Best comedy I've run this year. Pleased 100 per cent. Buy it.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

THE LATEST FROM PARIS: Norma Shearer—Very, very good comedy. The best in a long time. This is some picture and the people will like it. Can't say too much about it.—Virginia Pollard, Auditorium theatre, Nehawka, Neb.—Small town patronage.

QUALITY STREET: Marion Davies—March 4-5. Just a dandy picture. Beautiful and colorful. Personally we would rather see her in this type than in pictures of "Tillie the Toiler" kind. She roes to stardom in this kind, "Little Old New York,"

J. C. Jenkins—His Colyum

ABILENE, TEXAS, March 4, 1928.

DEAR HERALD-WORLD:

Just a year from today they will inaugurate a new President. We could tell you who it will be, but that would spoil all the fun, and, besides that, we never mix up in politics. Houston is making great preparations to entertain the followers of Thomas Jefferson (and other hallucinations) in June, and, all in all, it looks like a great year for Texas.

Everything is just lovely down here. The buds are coming out on the trees, the farmers are planting corn and cussing the boll weevil, Ma Ferguson has hung the rugs out on the line and ordered Pa Jim to get busy, Will Rogers has gone his Goose Creek dam bill passed in Congress and the girls have cut 'em an inch shorter at both ends, which places Texas in the forefront of the states of the nation. You can't hold these Long Horns down no way you can frame it up.

We are sending the HERALD-WORLD a picture of a Texas horn toad that has put Eastland on the front page of every paper in the country. It is claimed that this toad was placed in the cornerstone of the Eastland courthouse 31 years ago and that it was taken out alive last week when the courthouse was torn down to make room for a new one they are building. A lot of very nice people in Eastland testify that they saw this toad put in the stone alive 31 years ago; and far be it from us to question their veracity, but what we would like to know is, was Gulliver formerly a Texan? We always supposed that Nebraska had some pretty good talent. Now you take Elmer Gailey of Wayne, for instance, or Micky Larson of Oakland; but, then, they have never been able to establish more than a local reputation, while Texas gets the front pages from New York to Hollywood. Pass the prunes to Texas.

*They tell some great yarns here in Texas,
And we hope that New York won't annex us,
For when a Texan gets filled up on eight or ten beers
And says toads live in stones here for thirty-one years
It will cause the Producers to shed jealous tears
To see the championship belt come to Texas.*

*Everything is just fine here in Texas,
From Brownsville clear up to Collexus;
The robins are mating, and the mallard ducks too,
And this information we are slipping to you
That the boys are quite handy at making home brew;
So everything's fine here in Texas.*

*Yes, everything's lovely in Texas,
There's not a darn thing here to vex us;
The long horns are putting on fat in the pens,
The roosters are in soft with the Plymouth Rock hens,
And the girls have shed theirs and are now wearing men's;
So everything's Jake here in Texas.*

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

We see by the morning papers that they have put the price of gasoline up again. Must be that that Teapot Dome case is costing 'em more money than they expected.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

If anyone should offer to bet you that it is farther from Brownsville, Texas, to Texline, Texas, than it is from Ft. Worth, Texas, to Duluth, Minnesota, don't you bet him a nickel; you'll lose. If he should tell you that it is farther from El Paso, Texas, to Texarkana, Texas, than it is from Chicago to Buffalo, New York, agree with him. Take our advice and don't bet on any Texas proposition; it's too dangerous. Just remember that toad story; and they can prove up on it, too.

When a newly married couple start out to cover Texas, by the time they get over the entire state they send a picture of the three oldest back to grandma. We started out last week to go to Menard to visit that boy Reeves who is a constant contributor to "What The Picture Did For Me" department, and the nearest we got to him was farther than it is from Chicago to Oshkosh, Wisconsin, and we couldn't locate another theatre on the route. Just see what Reeves missed by locating away off down there by himself.

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Editorial duties must be weighing pretty heavily on Eagle Eye Joe; he didn't get our mail to us last week and we have received none so far this week, although it is now Sunday p. m., and as far as we have any personal knowledge there is nothing left of the United States but Texas. We wish Jay wouldn't unload all his work on Joe. His editorial duties, coupled with his social duties, are going to ruin that boy's health, and then were would Frances be?

*When the HERALD-WORLD comes out on full dress parade
It contains all the boys want to know,
(Continued on next page)*

"When Knighthood Was in Flower" and "Janice Meredith" will long be remembered after "The Fair Co-Ed" and others of that type are forgotten. Eight reels.—H. M. Face & Sons, Star theatre, Nashville, Mich.—Small town patronage.

QUALITY STREET: Marion Davies—This is a very sweet picture, beautifully set and acted. I certainly enjoy Marion in costume. Would not say it did much for the box office but it's the kind of picture you feel better for playing. Seven reels.—Philip E. Tyas, Liberty theatre, Amherstburg, Ont., Canada.—Small town patronage.

QUALITY STREET: Marion Davies—Personally I enjoyed this picture as it was out of the ordinary run. My patrons, however, were very much divided

on it. Some praised it very highly and others panned it quite muchly. Seven reels.—O. G. Blakeslee, Cozy theatre, Medford, Wis.—General patronage.

QUALITY STREET: Marion Davies—Some liked it and some didn't but I thought it was good. Good comedy, pretty scenery and costumes. Marion Davies is sure a good actress.—Virginia Pollard, Auditorium theatre, Nehawka, Neb.—Small town patronage.

LAW OF THE RANGE: Tim McCoy—This is the second Tim McCoy we have run of this year's group, and will say it is better than some of last year's McCoy's. Personally we cannot see McCoy at all and would suggest that if M-G-M wants a handsome male star to grasp on to the fellow that played

J. C. Jenkins—His Colyum

(Continued from preceding page)

*And it has all other journals pushed back in the shade,
For it bears the earmarks of Eagle Eye Joe.*

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

We want to pause here long enough to thank C. M. Cooper of the Alvarado theatre at Alvarado for the nice things he said about us in the HERALD-WORLD recently. Once in a while an exhibitor tells the truth about us, but it is of such rare occurrence that when they do we like to make mention of it. We don't wish to be personal (that's the farthest from our desire), but we know certain exhibitors in Nebraska and Idaho who, if they ever told the truth, would incline us to believe that Al Smith would carry Texas in spite of the vigorous protest that is going up from the women of the Lone Star state. We don't wish to mention any names, but how Wayne, Nebraska, and Salmon, Idaho (and we might include Nashwauk, Minnesota, and Neilsville, Wisconsin), have ever stood it as long as they have is beyond us. It just seems like some towns will put up with anything. Just see what Hollywood has to endure with Hodges and Murray, and Bill Rogers away the most of the time.

Yes, we thank Brother Cooper for setting an example for truth and veracity that other exhibitors would do well to follow, and this goes for Zimmerman of San Marcos and that rabbi at Elgin as well.

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We have a daughter and son-in-law and two grandchildren in Neligh, Nebraska, a son and daughter-in-law and two grandchildren in Kirby, Wyoming, and the balance of the tribe are in Tucson, Arizona, and we are here in Texas, and if you can imagine yourself enjoying your 36th birthday under those kind of conditions then you can eat enchilladas and say you like 'em. The only consolation we get out of being poorerhell is that we are honest and handsome, and that's more than a lot of you birds can say.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

We have missed the two last issues of the HERALD-WORLD (Joe, please wake up and stop snoring), and we haven't learned what our friend Thomas O. Service had to say in SERVICE TALKS. Whenever we miss SERVICE TALKS and try to find something else to read to take its place, it's like eating salt sowbelly and trying to make ourself believe it's huckleberry pie—there's nothing to it; it can't be done.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

The call of the North is upon us. It may seem strange to these Texans down here, but do you know we'd like to kiss a good Nebraska blizzard on the nose right now. We are getting lonesome for a snow shovel and a chance to cut a figure 8 on the ice on the old Elkhorn, and don't think we can't do it either.

Should we be properly persuaded, Texas might hold us for a week or two yet, but the chances are we will head for Tucson before the Governor is advised of our intended departure, and this is going to leave Texas in a deplorable condition. But, Texas, we can't help it; we are due in Nebraska April 15 and we will have a lot of boys to call on between Tucson and the old home state. So bear up as best you can under this crushing blow and be comforted with the thought that in your grief you will not be alone; there will be two of us. And be further consoled with the thought that, while Ma Ferguson did the best she could with what little support she had, yet she didn't turn quite all of 'em out.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

L. B. Brown of the Regal at Gatesville, M. E. Renfro of the Palace at Mullin, G. H. Boynton, Jr., of the Strand at Hamilton, M. D. Stuart of the Liberty at De Leon, E. F. Keith of the Strand at Gorman, K. N. Green of the Palace at Cisco and M. M. Wood of the Texas at Baird felt the necessity of having the help of the best trade journal on earth, and that's why we sold them the HERALD-WORLD. Among those old stand-bys whose faith cannot be shaken in the HERALD-WORLD we note the following: Carraway & Stinnett, Yale and Palace at Cleburne, L. M. Dunlap, Palace at Meridian, Caraway Bros. of the Cliflex at Clifton, H. E. Walters of the Ritz at Marlin, Will Pence of the Dixie at Goldthwait, C. E. Boyett of the Lyric at Brownwood, L. D. Brown of the Dixie at Brownwood, Caver & Tate of the Majestic at Comanche, E. H. Elkins of the Palace at Hico, Thos. Donnell, Majestic at Stephenville, J. Blivins of the Majestic at Dublin, H. F. Smith, Mgr. Dent theatres at Eastland, Geo. A. Smith, Palace theatre at Clyde and John Burke of the Palace and Mr. Wood of the Queen at Abilene.

As we have already intimated, we are going to leave Texas with a great deal of regrets. She has been very kind to us, and we will always have the kindest feeling for these Texas folks and their genial hospitality. We would have liked to have met every exhibitor in the state, but that is a physical impossibility; she's too big. So—

*Goodbye to sunny Texas land;
We dislike to leave a state so big and grand,
But we will have to go
Where the blizzards rage and blow;
So goodby to sunny Texas land.*

J. C. JENKINS,
The HERALD-WORLD Man.

opposite McCoy as his brother in this picture. He stole the show away from McCoy and our crowd wanted to know why they didn't let McCoy die off and save this handsome chap for the girl. Really, he is a striking looking prospect and took his part wonderful. We destroyed our press sheet so don't know his name. Show is good and little different from usual. Six reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

LAW OF THE RANGE: Special cast—Very fine Western picture. Pleased Saturday night crowd.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

BABY MINE: Dane-Arthur—February 19-20. Just about the funniest comedy ever made. There is

only one criticism—too much dirt in it. Metro-Goldwyn why did you do it? Some of the subtitles and scenes would almost shock the manager of a brothel. Better screen it. You may want to clip its wings.—H. M. Face & Sons, Star theatre, Nashville, Mich.—Small town patronage.

BABY MINE: Dane-Arthur—February 2. Not much to it, but full of comedy all the way through. Kept the house roaring all the time. Will someone please tell me how they made it look like Karl Dane's head was turned around?—Virginia Pollard, Auditorium theatre, Nehawka, Neb.—Small town patronage.

THE LOVELORN: Special cast—February 3-4. Sally, Sally why did you do it? You're a nice kid

and we like you and we need you, and we want your photo to put in our lobby, and we need it now more than ever. But honest this was terrible. Your sister may be alright but she has an awful handicap to overcome in our town after this. The first part or first four reels seemed to be going over fine as long as it drifted along in a farce comedy strain, but when they brought the tragedy in, oh what a headache. Sitting in the audience we could feel the reaction of the crowd against it. We loved you in "Mike," "Slide, Kelly, Slide," "Frisco Sally Levy" and others. If you will send us that photo we will forgive you, but don't let them do it again. T. O. Service said this was different and good. We will agree it's different. Seven reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

WEST POINT: William Haines—Very good picture. Good lesson in it. Good acting, and enjoyed by all.—Virginia Pollard, Auditorium theatre, Nehawka, Neb.—Small town patronage.

THE FAIR CO-ED: Marion Davies—January 27-28. This is a box office Natural at this time of the year. We believe about the best thing Miss Davies has done and surely shows that she can do these kind of parts as well as the knighthood roles. The basketball game in this is a Wow and although you are not in a basketball town it should go over great any place. Seven reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

THE FAIR CO-ED: Marion Davies—Grab it quick. This is the type that make you proud to be in sight when the show's over. Everybody passing out all smiles. We presented every girl in local basketball teams complimentary tickets and it brought people seldom seen at theatre before. Seven reels.—S. C. Silverthorn, Liberty theatre, Harrisville, Mich.—General patronage.

THE FAIR CO-ED: Marion Davies—A mighty fine production. Well received, used it the opening of school after Christmas vacation. Seven reels.—Boom & Du Rand, Lyric theatre, Ellendale, N. D.—Small town patronage.

TEA FOR THREE: Cody-Pringle—Just a fair program picture. My opinion and the opinion of my patrons were that it was not half as good as "Adam and Evil." Seven reels.—O. G. Blakeslee, Cozy theatre, Medford, Wis.—General patronage.

BUTTONS: Jackie Coogan—February 5-6. A very good Coogan picture. Not his best but good just the same. Seven reels.—H. M. Face & Sons, Star theatre, Nashville, Mich.—Small town patronage.

BUTTONS: Jackie Coogan—Fine Coogan picture. Pleased 100 per cent.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

BUTTONS: Jackie Coogan—Jackie certainly gets a hand from us. He always makes us money. This picture is very good and I think it has about the best shipwreck I have ever seen on the screen. Lars Hanson is every inch a captain and Polly Moran is especially good. Seven reels.—Philip E. Tyas, Liberty theatre, Amherstburg, Ont., Canada.—Small town patronage.

BUTTONS: Jackie Coogan—A rather good picture. Like Jackie better since he has grown up.—Virginia Pollard, Auditorium theatre, Nehawka, Neb.—Small town patronage.

THE DIVINE WOMAN: Greta Garbo—Good picture but not a small town bet.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

THE THIRTEENTH HOUR: Special cast—Our crowd ate this up. The dog is good, the story is better than average story of this kind. Acting is good, and there are plenty of thrills. They were gasping and shrieking, grownups as well as the kids. For a change it is good, don't be afraid of it. Six reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

THE THIRTEENTH HOUR: Napoleon—Here's a real mystery detective story with a dog who is very good. Napoleon is young and full of pep like Rinty used to be a few years ago. Play it. Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

THE THIRTEENTH HOUR: Lionel Barrymore—Very good with plenty of suspense. We received a lot of good comments on the dog. We advertised it as a dog picture and if it is sold this way should go over well. Seven reels.—Philip E. Tyas, Liberty theatre, Amherstburg, Ont., Canada.—Small town patronage.

BECKY: Sally O'Neil—February 15-16. Light comedy drama that pleased fairly well.—H. M. Face & Sons, Star theatre, Nashville, Mich.—Small town patronage.

BECKY: Sally O'Neil—What I saw of it looked okay and had a very nice one day business. However, played it with "Amateurs" so can't judge as to its draw. Audience seemed to enjoy it and were very attentive all the way through it. Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

FRISCO SALLY LEVY: Sally O'Neil—A good St. Patrick's Day picture. Better than "Becky."—Vir-

ginia Pollard, Auditorium theatre, Nehawka, Neb.—Small town patronage.

FOREIGN DEVILS: Tim McCoy—January 5-6. This, we consider far better than most of the last year McCoy's with the exception of "War Paint." It deals with the Boxer uprising in China a few years back and dwells somewhat on actual facts and names companies that participated in this uprising with the name of officer in charge of United States troops in China at the time, and we had numerous favorable comments on it. Don't be afraid of it as McCoy will go over for us all. Five reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

BODY AND SOUL: Special cast—Jan. 7. Put this on at 25-50 cents with a strong man act, and the strong man pulled us in a record breaking house. The biggest house in five years for a single night show. The feature went over good. Six reels.—J. A. D. Engesather, Movies theatre, Brocket, N. D.—Small town patronage.

WAR PAINT: Tim McCoy—A crackerjack of a picture that had the fans on edge. Made a good hit here. Six reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

HEAVEN ON EARTH: Renee Adoree—Good show but a quiet one. Adoree and Nagel are a good team for this one.—Mrs. Wood L. Burns, Texline theatre, Texline, Tex.—General patronage.

SPOILERS OF THE WEST: Tim McCoy—Good. A fair comedy. The girl was good.—Virginia Pollard, Auditorium theatre, Nehawka, Neb.—Small town patronage.

WINNERS OF THE WILDERNESS: Tim McCoy—A thriller of thrillers! McCoy sure can make good pictures. Give us more like this. Six reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

CAPTAIN SALVATION: Special cast—Lars Hanson is one man who can emote without being sappy. This is a corking picture but a little heavy.—Mrs. Wood L. Burns, Texline theatre, Texline, Tex.—General patronage.

LA BOHEME: Lillian Gish—It takes the music of Puccini opera to put this over. If you don't have it, don't play this one. Very good picture.—Mrs. Wood L. Burns, Texline theatre, Texline, Tex.—General patronage.

THE MAGICIAN: Alice Terry—We don't care whether Alice Terry is a good actress or not for she is so good to look at. This is a good melodrama and our audience liked it.—Mrs. Wood L. Burns, Texline theatre, Texline, Tex.—General patronage.

Paramount

SHOTTIN' IRONS: Special cast—55%. This, in my estimation, is a good, clean Western and is not so cheaply hashed together as some of the Westerns of this type. Jack is making a good start if he will make Westerns his choice instead of society stuff. Good scenery, good photography, good paper. Pretty good business—check.—J. E. Gillenwaters, Rialto, theatre, Knoxville, Tenn.—General patronage.

SHOOTIN' IRONS: Jack Luden—13%. December 30-31. Nothing to it, just another Western. Awfully cold weather kept the people away, but they didn't miss anything. We lost money. Six reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

UNDER THE TONTO RIM: Arlen-Brien—75%. Another good Western from Paramount. Good story and good acting. Six reels.—J. Rinhart, Majestic theatre, Stuttgart, Ark.—General patronage.

SHANGHAI BOUND: Richard Dix—90%. January 30. Dix always good but think he is better in comedy type roles. However, my people said they liked this fine, so why worry? Seven reels.—W. U. Shelnut, City theatre, Lafayette, Ala.—General patronage.

SHANGHAI BOUND: Richard Dix—This is a very good story of Chinese river pirates with Dix acting at his best. Mary Brian does well and the picture draws better than the usual Dix offering. At a program price this should be a fair bet where Dix is liked. Six reels.—J. E. Gillenwaters, Rialto theatre, Tenn.—General patronage.

SHANGHAI BOUND: Richard Dix—February 2. Dix should be cast in better pictures. He is a very good actor and well liked by the public. Did a fair business but many were disappointed at the end of the show.—W. E. Field, Liberty theatre, Greenwood, S. C. General patronage.

JESSE JAMES: Fred Thomson—80%. February 6. This went over very good here. Fred always a favorite and the name "Jesse James" did the rest. Seven reels.—W. U. Shelnut, City theatre, Lafayette, Ala.—General patronage.

THE ROUGH RIDERS: Special cast—25%. February 16-17. Have read so many poor reports on this that I really was afraid of it. But oh how good it was. Anyone who knocks this picture must have it in for Paramount and so have I, but I

wouldn't knock the picture because it is good and should go big in any town in the United States. If Paramount treats you wrong, don't take your spite out on knocking a good picture like this, "Blonde or Brunette" or other ones like it. Ten reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

NEVADA: Gary Cooper—50%. December 16-17. A good Zane Grey story that should do business anywhere. Six reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

NOW WE'RE IN THE AIR: Beery-Hatton—85%. February 20. This is a very good comedy. A little silly in spots but went over very good. The percentage here would have been higher only bad weather kept them away. Six reels.—W. U. Shelnut, City theatre, Lafayette, Ala.—General patronage.

NOW WE'RE IN THE AIR: Berry-Hatton—November 28-29. There was no sign of a plot and all gags and slapstick stuff has been in two reel comedies for the last three years. You could go into Pathe's stock room and get everything in the show. Six reels.—W. E. Field, Liberty theatre, Greenwood, S. C.—General patronage.

BEAU GESTE: Special cast—60%. We ran "Beau Geste" after it had roadshowed and then played first run a week. Did good business but rental was too high to make anything. As usual the producer is afraid the exhibitor might happen to make a few cents on something. Ten reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

HULA: Clara Bow—75%. February 14. This is without a doubt the best I have seen Clara Bow do. It has general appeal to both men and women due to title and Miss Bow's name. We used a South Sea island lobby with three sheet cutout of Miss Bow dancing in grass dress. If you go after this in the right way it should make you a little money. Don't pay over program price for it. Six reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

HULA: Clara Bow—Fair little comedy with a girl star that is quite likeable. Six reels.—W. E. Field, Liberty theatre, Greenwood, S. C.—General patronage.

THE WAY OF ALL FLESH: Emil Jannings—82%. February 20-21. Man, what a picture! Haven't played a better one this year. Jannings certainly turned in a fine performance, and even had the hard boiled ones with a lump in their throats. Made a special appeal to the ladies to bring their husbands and most of them did, and thanked me for personally endorsing the picture. Nine reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

THE WAY OF ALL FLESH: Emil Jannings—25%. February 13-14. Business a little off on this one but no fault of the production. Consider this a real bet if exploited right. Consider we raised admission too much to make it a real draw.—L. M. Threet, Augus theatre, San Augustine, Tex.—Small town patronage.

THE WAY OF ALL FLESH: Emil Jannings—Wonderful acting, cast all good. Story too sad to draw here. Paid reasonable (apparently) figure and then lost money. All right for highbrow and reading public. Nine reels.—G. G. Bais, Capitol theatre, Duncan, B. C., Canada.—General patronage.

OPEN RANGE: Special cast—30%. This is way below the standard of Paramount Zane Grey Westerns. I can't understand why Paramount and Jack Holt couldn't come to some terms. These Zane Greys are worth showing without Jack in them. Photography not so good. Paper fine except six sheet. Six reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

BLIND ALLEYS: Thomas Meighan—20%. This is just about the same old Meighan offering. I haven't seen many that pleased. Tom is slow and draggy and always has poor story material to work with. Six reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

IT: Clara Bow—62%. February 12-13. Snow kept percentage down. A fine picture that everyone liked. Only one thing about this to leave a bad taste in your mouth and that was the following title: "He could not give birth to a suspicion." That was rotten and I hate to see a thing like that in such a fine picture.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

IT: Clara Bow—A smashing hit. And how she draws at the box office. Give us more Bow's and more money will be made. Six reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

IT: Clara Bow—Best of this type picture that I have ever run. Seven reels.—A. J. Smith, Texan theatre, Roaring Springs, Tex.—General patronage.

CHANG: Special cast—50%. February 8-9-10. Wonderful picture of its type, but did not draw for me. The ladies stayed away. Don't pay too much for it and you will be all right. Eight reels.—

S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

WE'RE ALL GAMBLERS: Thomas Meighan—22%. December 19-20. Too slow, Meighan is flopping here even the old people seem to be passing him up. Seven reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

THE TELEPHONE GIRL: Special cast—24%. February 23. A very good picture. A small crowd out to a dandy picture. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE TELEPHONE GIRL: Madge Bellamy—February 28. Good interesting picture but no drawing power. Jack made expenses. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

SO'S YOUR OLD MAN: Special cast—30%. February 4. This one did not go over either. Even the small town audience wants a recent release, we cannot sell them the old ones any more. Six reels.—J. A. D. Engesather, Movies theatre, Brocket, N. D.—Small town patronage.

SO'S YOUR OLD MAN: Alice Joyce—Nothing big, but went over well. Seemed to please a Saturday night house. Six reels.—Boom & Du Rand, Lyric theatre, Ellendale, N. D.—Small town patronage.

THE KID BROTHER: Harold Lloyd—99%. February 5-6. This one is good. Sure had plenty complimentary remarks on it.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

EVERYBODY'S ACTING: Special cast—10%. February 18. Drew in twenty adults, and a few children. Hope this is the worst one on our contract. Seven reels.—J. A. D. Engesather, Movies theatre, Brocket, N. D.—Small town patronage.

THE COVERED WAGON: Special cast—97%. February 21. Still a big money maker. Ran this on our weakest night and very near broke the record. The picture is changed slightly from the original version but still good. Eight reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

UNDERWORLD: George Bancroft—February 26-27. This is a sure-enough picture. Played it at top prices here and not one complaint. Did fairly good business.—L. M. Threet, Augus theatre, San Augustine, Tex.—Small town patronage.

UNDERWORLD: George Bancroft—Personally think it's the best crook story I've run, but it failed to gross as much at the box office as Warner Bros. "The Girl from Chicago," which is very much on the same order and is sold as a program picture only. Eight reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

FEEL MY PULSE: Bebe Daniels—February 26-27. This picture, although it pleased a fair per cent of the patrons, is not quite up to the Daniels standard and it failed to draw as some of the others have. I think this chronic disease stuff scares them. Six reels.—John L. Damm, Strand theatre, Wadsworth, Ohio.—General patronage.

TWO FLAMING YOUTHS: Conklin-Fields—This is one dandy slapstick comedy. Fields pulls some of his famous juggling stunts and sure entertains. Picture light but the picture is pleasing.—Charles Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

BEAU SABREUR: Gary Cooper—This is a great picture. Not a "Beau Geste" but unsung and unheralded, it will please as many people. It will stand a raise in admission and will please everyone. An adventure story and a romance in the same picture.—Charles Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

SHE'S A SHEIK: Bebe Daniels—Another knock-out audience picture almost as good as "Senorita" yet it failed to draw for me. Second night pitiful. But it certainly can't be the fault of the picture. I simply cannot sell Paramount pictures to my public. I wish someone would tell me why. Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

SHE'S A SHEIK: Bebe Daniels—February 17-18. Like all of her pictures it's excellent and drew well. However, the producers are overdoing the desert stuff this year. Have had six of them in eight weeks. Will be glad when they bring their stars back to the good old U. S. A., for the locales. Six reels.—E. M. Middle, Strand theatre, Paoli, Ind.—Small town patronage.

THE WOMAN ON TRIAL: Pola Negri—This is a good picture. This star has her following and they liked this picture. I regret that her following in my town is very small but the picture as a heavy society drama pleased the people that came to see it.—Charles Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

THE WOMAN ON TRIAL: Pola Negri—Here's another good one from Pola, just as good if not a little better than "Barbed Wire."—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

GENTLEMEN PREFER BLONDES: Ruth Taylor—February 16-17-18. Just too bad. Could have been one of the real big ones and it is just ordinary. Too bad, because we paid a big price. Too bad, because we believed the production's publicity and exploited it heavily and got in wrong with our patrons. First night attendance good, second night off 50 per cent and last night awful.—Cragin & Pike, Inc., Majestic theatre, Las Vegas, Nev.—General patronage.

SWIM, GIRL, SWIM: Special cast—My idea of a swell little picture. Consider Miss Daniels best for this type of entertainment. Miss Ederle was interesting in this, and we should see more of her. Box office O. K.—L. M. Threet, Augus theatre, San Augustine, Tex.—Small town patronage.

SWIM, GIRL, SWIM: Bebe Daniels—December 1-2. A fine little comedy and all seemed to like it. Six reels.—W. E. Field, Liberty theatre, Greenwood, S. C.—General patronage.

THE CITY GONE WILD: Thomas Meighan—February 24-25. The best thing Meighan has done in a long time. A drama of the underworld with a big climax. They liked it immensely. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

THE CITY GONE WILD: Thomas Meighan—This was a good picture gone wrong. It started okay and worked up to a good point, then Jimmy Cruze must have got tired and wanted to finish it in a hurry because it all goes to pieces at the end and leaves one wondering why. A very ordinary program offering. Not enough action or pep. Six reels.—Philip E. Tyas, Liberty theatre, Amherstburg, Ont., Canada.—Small town patronage.

FIREMEN SAVE MY CHILD: Beery-Hatton—January 23-24. These stars are dead in my town. In fact, it seems that the producers have already overdone this type of picture and they are still grinding them out but a fellow must run them in order to get other pictures that the public care to see.—W. E. Field, Liberty theatre, Greenwood, S. C.—General patronage.

TELL IT TO SWEENEY: Special cast—March 1. Filled the house up, and consider it a great comedy.—L. M. Threet, Augus theatre, San Augustine, Tex.—Small town patronage.

TELL IT TO SWEENEY: Conklin-Bancroft—A dandy comedy. Bancroft and Conklin are great with the right amount of action and excitement. We had more comments on this one than any for a long time. Everyone came out joking about "Isobel." It did not make any money as the weather was bad, but if you can get them in they'll eat it up. Six reels.—Philip E. Tyas, Liberty theatre, Amherstburg, Ont., Canada.—Small town patronage.

TEN MODERN COMMANDMENTS: Esther Ralston—Very pleasing little comedy drama that is good for any theatre.—S. C. Silverthorn, Liberty theatre, Harrisville, Mich.—General patronage.

HOTEL IMPERIAL: Pola Negri—Very good. Somehow our fans didn't care much for it. Business fair. Eight reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

FOR HEAVEN'S SAKE: Harold Lloyd—This is the first Lloyd picture that we have played and if they can be bought we shall run more of them. The next on our calendar is "The Kid Brother," which is reputed to be more popular than "For Heaven's Sake." Six reels.—J. D. Hall, Legion theatre, Gann Valley, S. D.—General patronage.

GOD GAVE ME TWENTY CENTS: Lois Moran—February 21. This picture either drew well or people just took a notion to come to the show as we had better than the usual Tuesday night crowd. It's an interesting picture, well acted by a fine cast. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

QUICKSANDS: Richard Dix—February 15-16. Somebody pulled a boner, when they re-issued this old timer. It must have been made seven or eight years ago, so you can guess how crude it is. Dix is a favorite here and when the crowd came out they kicked long and loud. It will take several good Dix pictures to restore him to his former popularity here. If you play this be sure to let your patrons know it's a ghost from long ago. It's a rough Western. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

Pathe-P D C

THE LEOPARD LADY: Jacqueline Logan—75%. February 28. Good for small town exhibitor. It is a mystery story and well acted. Holds interest all the way through, it might have been better for me if I had not had a basketball game as competition. I did not get any advertising only in local newspaper, but did fair. Seven reels.—B. A. Butler, Elite theatre, Arlington, S. D.—General patronage.

THE MAIN EVENT: Special cast—One of the best prize fight pictures ever.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

TURKISH DELIGHT: Special cast—Pleased about forty per cent. Good cast but story very weak, not much to it.—Roy E. Mitchell, Plainview theatre, Plainview, Tex.—General patronage.

THE COUNTRY DOCTOR: Special cast—January 29-30. One of the best pictures we ever played. I noticed a while ago some exhibs panned it. Mr. Exhibitor, if your patrons don't like this kind of a show then I certainly would not care to be living in your town. God help us when everyone gets so they can't enjoy a picture unless it is nothing but comedy. Eight reels.—H. M. Face & Sons, Star theatre, Nashville, Mich.—Small town patronage.

THE FORBIDDEN WOMAN: Jetta Goudal—Good picture, but not for a small town. Didn't go over so good.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

THE FORBIDDEN WOMAN: Jetta Goudal—February 13. Very good picture. Mouth to mouth advertising brought most twice the business the second day. W. E. Field, Liberty theatre, Greenwood, S. C.—General patronage.

WRECK OF THE HESPERUS: Special cast—Mighty fine picture. The name drew them in and everyone well pleased. Variety knocked this but they don't know the sticks.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

ALMOST HUMAN: Three dogs—February 23-24-25. Dandy program picture. Vera Reynolds is advertised as "the star" but they put one over on us. The stars are three dogs and they positively are the stars in this picture.—Clark & Edwards, Palace theatre, Ashland, O.—General patronage.

THE SEA WOLF: Special cast—Fairly good. Too many dark scenes in the picture and it hurt a good amount. Seven reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

LET 'ER GO GALLAGHER: Special cast—Very fine picture. Gave general satisfaction.—R. V. Fletcher, Lyric theatre, Hartington, Neb.—General patronage.

PRINCE OF PILSEN: Special cast—Very good picture, but brought us the smallest Monday night crowd in eighteen months. Lay off.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

Rayart

WILD BORN: Tex Maynard—69%. February 25. A very good Western that pleased the usual Saturday crowd. All said much better than his two previous offerings. Much better than many of the cheaper Westerns. Five reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

Tiffany

LIGHTNING: Lightning—This is one of the best Zane Grey pictures we have ever played. You can boost it as an extra good Western. Seven reels.—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

ONCE AND FOREVER: Patsy Ruth Miller—While it is nice to get a fine program picture, I cannot but think that with more snappy direction this picture need never to have stayed in the program class. Story is good, cast fine and acting excellent. Outside of a few draggy spots, it is exceedingly worthwhile.—Mrs. A. B. Woodyatt, Bio theatre, Moline, Ill.—General patronage.

NIGHT LIFE: Special cast—Tiffany has been making very good pictures. All consistent money makers and good entertainment; since advent of John M. Stahl as production supervisor the details of each release are perfect. Played "Night Life" week of February 18 as part of a double bill with Fox's "The Wizard." Big Saturday and Sunday and business still holding up. At rate am going would place this week's entertainment value at 75 per cent. Ritz theatre playing week stands. Catering to all classes and drawing from entire city. Running both these pictures second run in St. Louis following the Orpheum.—Ritz theatre, St. Louis, Mo.—General patronage.

THE PRINCESS FROM HOBOKEN: Special cast—Here is a very cleverly acted comedy drama. Well dressed and contains good entertainment. Played this an entire week as part of a double bill and had some very favorable comments. Have used quite a number of Tiffany's and find them very satisfactory. Rate this one at 70 per cent. Neighborhood theatre playing week stands catering to all classes. Played week of January 14 to good business. Ritz theatre, St. Louis, Mo.—General patronage.

Universal

SKY HIGH SAUNDERS: Al Wilson—70%. February 29. This is a very good program picture with lots of action. Pleased almost all our patrons. Five reels.—D. Straszer, Lyceum theatre, Manchester, Mo.—General patronage.

MEN OF DARING: Jack Hoxie—80%. February 15. A mighty nice picture, and I believe it pleased ninety per cent of our patrons. Six reels.—D. Straszer, Lyceum theatre, Manchester, Mo.—General patronage.

BLAZING DAYS: Fred Humes—33%. February 4. My people don't like Fred Humes. Five reels.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

THE RAWHIDE KID: Hoot Gibson—50%. February 25. This is a splendid Western program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

A ONE MAN GAME: Fred Humes—February 14. A nice little program Western with some good comedy. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

PAINTING THE TOWN: Glenn Tryon—70%. February 13-14-15. Dandy picture which pleased everyone and then some. Tryon is a riot in this. You can't go wrong on this one. Six reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

PAINTING THE TOWN: Patsy Ruth Miller—22%. February 15-16. Bad weather. The craziest comedy drama we ever played, but good just the same.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

HEY HEY COWBOY: Hoot Gibson—84%. February 11. Only fair Gibson picture.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

THE CAT AND THE CANARY: Special cast—30%. This picture is absolutely zero at the box office. It does not do even as good as a program offering. The picture is well photographed, directed and produced. However, Universal robs you on rental and with no drawing power you come out in red ink. Use your own judgment.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

THE CAT AND THE CANARY: Laura LaPlante—A great thriller. Spiffy camera angles and everything. Even the operator got nervous. The best of its kind.—Mrs. Wood L. Burns, Texline theatre, Texline, Tex.—General patronage.

DOWN THE STRETCH: Special cast—78%. January 28. Good race track picture. Seven reels.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

THE MARRIAGE CLAUSE: Billie Dove—80%. March 1. This picture was very good. Our patrons were well pleased. Good acting, good story, good directing. It is as some supposed-to-be specials. It will please 95 per cent. Eight reels.—J. Rinhart, Majestic theatre, Stuttgart, Ark.—General patronage.

GRINNING GUNS: Jack Hoxie—40%. Rather weak but funny and makes up. But nothing could make up for the rotten treatment out of Memphis on Complete Service Contract.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

THE BRONCHO BUSTER: Fred Humes—5%. February 13. A good Western and pleased the few that came. Hit the worst night so far this Winter, and took in the big sum of four dollars and fifteen cents, which accounts for the low percentage. Five reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

THE PRAIRIE KING: Hoot Gibson—50%. February 26. This is a good Western. More action in this than some of his others we have run lately. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenvier, Utah.—General patronage.

ALIAS THE DEACON: Jean Hersholt—This picture was enjoyed by all our patrons. A good story and well directed. It was sponsored by the Woman's Club of Moline and had many favorable comments on it. Jean Hersholt was well liked.—Mrs. A. B. Woodyatt, Bio theatre, Moline, Ill.—General patronage.

OUT ALL NIGHT: Reginald Denny—A good comedy and while not as good as some of his other pictures, was liked to the extent that everyone spoke well of it, and what more can one ask?—Mrs. A. B. Woodyatt, Bio theatre, Moline, Ill.—General patronage.

FAST AND FURIOUS: Reginald Denny—February 18. Here's another good mark for Denny. He's a drawing card and supplies plenty of entertainment and action. Seven reels.—Frank E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

SILK STOCKINGS: Laura LaPlante—This is a fine picture. Light comedy type and the little Laura carries it along in great shape. She is the whole show. I can't give the supporting cast many flowers but she is good enough to put it over alone. I had many favorable comments on it from all six of the people who came to see it. Business is bad but the picture is good.—Charles Lee Hyde, Grand theatre, Pierre, S. D.—General patronage.

Length	Title and Players	Released	New Pictures	Reviews
(Continued from page 46)				
5182	Snowbound (FC), Blythe.....			July 30
	Streets of Shanghai (RD), Starke-Harlan.....	Dec. 15	Mar. 10	
	Tired Business Man (C), Swanson.....			
6448	Wild Geese (D), Belle Bennett.....	Nov. 15	Dec. 24	Dec. 10
5614	Women's Wares (D), Brent-Lyttell.....	Oct. 1		

United Artists

Length	Title and Players	Released	New Pictures	Reviews
1927				1927
9264	Beloved Rogue (M), J. Barrymore.....			Apr. 2
5900	College (C), Keaton-Cornwall.....	Sept. 10		Sept. 17
7500	General, The (C), Keaton.....			Feb. 12
7311	Loves of Sonya (D), Swanson.....			Mar. 19
8550	Magic Flame, The (M), Colman-Banky.....	Sept. 24		Sept. 24
	My Best Girl (M), Mary Pickford.....	Nov.		Nov. 12
7440	Night of Love (M), Banky-Colman.....			Jan. 29
9120	Resurrection (M), La Rocque.....			Apr. 16
9000	Sorrell and Son (D), Warner-Nilsson.....	Nov.		Nov. 19
7456	Topsy and Eva (C), Duncan Sisters.....			Aug. 13
8250	Two Arabian Knights (CD), Boyd-Wohelm.....			Oct. 29
8000	Winning of Barbara Worth (D), Banky-Colman.....			Dec. 4

Length	Title and Players	Released	New Pictures	Reviews
1928				1928
	Circus, The (C), Charlie Chaplin.....	Mar. 3		
	Devil Dancer, The, Gilda Gray.....			
	Douglas Fairbanks as the Gaucho (M), Fairbanks.....			Nov. 26
	Dove, The (M), Norma Talmadge.....	Jan.		Jan. 7
	Drums of Love (D), Mary Philbin.....	Jan.		
	Garden of Eden, The (D), C. Griffith-Ray.....	Feb. 25		
	Two Lovers, Banky-Colman.....			
	Ramona (D), Del Rio.....	Jan.		
	Sadie Thompson (D), Gloria Swanson.....	Jan.		
	Tempest (M), John Barrymore.....	Mar.		

Universal

Length	Title and Players	Released	New Pictures	Reviews
1927				1927
5751	Back to God's Country (D), Adoree-Frazier.....	Sept. 4	Nov. 12	Aug. 6
5777	Beware of Widows (FC), La Plante.....			May 9
4427	Border Cavalier, The (W), Humes-Pierce.....	Sept. 18		
7319	Butterflies in the Rain (D), La Plante.....			Jan. 1
7790	Cat and the Canary, The (My), La Plante.....	Sept. 11	Dec. 17	May 14
5623	Cheating Cheaters (C), Compton-Harlan.....	Oct. 9	Nov. 26	
7304	Chinese Parrot, The (MyD), Nixon-Turner.....	Oct. 23	Nov. 26	
5252	Claw, The (D), Windsor.....			May 28
5292	Denver Dude (W), Gibson.....			Feb. 26
4349	Deerst Dust (W), Ted Wells.....	Dec. 18	Dec. 17	
6910	Down the Stretch (M), Agnew.....			May 2
3295	Fangs of Destiny (W), Dynamite.....	Dec. 4		
4198	Fighting Three (W), Hoxie.....			May 21
6892	Fourth Commandment (D), Bennett.....			Apr. 23
	Foreign Legion (D), Kerry-Moran.....			
5503	Galloping Fury (W), Hoot Gibson.....	Nov. 20	Dec. 24	
4689	Grimming Guns (W), Hoxie.....			May 14
6929	Held by the Law (M), Lewis.....			Apr. 2
5711	Hero for the Night, A, Tryon-Miller.....	Dec. 18	Jan. 14	Nov. 26
	Hey, Rube (W), Hoot Gibson.....			
5378	Hey! Hey! Cowboy (W), Gibson.....			Apr. 9
6958	Irresistible Lover, The (CD), Kerry-Moran.....	Dec. 4	Dec. 17	Nov. 19
7713	Les Miserables (M), Gabriel-Toulont.....	Oct. 23		Aug. 27
11000	Les Miserables (M), (Long Version).....			
4827	Loco Luck (W), Acord.....			Jan. 22
5362	Lone Eagle, The, Kent-Kearne.....	Sept. 18	Nov. 12	
6038	Love Thrill (FC), La Plante.....			May 21
	Man Who Laughs (D), Veidt-Philbin.....			
6135	Man's Past, A (D), Veidt-Kent.....	Dec. 25	Dec. 17	Sept. 17
6155	Men of Daring (W), Hoxie.....			Apr. 9
5918	On Your Toes (C), Denny-Worth.....	Nov. 27	Jan. 14	
4122	One Glorious Scrap, Humes-Holmes.....	Nov. 20	Dec. 17	
4639	One Man Game (W), Humes.....			Feb. 12
6170	Out All Night (C), Denny-Nixon.....	Sept. 4		Oct. 1
5416	Painted Ponies (W), Hoot Gibson.....	Sept. 25	Nov. 19	July 23
5900	Painting the Town (FC), Tryon.....			June 25
6807	Perch of the Devil (M), Busch.....			Feb. 5
4409	Rough and Ready (W), Hoxie.....			Jan. 8
7015	Sensation Seekers (D), Dove.....			Jan. 29
6166	Silk Stockings, Laura La Plante.....	Oct. 2	Nov. 19	Aug. 20
4393	Sky High Saunders, Al Wilson.....	Nov. 6	Feb. 4	
6305	Small Bachelor, The (C), Beranger-Kent.....	Nov. 6	Dec. 3	
4259	Straight Shootin' (W), Wells.....	Oct. 16		
7172	Taxi! Taxi! (FC), Horton.....			Feb. 19
5598	Thirteenth Juror, The (D), Bushman-Nilsson.....	Nov. 13	Dec. 3	
4041	Three Miles Up, Al Wilson.....	Sept. 4		
12000	Uncle Tom's Cabin (M), All star.....			Nov. 12
5192	Wild Beauty (CD), Rex.....	Nov. 27	Dec. 24	
	Wild Blood, Rex.....			
6450	Wrong Mr. Wright, The (F), Hersholt.....			Mar. 5
4167	Wolf's Trail, Dynamite, the dog.....	Oct. 2		

Length	Title and Players	Released	New Pictures	Reviews
1928				1928
4259	Air Patrol, The (W), Al Wilson.....	Jan. 1		
6869	Alias the Deacon (CD), Hersholt-Marlowe.....	Jan. 22		June 25

Length	Title and Players	Released	New Pictures	Reviews
	Arizona Cyclone (W), Humes.....	May 6		
	Buck Privates, de Putti.....	June 17	Mar. 10	
4345	Call of the Heart, The (W), Dynamite.....	Jan. 29		
4232	Clean-Up Man, The (W), Wells.....	Feb. 12	Feb. 4	
	Cohens and Kellys in Paris (C), Sidney.....	Jan. 15		
	Count of Ten, The, Ray-Ralston-Gleason.....	July 1		
	Fearless Rider, The (W), Fred Humes.....	Jan. 15		
6081	Finders Keepers (CD), Laura La Plante.....	Feb. 5	Jan. 28	
	Four Footed Rangers, The (W), Dynamite.....	Mar. 25		
	Greased Lightning (W).....	July 29		
	Grip of the Yukon, The, All star.....	July 22		
	Hot Heels, Glen Tryon.....	May 6		
	Hound of Silver Creek, The (W), Dynamite.....	May 20		
	Love Me and the World Is Mine, Kerry-Philbin.....	Feb. 25	Feb. 25	
	Jazz Mad, Hersholt-Nixon-Lewis.....	June 3		
	Made-to-Order Hero (W), Wells.....	June 3		
	Midnight Rose, de Putti-Harlan.....	Feb. 26		
4253	Phantom Flyer, The (W), Wilson.....	Feb. 26		
	Put 'Em Up (W), Humes.....	Mar. 11		
	Quick Triggers (W), Humes.....	July 15		
5382	Rawhide Kid (W), Hoot Gibson.....	Jan. 29		
	Riding for Fame, Hoot Gibson.....	Aug. 19		
6172	Shield of Honor, The, All star.....	Feb. 19	Jan. 28	
	Society Cowboy, A, Hoot Gibson.....	July 8		
	Stop That Man, All star.....	Mar. 11	Feb. 25	
8249	Surrender, Philbin-Mosjukine.....	Mar. 4		
	Thanks for the Buggy Ride, La Plante-Tryon.....	Apr. 1		
6073	That's My Daddy (C), Denny-Kent.....	Feb. 5	Jan. 14	
4353	Thunder Riders, The, Wells.....	Apr. 8		
6274	13 Washington Square, All star.....	Apr. 8		
	Trick of Hearts, A, Hoot Gibson.....	Mar. 18		
	War in the Clouds (W), Wilson.....	Apr. 22		
	We Americans, All star.....	Apr. 22		
	Wild West Show, Hoot Gibson.....	May 20		

Warner Brothers

Length	Title and Players	Released	New Pictures	Reviews
1927				1927
5453	Bitter Apples (M), Blue.....			May 9
5803	Black Diamond Express (M), Blue.....			July 23
6330	Brass Knuckles (D), Blue-Bronson.....	Dec. 3		
5901	Brute, The (D), Blue.....			May 2
6281	Bush Leaguer, The (CD), Monte Blue.....	Aug. 20		
6631	Climbers, The (D), Rich.....			May 28
5897	Dearest (D), Rich.....			June 18
6403	Desired Woman, The (M), Irene Rich.....	Aug. 27		
5903	Dog of the Regiment, A (M), Rin-Tin-Tin.....	Oct. 29		
6972	Don't Tell the Wife (C), Rich.....			Feb. 5
6767	First Auto, The, Oldfield-Miller.....	Sept. 18		July 9
6639	Fortune Hunter, The (C), Syd Chaplin.....	Nov. 7		
6284	Gay Old Bird (FC), Fazenda.....			Mar. 12
5390	Gineberg the Great (C), Jessel.....	Nov. 26		
5973	Girl from Chicago, The (M), Nagel-Loy.....	Nov. 5	Dec. 31	
	Glorious Betsy (CD), Dolores Costello.....			
6302	Good Time Charley (D), Oland-H. Costello.....	Nov. 12	Dec. 31	Nov. 26
5613	Ham and Eggs at the Front (C), Wilson-H. Conklin.....	Dec. 24		
5968	Heart of Maryland (M), D. Costello.....			July 30
6271	Hills of Kentucky (M), Rin-Tin-Tin.....			Feb. 26
5200	Husbands for Rent, All star.....	Dec. 31		
6230	If I Were Single, McAvoy-Nagel.....	Dec. 17		
5397	Irish Hearts (CD), McAvoy.....			June 11
5569	Jaws of Steel (D), Rin-Tin-Tin.....	Sept. 17		Oct. 1
6352	Matinee Ladies (C), McAvoy.....			Apr. 23
6310	Mill Bid, A (M), D. Costello.....			June 4
6485	Missing Link, The (C), Syd Chaplin.....	Aug. 7		May 14
7961	Old San Francisco (M), D. Costello-Oland.....	Sept. 4		June 25
6357	One Round Hogan (M), Monte Blue.....	Sept. 17		Oct. 8
5492	Reno Divorce, A (D), May McAvoy.....	Oct. 22		Oct. 29
6295	Sailor Izzy Murphy (F), George Jessel.....	Oct. 8		Dec. 10
5685	Sailor's Sweetheart, A (C), Fazenda-C. Cook.....	Sept. 24		Oct. 15
6124	Silver Slave, The (D), Rich-Ferris.....	Nov. 9		
6218	Simple Sis (M), Fazenda.....			June 11
6412	Slightly Used, McAvoy-Nagel.....	Sept. 3		
7647	Third Degree (M), D. Costello.....			Jan. 8
5813	Tracked by the Police (M), Rin-Tin-Tin.....			May 21
6281	What Every Girl Should Know (CD), Miller.....			Mar. 19
5567	What Happened to Father (C), Oland.....			July 9
10081	When a Man Loves (R), Barrymore.....	Aug. 21		Feb. 12
6820	White Flannels (M), Dresser.....			Apr. 2
7068	Wolf's Clothing (M), Blue-Miller.....			Jan. 29

Length	Title and Players	Released	New Pictures	Reviews
1928				1928
	Across the Atlantic, Blue-Murphy.....	Feb. 25		Feb. 18
	Beware of Married Men, Irene Rich.....	Jan. 14		
	City of Sin, The, Loy-Miljan-Wong.....			
	Jazz Singer, The, Al Jolson.....			
	Lion and the Mouse, The, L. Barrymore.....			
	Little Snob, The, May McAvoy.....	Feb. 11		
	Powder My Back (C), Rich-Ferris.....	Mar. 10		
	Race for Life, Rin-Tin-Tin.....	Jan. 28	Feb. 18	
	Tenderloin, Dolores Costello.....			

Feast of Shows Marks 1st Year of the Roxy, House of New Records

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—Gala performances in celebration of the first anniversary of the opening of the Roxy theatre are being held this week. S. L. Rothafel has gathered together a number of world famous stars and a galaxy of leading performers for the week of big "birthday parties."

The first year of the Roxy made it a theatre of new records, in both attendance and re-

ceipts. The latest record is that for one year. In that time, about six and a half million people attended the theatre. The biggest gross for one week at any theatre is \$144,267, the amount taken in at the Roxy during the showing of "What Price Glory." One hundred and seventy-six thousand paid that amount. The record day's receipts was established at the Roxy on Washington's Birthday, during the playing of "A Girl in Every Port," when \$29,463 passed under the box office window.

The Roxy quickly won renown for its elaborate and high class stage presentations. Among noted artists who have appeared at the theatre are Margaret Matzenauer, Johanna Gadske, Percy Grainger and Titta Ruffo.

Books Columbia's "Siren" for Anniversary Shows

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—"The Siren," one of Columbia's recent releases, was selected by the Lafayette theatre, first-run house in Buffalo, as the feature of the gala program to celebrate the theatre's sixth anniversary.

Shea's Hippodrome, an important first run house in Buffalo, has booked "The Tigress" for a week's run, according to Columbia. Loew's, in Montreal, and the Hippodrome, in Toronto, have also contracted "The Tigress." The Hippodrome will follow the Holt production with "The Opening Night," another Columbia feature.



The Chicago FBO cleanup squad in action. The Chicago and St. Louis exchanges are in a hot inter-exchange race in the Spring Cleanup drive, with Chicago leading at the end of the third week. (l. to r.) Ted Meyers, Tim the Porter, Henry Saulkins, Sam Gorelick, C. L. Dickerson, H. A. Washburn, manager, Len Ullrich, Walter Brown and Ed Johnson.



CHICAGO PERSONALITIES

By Whit

THE boys at FBO are in the midst of an exciting race with the St. Louis exchange in FBO's spring cleanup drive. A not inconsiderable amount of money has been wagered, and the Chicago boys are out for victory. At the end of the first three weeks, they are ahead, but the cleanup squad is working harder than ever. Everybody in both exchanges from managers, salesmen, operators and porters have challenged each other and excitement is at high pitch. It's going to be a good race.

Clyde Eckhardt left for New Orleans Thursday where he was to meet James R. Grainger, general sales manager for Fox. The motive for their meeting was Fox business.

Fred Meyers, of the Alhambra theatre in Milwaukee, was a visitor on the row last week.

Joe B. Koppel, formerly manager of the Village theatre in Wilmette is now manager of Universal theatres in the Chicago territory, it is understood. He succeeds Bruce Gottshaw.

Louis Laemmle returned to the Universal

exchange Friday after being ill all week with tonsillitis.

Henry Herbel left this week on a short tour of several of the Midwest exchanges. A number of changes are to be made, it is understood, in the Universal exchanges.

Occasionally we look at a new picture down the row, and upon entering FBO's "little theatre" last week, we were surprised and gratified when we sat ourselves down to view a nice little Western. The surprise and gratification were caused by the comfort of the seat in which we sat, and when the lights came on, we counted 10 brand new wicker arm chairs with soft cushions.

We've come to the conclusion that the boys on film row are about the smartest dressers in town. No sooner had the Association of National Clothiers decreed that colors of the rainbow were to be duplicated in men's clothing this spring, than colors of brightest hue began to appear on the row, and outstanding among the color combinations are Joe Abramson's suspenders and Tom Giliam's necktie. If these suspenders and necktie ever come in contact, nothing short of a first page exposition will result.

Frank Ishmael, Jr., whose talents as a draftsman are known to the row by his excellent theatre map of Chicago, has a number of his drawings on exhibit at the Art Institute, and a number of his drawings won honorable mention at Armour Institute, where he is a

student. And the senior Ishmael is not the only proud father at M-G-M, for there is Oscar Florine, whose 16-year-old daughter, Dorothy, wins just about every athletic trophy at Lake View high school. Miss Dorothy is an all-round champion at her school, but her aquatic prowess is especially noteworthy.

Margaret Mann, the star of "Four Sons," was in town last week, and while here, she gave a talk over the radio. Other Fox personages in town last week were June Collyer and Mr. and Mrs. Sol Wurtzel.

Claud Saunders has been made exploitation chief in the Chicago territory for Paramount, with headquarters here. He is one of the best known exploitation men in the industry.

Chicago Tribune Retracts Story That Fox Is Seeking Marks and Cooney Chains

Publication of a story in the Chicago Tribune, Monday, that Fox Films was negotiating for theatres of the National Playhouses (Cooney Brothers) and Marks Brothers circuits was followed by a "Beg Your Pardon" paragraph Tuesday that the Marks Brothers "state that, while they have received offers for these houses (the Marbro and Granada), they have not entered into any negotiation for their sale."

Survey Shows Business In Indiana on Increase

(Special to Exhibitors Herald and Moving Picture World)

INDIANAPOLIS, March 13.—A survey of general business conditions in Indiana just completed shows that the general trend is toward increased prosperity, with a number of large factories beginning production again and new operations being planned. At Princeton, a new theatre and business building, to cost between \$125,000 and \$150,000, is to be erected by the recently formed Gibson Hotel and Realty Company.

Louisville Strike Ends; Started Last November

(Special to Exhibitors Herald and Moving Picture World)

LOUISVILLE, March 13.—The strike of Keith employes has been settled. The strike started last November when stagehands walked out, over refusal of the management to employ an extra and unnecessary hand at one of the theatres. A couple of weeks later the musicians got into it.

Sunday Shows Barred

(Special to Exhibitors Herald and Moving Picture World)

BLACKWELL, OKLA., March 13.—By a vote of 1,678 to 1,056, Blackwell has decided not to permit Sunday shows.

Programs

prepared by us get the public interested in your shows.

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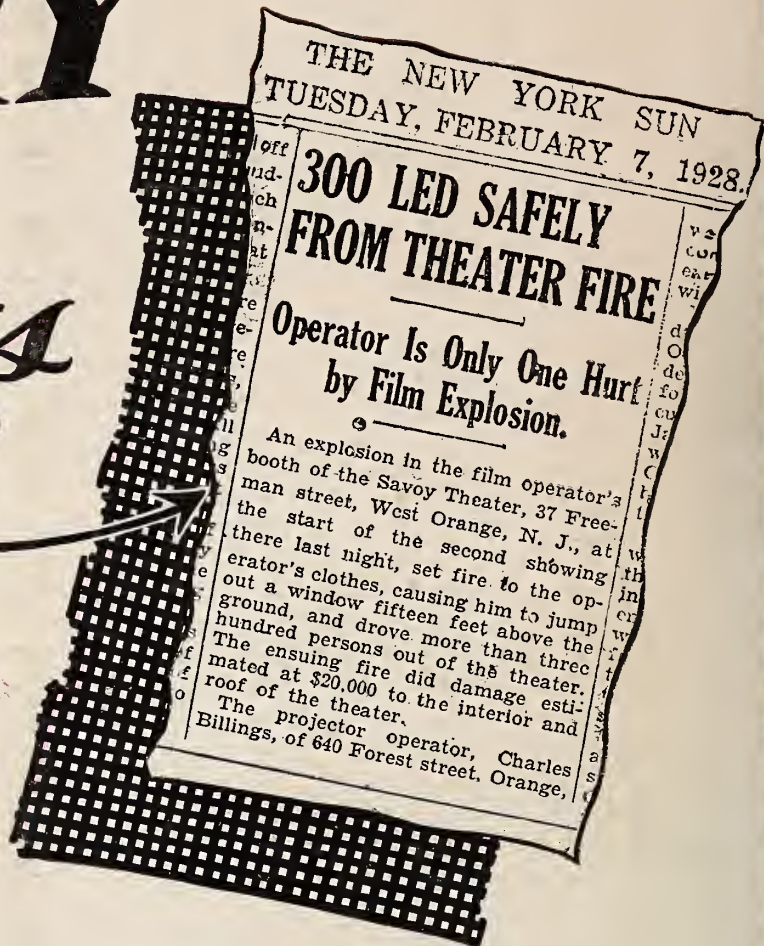
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Better Theatres

Birmingham Theatre	Birmingham	Mizpah Temple	Ft. Wayne	Scottish Rite Cathedral	St. Louis	Majestic Theatre
Empire Theatre	Birmingham	Palace Theatre	Gary	Miller's Theatre	Jefferson City	Palace Theatre
Saenger Theatre	Birmingham	Lyric Theatre	Indianapolis	Central Junior High School	Kansas City	Majestic Theatre
High School	Birmingham	East Side Junior High School	Terre Haute	Junior Orpheum Theatre	Kansas City	Scottish Rite Cathedral
Ritz Theatre	Birmingham	Victory Theatre	Terre Haute	Westport Junior High School	Kansas City	Saenger Theatre
Saenger Theatre	Birmingham	Roosevelt Theatre	Gary	Castarella Dance Hall	St. Louis	Masonic Temple
Senior High School	Little Rock	Parthenon Theatre	Hammond	St. Bonne College	St. Louis	Smoot Amusement Co.
Sahara Temple	Pine Bluff	Indian Theatre	Terre Haute	Masonic Temple	St. Louis	Theatre
Grauman's Chinese Theatre	Little Rock	Capitol Theatre	Davenport	Missouri Theatre	St. Louis	Orpheum Theatre
El Capitan Theatre	Pine Bluff	7-Ga. Temple	Des Moines	Municipal Theatre	St. Louis	Municipal Auditorium
Belasco Theatre	Hollywood	Alhambra Theatre	Des Moines	Riviera Theatre	Omaha	High School
New Orpheum Theatre	Los Angeles	City Theatre	Keokuk	New Orpheum Theatre	Omaha	Theatre
Junior Orpheum Theatre	Los Angeles	Music Temple	Keokuk	Central Junior High School	Lincoln	Bascom Hall, University of Wis
Scottish Rite Cathedral	Los Angeles	Maia Temple	Keokuk	Irving School	Lincoln	Bay View High School
Curran Theatre	San Francisco	Kansas Memorial Building	Pittsburg	Whittier Junior High School	Lincoln	Carpenter Building
Grand Theatre	San Francisco	Scottish Rite Cathedral	Fort Scott	McCook Theatre	Lincoln	Saxe Theatre
Junior Orpheum Theatre	San Francisco	New High School Building	Fort Scott	Klein Theatre	Norfolk	Memorial Hall
Famous Players-Lasky Theatre	San Francisco	High School	Fort Scott	Law and Tech. High School	Omaha	High School
Scottish Rite Cathedral	San Francisco	Masonic Temple	Fort Scott	North Side High School	Omaha	Jordan Junior High School
Olympic Theatre	San Francisco	High School	Fort Scott	South Orange and Maplewood High School	South Orange	Junior Orpheum Theatre
Saenger Theatre	St. Petersburg	Junior Orpheum Theatre	Fort Scott	Recreation Job	Jersey City	Lincoln Junior High School
High School	St. Petersburg	Miller Amusement Company	Fort Scott	Scottish Rite Cathedral	Buffalo	Music Hall University of Min
New Theatre and Office Building	Tampa	Brown Theatre	Fort Scott	Shea Theatre	Buffalo	Northeast High School
Erlanger Theatre	Atlanta	Lafayette Theatre	Fort Scott	New Rochelle Theatre	New Rochelle	Roosevelt High School
Keith Theatre	Atlanta	Athena High School	Fort Scott	Paramount Theatre	New Rochelle	State Theatre
Aloha Theatre	Honolulu	Elks Club Building	Fort Scott	Lafayette Square Theatre	Buffalo	Washburn Junior High School
Alvonia High School	Chicago	Island Junior High School	Fort Scott	Floral Park Theatre	Floral Park, L. I.	West High School
Apollo Theatre	Chicago	Malto Theatre	Fort Scott	Bayshore Theatre	New York City	Schaefer Theatre
Art Institute	Chicago	New Columbia Theatre	Fort Scott	Sheridan Square Theatre	New York City	Capitol Theatre
Ascher's Technical Theatre	Chicago	Washington Theatre	Fort Scott	Fargo Theatre	Fargo	Elks Temple
Austin High School	Chicago	Canal Street Theatre	Fort Scott	State Teachers College	Minot	Prince's Theatre
Avalon Theatre	Chicago	Rapide Opera House	Fort Scott	Keith's Theatre	Akron	Union High School
Capitol Theatre	Chicago	Columbia Theatre	Fort Scott	New Palace Theatre	Canton	Memorial Hall
Central Park Theatre	Chicago	Elks Club Building	Fort Scott	Masonic Temple	Cincinnati	Ambassador Theatre
Chicago Theatre	Chicago	Saenger Theatre	Fort Scott	Loew's Theatre	Cleveland	St. Louis Theatre
Cohan Grand Opera House	Chicago	Shreveport Junior High School	Fort Scott	Masonic Temple	Dayton	Stratford Theatre
Colony Theatre	Chicago	Grand Riviera Theatre	Fort Scott	Keith's 10th St. Theatre	Cleveland	Sullivan Junior High School
Crane Technical High School	Chicago	Music Temple	Fort Scott	Keith's Palace Theatre	Cleveland	Tivoli Theatre
Divorcee Theatre	Chicago	Metropolitan Theatre Bldg.	Fort Scott	Hanna Theatre	Cleveland	Tower Theatre
Driscoll's Danceland	Chicago	Central High School	Fort Scott	Central High School	Columbus	Upton Theatre
Goodman Theatre	Chicago	Book Cadillac Hotel	Fort Scott	Keith's Theatre	Dayton	New Royal Theatre
Hirsch Junior High School	Chicago	Cass Technical High School	Fort Scott	Dunkin Theatre	Cushing	Knights of Columbus Building
Howard Theatre	Chicago	Cass Theatre	Fort Scott	Akdar Temple	Tulsa	New Orpheum Theatre
Illinois Theatre	Chicago	Central High School	Fort Scott	Ritz Theatre	Tulsa	Lincoln Theatre
Irving Theatre	Chicago	Detroit Ed. Auditorium	Fort Scott	Scottish Rite Cathedral	New Castle	Oakwyn Theatre
Jeffrey Theatre	Chicago	Gratiot Theatre	Fort Scott	Scottish Rite Cathedral	Philadelphia	Majestic Theatre
K. of C. Memorial Building	Chicago	Hudson Stores	Fort Scott	Loew's Theatre	Pittsburgh	Scottish Rite Cathedral
Lakeview High School	Chicago	Hutchins School	Fort Scott	New Colonial Theatre	Allentown	Centralia High
Marks Bros. Theatre	Chicago	Joyce School	Fort Scott	Bala Cynwyd Theatre	Cynwyd Sta.	
Marbro Theatre	Chicago	Moose Temple	Fort Scott	Strand Theatre	Greensburg	
McVicker's Theatre	Chicago	Nederlander Theatre	Fort Scott	Family Theatre	Sham	
Mercy High School	Chicago	Nordstrom School	Fort Scott	Grove Theatre	Willow	
Merry Garden Ball Room	Chicago	Riviera Annex	Fort Scott	University of South Dakota	Ver	
Municipal Auditorium—Tuberculosis Sanitarium	Chicago	Sacred Heart Academy	Fort Scott	Egyptian Theatre	Sio	
New Palace Theatre	Chicago	High School	Fort Scott	State Theatre	Sid	
Nicholas Senn High School	Chicago	New State Theatre	Fort Scott	College Hall, Normal School	Ch	
Pantheon Theatre	Chicago	Strand Theatre	Fort Scott	Tivoli Theatre		
Paradise Theatre	Chicago	Penniman & Allen Theatre	Fort Scott	Municipal Auditorium		
Peoples Theatre	Chicago	Owosso Theatre	Fort Scott	Scottish Rite Cathedral		
Pershing Palace Cafe	Chicago	State Theatre	Fort Scott	Fair Park Auditorium		
Picadilly Theatre	Chicago	Municipal Auditorium	Fort Scott	S. M. U. Auditorium		
Riviera Theatre	Chicago	High School	Fort Scott	Municipal Auditorium		
San Carlos Ball Room	Chicago	Junior High School	Fort Scott	Jones Metropolitan The		
Sawyer Theatre	Chicago	Denfield High School	Fort Scott	Municipal Auditorium		
Senate Theatre	Chicago	High School	Fort Scott	Jones Metropolitan The		
Sheridan Theatre	Chicago	Bryant Junior High School	Fort Scott	Municipal Auditorium		
State Lake Theatre	Chicago	High School	Fort Scott	Aztec Theatre		
		Jefferson Junior High School	Fort Scott	Texas Theatre		

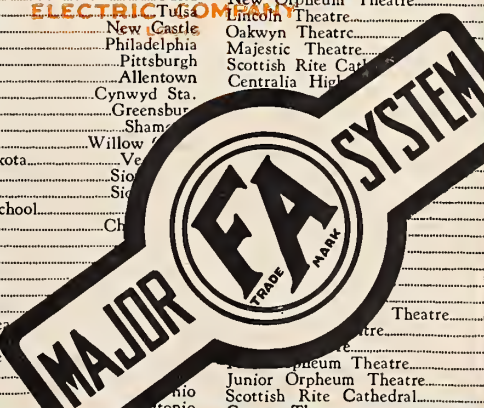
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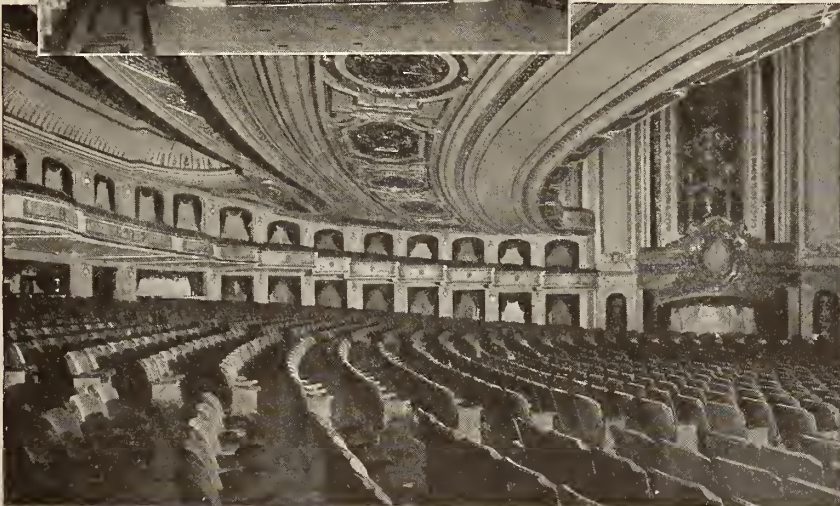
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 Want people to come flocking in even on the hottest nights?
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 You can do it—with the new Supreme Cooling and Air-
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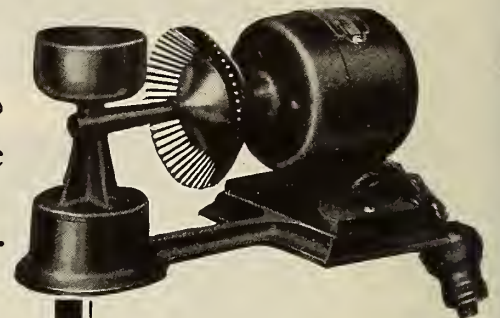
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No other system comes near the Supreme in effectiveness or
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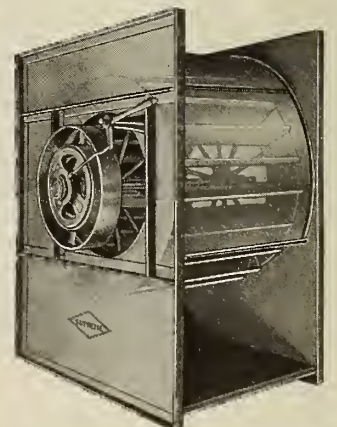
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Below is a phantom view of the new all steel 6-ft. cooling blower,
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At a slight extra cost, the Supreme Cooling Blower can be furnished
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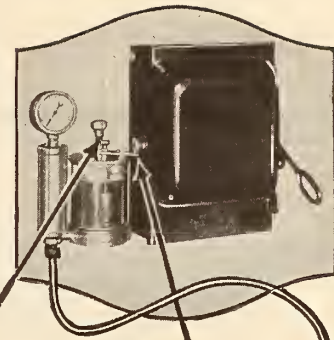
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Vari-Speed Hydraulic Control—This plunger applies oil pressure which maintains a corresponding steady pressure against the friction discs at the pulley, and so positively controls the blower speed. With any variation of blower speed available the system becomes a year-around asset, valuable in winter as in summer.

Automatic Safety Shut-Off—The safety switch can automatically release oil pressure when current is turned off. This motor always starts with minimum load, avoiding excess strains on motor and belts.

By-Pass Silencer—Exclusive throat construction that corrects roaring and whistling and assures quiet operation. Arctic Nu-Air Systems are so quiet they are used in funeral homes and broadcasting stations, and other places where silence is imperative.

Big Intake—No blower can deliver more air than it can take in. Look closely to blower intakes, and you'll find this one unusually large. It is precisely designed for the capacity of this blower.

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Rubber-Lined, Shock-Cushioned Bearings—Hyatt-equipped, self-aligning, noiseless.

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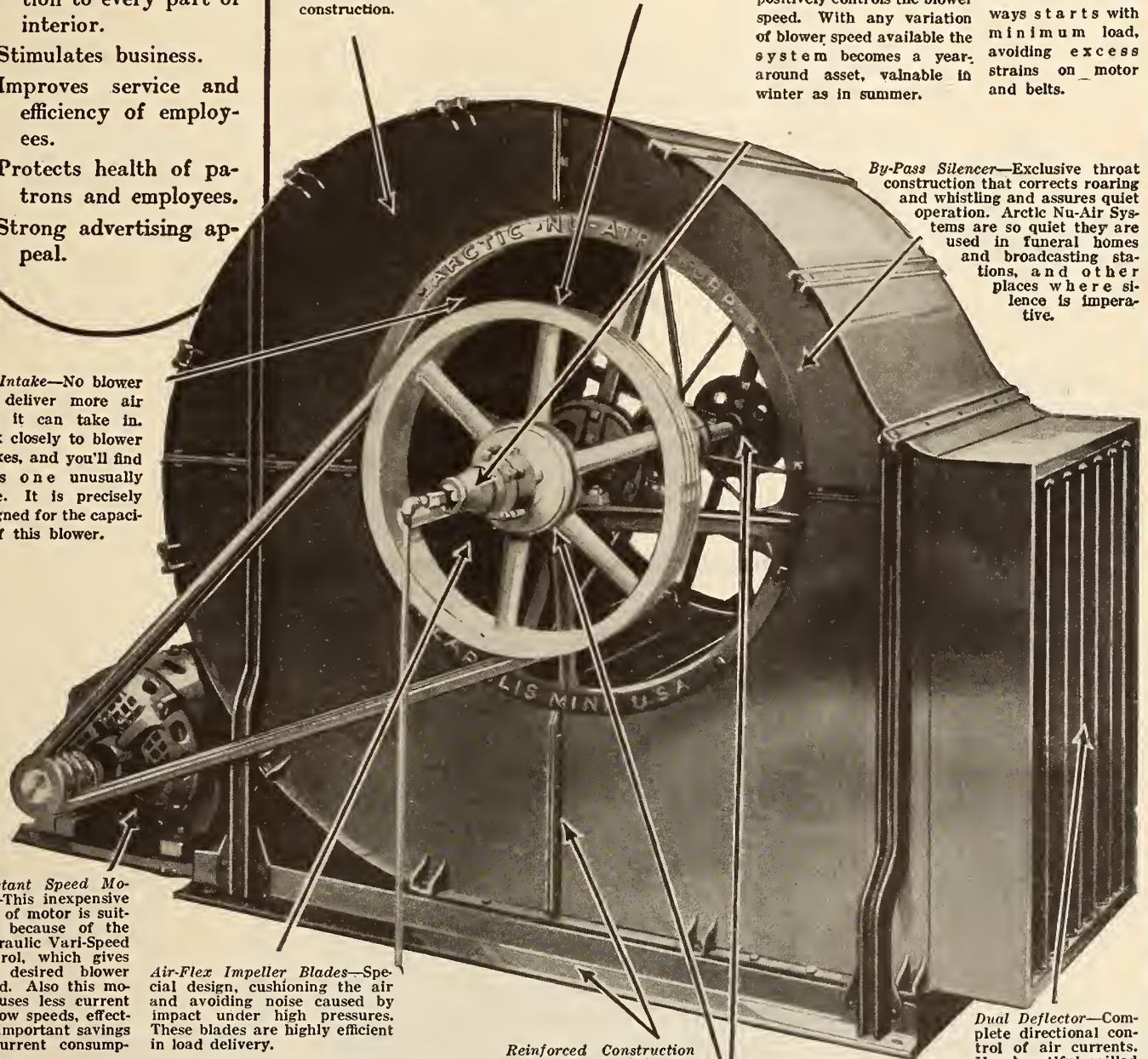
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A monthly supplement of Exhibitors Herald and Moving Picture World, published for information and guidance of theatre owners in matters of theatre construction, operation and equipment and to promote the ideal of finer theatres

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The successful theatre today is the one that pays strictest attention to its physical features. Cinema patrons demand more than pictures. They must be given every degree of comfort, convenience and atmosphere.

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In This Issue—

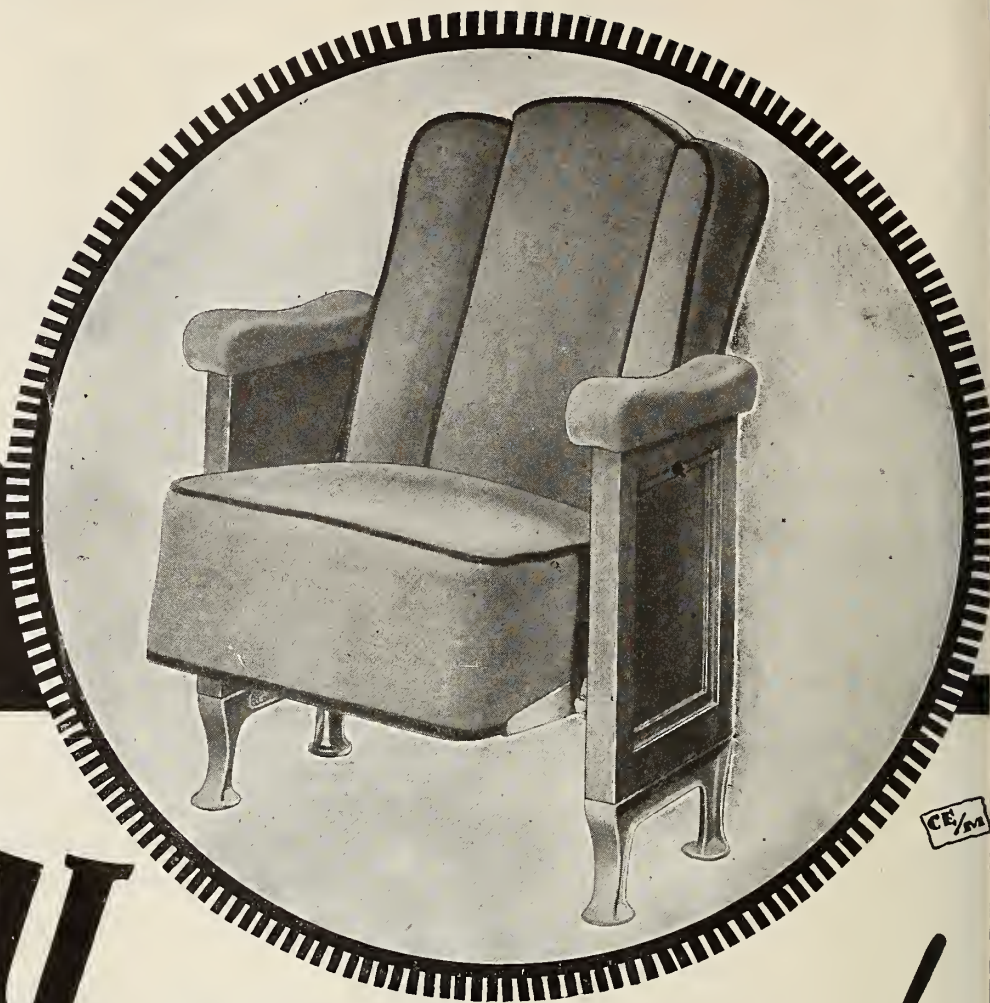
THOMAS E. TALLMADGE, noted architect, points out in an exclusive article, a possible solution for an architectural problem which he believes is now confronting the motion picture theatre; Architects of country reply to his criticism of present-day theatre design.

THIS month "Better Theatres" presents in detail the campaign which won Sunday opening for two exhibitors in Iowa; This campaign, which presents policies and activities should be filed by theatre men who may in the future find themselves face to face with a similar problem.

F. H. RICHARDSON, "Better Theatres" projection authority, this month offers to readers solutions for many problems concerning the proper presentation of the motion picture; Mr. Richardson's analyses and projection hints are published monthly in this section of Exhibitors Herald and Moving Picture World.

SHOULD you incorporate your theatre? That is an important consideration, and this month Leo T. Parker, legal authority who is writing for "Better Theatres," answers that question for you; Attorney Parker dwells each month upon subjects of vital interest to the motion picture theatre owner.

THIS issue of "Better Theatres" presents pictures and details of many unusual theatres in this and foreign countries; The Cheltenham, The Welwyn, The Rialto and others are presented as examples of the unique and practical in theatre construction—"Better Theatres" Catalog Bureau in this issue.



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is still enthusiastic!

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A year ago this magnificent loge chair was an experiment. Today it is one of the outstanding successes of the theatre seating field.

The three styles of chairs installed in Roxy's 6,200 seat house have stood the test of capacity audiences for over a year. They have given maximum comfort to patrons and have been completely free from service trouble.

Is it any wonder then that Roxy is still enthusiastic over Heywood-Wakefield seating or that he still claims (and rightfully so) that the loge chair shown above is "the finest theatre chair ever built?"

On any seating problem you may have we will be pleased to offer practical suggestions without cost or obligation. A note to any of our sales offices will bring an experienced man.

HEYWOOD-WAKEFIELD Theatre Seating Division

The Screen, a New Art, Should Pave Road to a New Architecture

Says THOMAS E. TALLMADGE

Last month "Better Theatres" reprinted Mr. Tallmadge's severe criticism of motion picture theatre architecture and entertainment. This criticism was taken from his book, "The Story of Architecture in America." This month this noted architect and Fellow of the American Institute of Architects, amplifies his comments and in an article written exclusively for "Better Theatres" he offers what he considers a possible solution of the problem which he believes has been created by the present-day motion picture structures. Mr. Tallmadge's article for "Better Theatres" and the observations of other architects, prompted by his book, follow on this and subsequent pages.

IN my recent book, "The Story of Architecture in America," I have said some harsh things about the architecture of moving picture theatres.

I realize that there are two distinct points of view in the design of motion picture theatres—that of the architect and that of the owner. The first is actuated by an ideal of beauty; the second, naturally enough, by a determination to make the venture pay. The first optimistically believes that the public appreciates beauty and good taste. The second gives the public credit for no more discretion in such matters than a 14-year-old child. It is not a question of cost at all. Often the owner would spend more money than the architect. It is a question of aesthetic psychology. That is what makes it so interesting. Which is right?

Returning to my book. As I had never built a moving picture theatre and as I was deeply conscious of the truth of Voltaire's aphorism, "It is easier to criticise than to create," I wanted to be sure that my judgment of the usual motion picture house was at least concurred in by others. I, therefore, on every occasion asked my confreres in the architectural profession and my friends, in whose taste and judgment I had confidence, of their opinion in the matter. In almost every case the answer was "terrible," "rotten," "you can't put it too strong," etc. I am quite sure, therefore, that the general conviction exists among architects and many laymen that the architecture of the usual motion picture theatre is very bad.

In regard to the engineering of these buildings, the bold and brilliant solutions of the unprecedented problems of great spans and unusual live loads; of circulation which provides for the entrance and exit of vast crowds; of ventilation; of acoustics; of lighting, I heard and have myself nothing but praise.

It is in the aesthetic side alone that these theatres are regarded to have sinned. One great cause of the artistic debacle has been the introduction of vaudeville, the sandwiching in of slapstick comedy, bathing girls and jazz music between really beautiful and praiseworthy reels. This is just enough to keep me and, I believe, thousands of others away from the movies. That however is unimportant, as there seem to be plenty who do go, but the influence of this sort of thing on the architecture of the building is important. The old nickelodeons in the early days were narrow and long. They were also, it is true, dismal and ugly. But they were logical solutions of the problem. This logical development of the long room idea has been sidetracked for the broad shallow room where everyone can see and hear the comedians. The plan therefore of a modern motion picture auditorium, instead of being a room without a stage, primarily fitted for the purpose of seeing, is merely that of a legitimate theatre enlarged to tremendous proportions. The loss of the opportunity to develop

something new and scientific in plan is followed by the loss of an equal opportunity to develop something new and beautiful in architecture.

Architecture, the noblest of the arts, has often been prostituted to do the work of advertising in many of these buildings "for it has been discovered that architecture if sufficiently tortured could be made to yell as loud as the electric signs or the jazz bands."

The most ornate and voluptuous of architectural styles are those of the late French Renaissance, Louis XIV and XV and those of the Spanish Renaissance. These are by all odds the favorites in the decoration of motion picture theatres. I appreciate that these buildings are built for enjoyment and even gaiety and that the decoration should reflect and enhance this

is financial and not aesthetic. His solution of this problem is to make his theatre supply a greater thrill than that of any other and thereby attract the greater crowds. The result is a disastrous race to see which house will have the tallest Negro doorman, the brightest lights, the most fantastic architecture.

This situation is eloquently set forth in the Apollo theatre, Chicago, recently re-decorated and rededicated by United Artists. The original Apollo was one of the outstanding examples in America of good theatre design. I am speaking here of its decorative side. Its architects in a brilliant adoption of ancient Greek motives produced an interior not only in the best of taste but intimate and thoroughly "theatre." It made a perfect environment for any production. Its present transformation into an unbelievable Aladdin's cave detracts from the screen, raises your blood pressure and tires your eyes. Its only justification is the theory that the scenery has moved from the stage to the pit, and instead of an auditor you are part of the show itself. Perhaps this is the proper psychology. If so, then let's scrap the old-fashioned French, Spanish and Moorish forms and do something really new.

Let's abolish the old-fashioned ever loaded proscenium, the heavily decorated ceiling with its blind spot in the center, the garlands and cartouches, the corinthian columns and cornices, and all the other trappings of the Palace at Versailles.

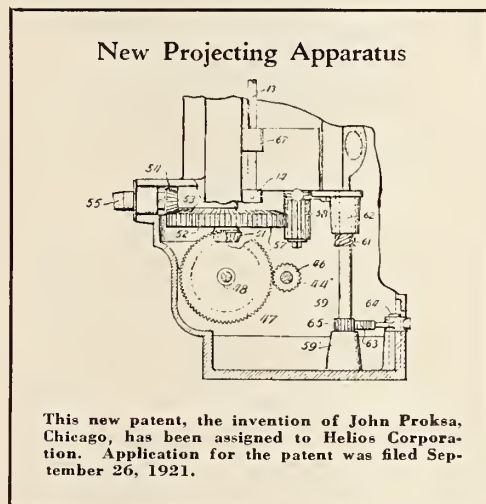
Architecture is trembling on the threshold of a new world. The skyscrapers with their new forms are leading the way. In Europe in the new theatres they are using decorative forms, materials and craftsmanship that make our scagliola columns, cartouches and gilded garlands look childish.

Motion pictures are still something new. Why should they not be in the vanguard of the new art?

My prediction is that in 10 years these Louis XIV plush palaces will be as hopelessly old-fashioned as a nickelodeon with a pressed metal ceiling.

There are, of course, many beautiful houses of the silver screen in America. Of those in which an ideal of sheer beauty has been the goal, the Eastman theatre in Rochester is notable. So are some of the smaller theatres by J. H. Phillips, the Players Playhouse in Detroit is exquisite, and I have recently seen plans for a theatre in Lincoln, Neb., by Davis and Wilson which will score as a model, I'm sure, of good taste and practical ability. Of the second type where "thrill" is the ideal there is none comparable, in my opinion, to the two Grauman theatres in Hollywood.

Divorce the motion picture from vaudeville and jazz, from tawdry decoration and vulgar architecture and it will yet take its place not only among the educational and moral forces of this country, but with the arts as well.



purpose of the structure and that even the spirit of Romance should be inspired by the surroundings, but I think that the total effect should be restful rather than exciting; uplifting rather than degrading. The warm and reposeful intimacy of a beautiful home is to be sought rather than the blare and din of an architectural circus. It is not necessary for instance to have all of the surfaces broken and jumbled. An effect of beauty and even of Romance can be achieved by flat surfaces in color. Aside from the use of gilt the surface covered with plaster relief offers little opportunity for color.

Buildings that house, even for a brief time, so many immature minds in both immature and mature bodies have a grave responsibility. In short the goal of the architect and decorator should be beauty rather than sumptuousness, restraint rather than license.

This is not, however, the point of view of the builder-manager. His keenest problem is competition and his primal interest



Today's Jazzy Interiors of Theatres Short-Lived, Declare American Architects

Realizing the importance of the theatre structure itself to the success of the motion picture, "Better Theatres," following its publication last month of an article by Thomas E. Tallmadge, sought from theatre architects an opinion on the present-day type of interior design. With few exceptions these men held that the motion picture theatre, as designed today, could serve its purpose only 10, or not more than 20 years. These opinions follow.

Case Ably Stated, but—

By R. E. HALL

R. E. Hall & Company, New York City

Mr. Thomas E. Tallmadge in his article on the architecture of the motion picture theatre has most ably and bitterly stated the case from the viewpoint of the many people of education and refinement, who are bound to be offended by most of that which is to be found in the design and decoration of the present day motion picture palace. This same class of people would find the atmosphere of Coney Island equally offensive. To many hundreds of thousands, however, a day at Coney Island represents the acme of pleasure and a visit to the cinema palace gives them contact with the grandeur and splendor of their dreams.

It is probable that most of us who have been associated with this class of work in the past decade have had to do many things that were distasteful and the reasons for this are not hard to find.

* * *

It will be admitted that the motion picture exhibiting business has developed during this period to tremendous commercial proportions. This success could not have been achieved without appeal to the vast majority in numbers. Those who found themselves at the heads of these enterprises, in attempting to reach their customers, expressed themselves in a language which they understood and the facts seem to warrant the assumption that the appeal was heard and answered.

After all, the architect acts for the most part as an interpreter for the owner, and while often we can exercise considerable latitude in such interpretation, it would be suicide for him to try to direct his efforts contrary to the prescribed requirements of the business as defined by his employer. Unfortunately, there are many architects, and architects must live. In the earlier days of the growth of this industry, there were comparatively few architects with theatrical experience and it was the natural thing for owners to employ the same architect again

and again until the idea became prevalent that there was a great deal of mystery about planning a theatre. The business was moving very rapidly and time could not be taken to experiment with an architect not familiar with the problem. Therefore, architects were employed not because they commanded the best designers and the finest artists but because they had designed some other theatre which had been an eminent financial success.

* * *

It may be stated also that the nature of the business itself and the general class of clients during this stage of development were not such as to attract architects of the highest standing in the profession.

To the charge that these gorgeous shrines of entertainment are vulgar, the plea must be "guilty." Of course, they are vulgar. Most of what is presented on the stage and screen is vulgar to the highly sensitive person and quite evidently it is not meant for him. It would not be good business to cater to him. To such may be offered one consolation, viz., that those who have invested their fortunes in these buildings fully realize that the probable life of such a building for that purpose is less than 20 years.

The charge of "malignant influence" appears to be attaching an unwarranted importance to something which is merely an adjunct of cheap entertainment. Persons of refinement can easily avoid any contamination and surely every child of theatre-going age looks for bunk and hokum in every phase of the performance and is surprisingly acute in discovering the fakes. We doubt that the masses take their entertainment so seriously.

Mr. Tallmadge very justly confined his criticism to the item of design and decoration and there is no harm in repeating the thought that the modern cinema theatre has done much for the safety and comfort of its patrons even to the point of extravagance.

It is interesting that in the same edition of the HERALD which carried the article by Mr. Tallmadge, appeared the story of the man who designed and built a theatre him-

self because he could not afford an architect, and it is evident that he has produced something which is very creditable and satisfactory for his purpose. Here, however, necessity and expediency confined him to simplicity which, at least, is not offensive. By the same token, the earlier moving picture theatres were plain and modest, but with rapidly acquired wealth came swank and vulgarity turned to commercial advantage, and we wonder if it is out of place.

The unfortunate angle, from the point of view of the architect, is that we are discussing a temporary building for frivolous purposes, while rarely would such large sums of money be available for permanent buildings of a more serious character.

* * *

Inclined to Agree

By GEORGE W. ABERNETHY
Architect, Columbus, O.

After reading Mr. T. E. Tallmadge's article in your issue of February 16, I must confess that I am inclined to rather agree with him.

I, personally, think the debased and jazzy interiors of motion picture theatres today are only the result of modern advertising methods which are used to appeal to the public.

Motion picture theatre operators are demanding just such settings as they are getting, and, as a rule, a sketch submitted which contains some degree of refinement and logic, is immediately rejected.

In other words, the average picture exhibited today demands a jazzy interior and is better patronized than a refined picture in a refined house.

* * *

He's Absolutely Right

By J. KERR GRIFFIN
Architect, Canton, O.

Regarding your reference to the article by Thomas E. Tallmadge in his book, "The Story of American Architecture" please be advised that my own personal opinion of

(Continued on page 36)

Theatre Builders of 1928

“Better Theatres” this month publishes its initial installment of the honor role of American architects who are contributing to the progress of the motion picture industry through their designing and construction of the nation’s theatres. These men are adding to the glory of the motion picture by designing edifices of comfort and beauty for the presentation of the world’s most popular entertainment.

A

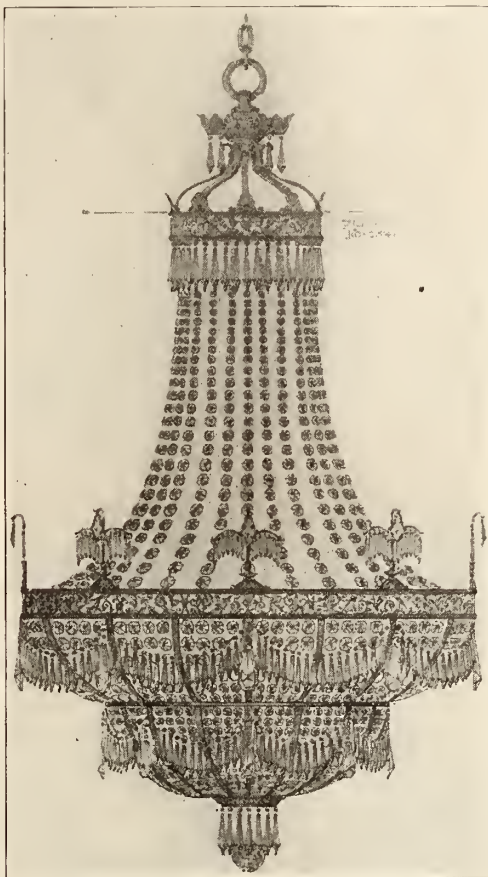
- Frank B. Abbott, 6035 West North avenue, Chicago.
- George Abernethy, 83 South High street, Columbus, O.
- Adams & Adams, Builders Exchange building, San Antonio, Tex.
- Harry C. Abraham, San Francisco, Calif.
- Walter W. Ahlschlager, 565 Fifth avenue, New York City, 65 East Huron street, Chicago.
- A. S. Alschuler, 28 East Jackson boulevard, Chicago.
- Ernest A. Arent & Kenneth Mac M. Towner, Kinmouth building, Asbury Park, N. J.
- L. A. Asbury, 1514 East 4th street, Charlotte, N. C.
- Augustine & Klinger, 5619 Sixth avenue, Kenosha, Wis.

B

- Backes & Uthus, 208 Third street, Milwaukee, Wis.
- Charles Bacon, 1104 I. O. O. F. building, Indianapolis, Ind.
- Leonard H. Bailey, 1207 Colcord building, Oklahoma City, Okla.
- The Ballinger Company, 105 South Twelfth street, Philadelphia.
- Elmer F. Behrens, 605 North Michigan avenue, Chicago.
- Berger & Kelley, Lincoln building, Champaign, Ill.
- Besecke & DeFoe, 114 West 10th street, Kansas City, Mo.
- Alvin C. Bieber, 1520 Locust street, Philadelphia, Pa.
- E. R. Bitting, 1104 Hamilton street, Allentown, Pa.
- W. S. Bittner, 4902 Forsythe street, East Chicago, Ill.
- Boller Brothers, 114 West 10th street, Kansas City, Mo.
- Walter Earl Bort, Tucker building, Clinton, Ia.
- B. A. Branson, 206 American Central Life building, Indianapolis, Ind.
- Finley Brooke, Conway avenue, Cincinnati, O.
- Brussel, Black & Vitterbo, 307 North Michigan boulevard, Chicago.
- Building Service Bureau, 301 Broadway, Market building, Detroit, Mich.
- Clarence C. Bulger, 207 Construction Industry building, Dallas, Tex.
- L. E. Burkett, 244 Farmers Trust building, Fort Wayne, Ind.

C

- G. R. Callis, Hearst Tower building, Baltimore, Md.
- Cannon & Fetzer, 506 Templton building, Salt Lake City, Utah.
- Frank B. Carpenter, Brown building, Rockford, Ill.
- Swan A. Clausen, 701 Millikin building, Decatur, Ill.
- D. J. Cohen, 56 West 42nd street, New York City.
- Clinton B. Cook, Asbury Park Trust building, Asbury Park, N. J.
- A. P. Coolidge, Helena, Ark.
- Jos. H. Cornell, Far Rockaway, N. Y.
- Arthur Cottrell, 527 Bangs avenue, Asbury Park, N. J.
- S. A. Craig, 103 South Capitol avenue, Indianapolis, Ind.
- C. Howard Crane, 551 Fifth avenue, New York City.



A crystal chandelier of rare excellence. The crystals are cut from a clear, solid glass. This sketch is published through the courtesy of The Voigt Company of Philadelphia.

- C. Howard Crane, Elmer George Kiehler & B. A. Dove, 1230 Michigan Theatre building, Detroit, Mich.
- Crosby & Crosby, Oil City, Pa.
- Perry E. Crosier, 916 New York Life building, Minneapolis, Minn.
- Samuel N. Crowan Company, 2 West Monroe street, Chicago.
- William Cutts, Inc., Medford, Ore.

D

- Davis & Wilson, 525 South 13th street, Lincoln, Neb.
- L. A. Desjardins, 342 Colorado National Bank building, Denver, Colo.
- Dick & Bauer, 208 Third street, Milwaukee, Wis.
- Clari W. Ditchy, 415 Brainard street, Detroit, Mich.
- L. H. Dodd & Geo. Chandler, 800 Graphic Arts building, Kansas City, Mo.
- H. B. Dox, 502 Lehmann building, Peoria, Ill.
- W. Scott Dunn, 306 Melba building, Dallas, Tex.

E

- John Ebersson, 200 West 57th street, New York City; 212 East Superior street, Chicago.
- Max Egerson, care of Pittsburgh Construction & Engineering, 811 Rebecca street, Wilkensburg, Pa.

- Ellerbe & Company, 510 Essex building, Minneapolis, Minn.; 692 Endicott building, St. Paul, Minn.
- Fred Elliott, Chamber of Commerce building, Columbus, O.

F

- George L. Fisher, 1439 City National Bank building, Falls City, Neb.
- Fred & Bishop, Richmond, Va.
- Wm. J. Freethy, Boston, Mass.
- G. Herbert French, Builders Exchange building, Tampa, Fla.
- Clyde N. & Nelson Friz, Lexington building, Baltimore, Md.

G

- M. Del Gaudio, 160 West 45th street, New York City.
- John Graham & Company, 1610 Euclid avenue, Cleveland, O.
- Graham, Anderson, Probst & White, 80 East Jackson boulevard, Chicago.
- Graven & Mayger, 180 North Michigan boulevard, Chicago.
- J. Herr Giffen, Brant building, Canton, O.

H

- Robert E. Hall, 231 West 43rd street, New York City.
- Hodgens & Hall, 130 South 15th street, Philadelphia, Pa.
- Hector O. Hamilton, 369 Lexington avenue, New York City.
- Heustis & Heustis, Springfield, Mass.
- Hoffman & Henon Company, Finance building, 1420 South Penn Square, Philadelphia, Pa.
- Harry C. Holbrook, 39 West Broad street, Newark, O.
- E. C. Horn Sons, 1476 Broadway, New York City.
- Houck & Smenner, 108 East Washington street, Muncie, Ind.
- C. K. Howell, 622 Forsyth building, Atlanta, Ga.
- Hulsken & Strong, Domestic building, Lima, O.

J

- George Nelson Jacobs, Boston, Mass.
- Jens J. Jensen, 1105 Lawrence avenue, Chicago.
- Johnson & Branson, Lynchburg, Va.

K

- Albert Kahn, Inc., 1000 Marquette building, Detroit, Mich.
- Louis S. Kaplan, Fizcharges building, Trenton, N. J.
- Solomon Kaplan, 10 South street, Philadelphia, Pa.
- Keene & Simpson, 1005 Land Bank building, Kansas City, Mo.
- Floyd F. King, 201 Lauriston avenue, Lake Worth, Fla.
- Melvin L. King, 300 Dennison building, Syracuse, N. Y.
- Richard D. King, Los Angeles, Cal.
- W. H. King, Magee building, Pittsburgh, Pa.
- Kirchoff & Rose, 210 West Michigan street, Milwaukee, Wis.
- Wade H. Klamberg, 407 Souderman building, St. Louis, Mo.
- A. J. Klinkhart, Kohler building, Hagerstown, Md.
- Charles E. Kountz, 115 Young building, Hagerstown, Md.
- H. J. Krapp, 1 West 47th street, New York City.

(Continued on page 54)

Better Theatres

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WHOLE VOL. 90, No. 11 (VOL. 33, No. 1) MARCH 17, 1928

There's Good News in the Ads

Advertising always has been and always will be the source of complete educational and informative news.

In advertising there is presented a knowledge of product which is of inestimable value to the one to whom it is directed.

"Better Theatres," through the advertisements which it publishes, as well as in its text, offers to the buying field an index to product which has a money value at the box office.

This month "Better Theatres" directs attention to news concerning every phase of theatre construction, administration, decoration and operation. It welcomes to its pages the following companies which, in the future, will present the news of their modern installations and product through these columns:

J. P. Seeburg Piano Company, 1510 Dayton street, Chicago.

A reproducing organ, which has been used by many organists, both in the rendition of feature solos and in novelty acts, is the product of the Seeburg Company. A catalog recently issued will be forwarded upon request.

American Seating Company, 14 East Jackson boulevard, Chicago.

An old reliable firm that needs no introduction. A catalog awaits your request.

Arctic Nu-Air Corporation, 500 South Fourth street, Minneapolis.

Summer is on. Only a few more days and spring is here. It is now an opportune time to think about your summer patrons. Among the ventilating and cooling systems is the one manufactured by Arctic Nu-Air. This system will be described for you in the firm's catalog.

The Filmusic Company, 6707 Santa Monica boulevard, Hollywood, Cal.

With your automatic instrument you need rolls. A catalog of the Filmusic Company will give you a complete library of the selections so popular with motion picture patrons. A letter will bring you a complete catalog of the library of Filmusic.

Guercio & Barthel, 1018 South Wabash avenue, Chicago.

This company has entered the motion picture field as the distributor of parts for motion picture projectors and as projection machine repair experts. The extent of this service to exhibitors is told in the company's catalog now available.

The Voigt Company, 1743 North 12th street, Philadelphia.

In the electrical fixture a theatre wants something which is artistic and at the same time a fixture which has showmanship value. The Voigt Company has available sketches of its product for placement in any part of your theatre.

Milwaukee Electric Switchboard Company, 154 Clinton street, Milwaukee.

To the theatre the electrical control of the house is as important almost as the picture itself. Light shadings and stage illumination are requisites of the modern theatre. The Milwaukee Company is in a position to offer this service to the theatre builder.

Crystal Movie Screen Corporation, 1721 East 27th street, Cleveland.

This screen manufacturing company is headed by Leo E. Dwyer, who formerly manufactured National Screens. The Crystal Company's "beaded screen" is a well known product. Complete information regarding this product of the company will be forwarded upon request.

There is good news in these and other advertisements published in this issue of "Better Theatres."

* * *

That Summer Heat

Summer heat is, generally speaking, more unbearable than winter cold. The peculiar thing is, however, that theatre men will take every precaution to maintain heat in their theatre during the severe cold spells, but will disregard comfort and health in summer.

The "summer bugaboo" is no longer something to fear in the larger theatres of the country. Summer business maintains an even standard because proper ventilating and cooling systems make an interior far more comfortable than natural air.

Exhibitors who look forward to 52 weeks of money making operation must take into consideration every comfort of their patrons, and not the least of these is the stimulation caused by proper and healthful air.

* * *

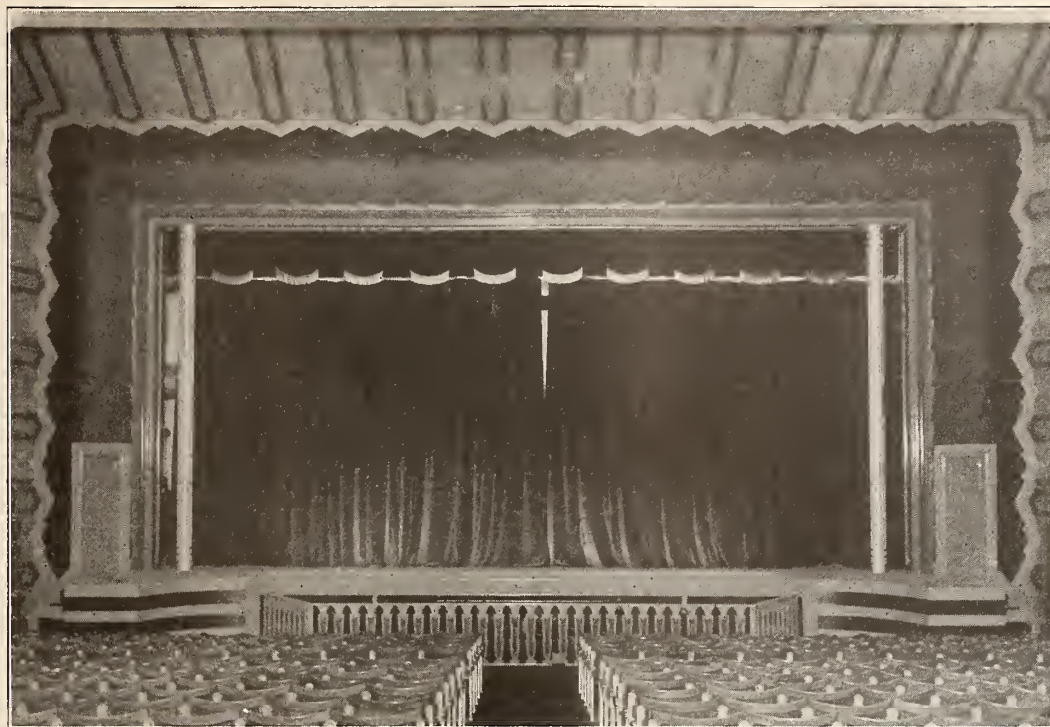
Better Projection

The Moving Picture Theatre Managers' Training Institute is devoting considerable time to the training of potential exhibitors in the proper and scientific projection of the motion picture.

This course in no way usurps the responsibilities of the skilled projectionist. Its purpose, fundamentally, is to train the potential exhibitor to sense projection values.

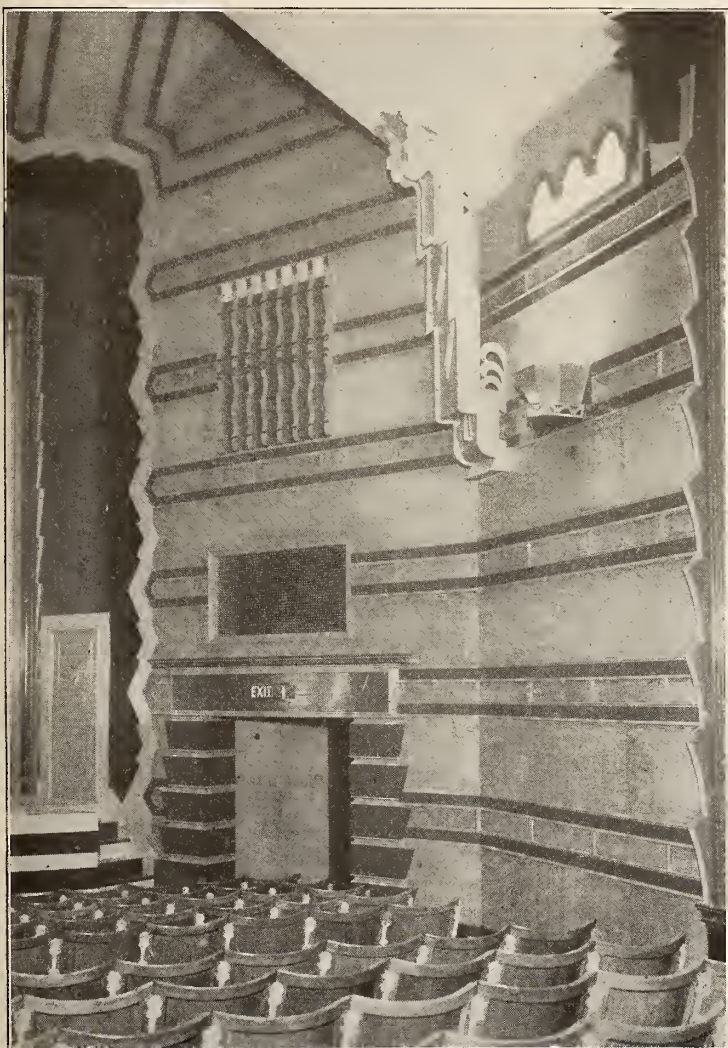
Inauguration of such a course is encouraging, for it shows a tendency toward the development of factors which are so vital to this industry. In this connection we wish to call your attention to the monthly features published in "Better Theatres" by F. H. Richardson, the dean of projectionists and an expert in this phase of the business.

There is no substitute for Circulation!



A view of the auditorium and stage. Note the arrangement of the plywood panels. They are splayed outwards, and the effect of this is to amplify the voices of the performers.

Below—two views of the side walls of the auditorium. The left picture shows the design wrought in plywood toward the proscenium arch, while the right photograph shows two of the unusual windows used to vary the general plywood decoration.



A Futuristic Theatre in an English Small Town

Here is a theatre erected in Welwyn Garden City, a town of 6,000 near London. It is decorated principally in plywood, with futurism lending the motif. It seats 1,200.



Foyer of Welwyn Theatre

New Decorative Style Introduced in English Theatre

Highly polished plywood is used in the interior.

AT Welwyn Garden City, which is about 20 miles N. E. of London, a new cinema has just been opened, and will eventually be used chiefly as a "tryout" theatre for the films which British Instructional will be making at the new studios upon which building is about to commence on a nearby site in the Garden City.

The theatre is owned by the company responsible for the erection of the City, which is run almost entirely upon monopolist lines, with central stores, etc. Appreciating the need for a motion picture theatre in the scheme, the Welwyn Company, not caring to invite outside enterprise, were yet confronted with the difficulty of running up a hall which in artistic qualities would equal all other Welwyn undertakings, and which at the same time would not involve too great a capital outlay to ensure reasonable hope of a return from the exclusive, and rather restricted population of 6,000.

* * *

Loius de Soissons, the company's architect, hit upon the plan of introducing throughout the whole interior, a decorative scheme worked out in the artistic possibilities of plywood. Thus the cost of the whole structure was very considerably reduced, and at the same time a futuristic and entirely original effect secured. Acoustic properties were also much improved.

The walls consist of a somewhat thin structure of brick, stripped inside with battens, on which the plywood is mounted, leaving a hollow formation in between. At the rear of the hall, this space is filled with seaweed wads for the purpose of stopping the ingress of street sounds, and the echo of music, etc., thrown from the proscenium end. The surface of the plywood is highly polished, and panelling and beading, in multi color which gradually intensifies around the stage give a thoroughly warm sense, and suggest comfort and luxury, without in the least striking the eye as ornate.

A trifle Germanic in design, but an instance most certainly of how economy and artistry often go hand in hand. In the main vestibule of the theatre, the walls are treated in synthetic stone with a chequered design harmonizing with the plywood inside.

Breaking the continuity of the interior wood panelling, are some vertical columns of silvered glass panes, mounted in overlapping formation on thick wooden backers. Each column is surmounted by a canopy hung with a valance of green silk. The effect at a distance is rather like a window on which the sun rays happen to be playing. There is brilliance, though not tawdriness, and the otherwise monotonously straight panels of plywood are effectively broken. It is calculated that with this scheme of interior work, an economy of 25 per cent of the whole construction cost was effected.

The theatre seats 1,200 persons.

Ohio Theatre, Columbus, United Artists House, to Be Opened March 17

The Loew's and United Artists' Ohio theatre management announces that the new house will be opened March 17. A number of the executives of the Loew company were in Columbus recently making final arrangements for the opening.

While details have not yet been completed it is announced that the house will be opened at 11 a. m., although the formal opening ceremonies will not be held until 8 p. m. of that date. Arrangements are being made to make the dedication ceremonies one of the most magnificent affairs of its kind in Columbus. State, county and city officials will be invited to participate.

The house has a seating capacity of 3,000. The program will be patterned after that of the Capitol theatre in New York.

Gallagher Making New Mobile Stage Lift Contrivance

A new mobile stage lift platform, announced as compact and easily adaptable to stage sets, has just been placed on the market by Gallagher Orchestral Equipment & Manufacturing Company.

The device, says the Gallagher company, has been designed to meet the requirements of the present popular type of stage presentation. The platform is made up of individual units which can be bolted together to form a complete rigid platform or separated for stage sets. Each one of these carriages or units has three terraced platforms. The rear two can be raised and lowered individually, in groups or in unison and the entire stage propelled forward and back. Electric motors of ample power are provided for operations. For the control of these motors, a set of switches is installed in convenient location so that at all times the entire operation is under the control of the orchestra leader.

* * *

The control switchboard is so arranged that it can be placed anywhere on the mobile stage or main stage as desired. Furthermore, pre-arranged movements can be set and operated from any part of the house. The only thing necessary is to string one light cable to desired location but for the next operation it will be necessary to reset switches.

Each unit runs on four wheels directly on the stage floor without nails and is provided with self-aligning ball bearings mounted on a steel frame. This frame is made flexible so as to allow for any unevenness which may occur in the stage floor. Limit switches are provided to prevent over travel up or down on the lift platforms and to prevent over travel backward or forward, a solenoid brake is installed.

* * *

The lift platforms are suspended from four posts by means of four bands of spring steel, one at each corner. The steel bands are connected to a shaft mounted on self-aligning ball bearings operated by a specially built winch which raises and lowers the platform at the will of the operator. Power is obtained for this purpose from 1/3 h.p. motors whose speed is reduced in a compact specially designed winch, through a train of spur gears running in cast-iron housings on Timken roller bearings and provided with a mechanical brake of oversize design to hold the platforms in any position desired. This brake is similar to the one used in all cranes and hoists. A like unit is used for propelling the carriages back and forth. These units are mounted on soft rubber bushing.

In order to clear the main stage, ring bolts are installed in the front end of each section permitting the entire device to be hoisted up against the stage back wall.

10 New Subscribers of Theatre Ad-Mat Service Increases Total to 912

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—The Theatre Ad-Mat Service, represented in New York by Nat Levine and William Slater, report the addition of the following subscribers:

Keith Albee theatre, White Plains; Fred Wilson, New York City; Loew's Plaza, Corona; Sunnyside theatre, Woodside, L. I.; U. S. theatre, Paterson, N. J.; Reade's Majestic, Perth Amboy; Orange theatre, Orange; Oxford theatre, Plainfield; Camden theatre, Camden, N. J.; Harry Lazarus, Kingston, N. Y.

The Theatre Ad-Mat Service now has 912 subscribers.

April 18!

will be the closing date of the first issue of the new
Exhibitors Herald and Moving Picture World

The Buyer's INDEX

Everything for the Theatre
Issued Semi-Annually

In this volume will be included all of the semi-annual features formerly contained in special issues of Moving Picture World, and the amplified and improved text of BOX OFFICE RECORD AND EQUIPMENT INDEX, formerly published semi-annually by Exhibitors Herald.

Featuring the edition will be hundreds of facts regarding the erecting, equipping, decorating and maintaining of the modern theatre. It will be a treasure house for the man who owns a theatre, is building one, or contemplates building or rejuvenating a playhouse.

It will be the first time in the history of the industry that a complete and valuable reference book has been distributed to a list of paid subscribers exceeding 14,000.

Readers

The Buyer's Semi-Annual Index will be mailed to all paid subscribers of Exhibitors Herald and Moving Picture World at no additional charge.

Advertisers

Advertising will be accepted in this volume under the terms of your "Better Theatres" contract. More detailed information sent on request.

Your Sunday Opening Campaign!

Each year the reform element of the country becomes active in its drive for regulatory legislation which will tie the hands and feet of the motion picture industry. Since its inception this publication has provided many exhibitors with material with which to offset this nuisance.

In this issue "Better Theatres" presents a complete campaign for those who are confronted by a blue Sunday situation. This campaign has been tested. It is clean-cut and is a credit to the men who planned and conducted it. The ideas presented herewith are worthy of consideration for—

Youngclaus & Latta Won and You, Too, Should Win Your Fight

In a recent issue the Herald-World published a news story of the successful campaign conducted by Youngclaus & Latta of Perry, Ia., to obtain Sunday opening.

Following publication of this story, these exhibitors received so many requests for their campaign that the demand was greater than the supply of material. In their desire to aid as many brother exhibitors as possible, the Perry theatre men offered to cooperate with "Better Theatres" and through this medium present their entire campaign. On this and the succeeding pages their campaign follows:

Sunday Opening Campaign

1. First call on members of your city council and see how they feel toward the opening of Sunday motion picture shows. No doubt they will agree to bring it to a special election if a large enough petition is presented, the exhibitor of course, to stand election costs.

2. Have city attorney draw up petitions, then circulate them among the people of your city. No one else should do this for you. Simply take your time, devoting so many hours each day. Do not fuss with any one, but display kindness to every one.

3. Lay your foundation well in advance by giving free "kid" parties and benefits for various organizations of the city, never failing of course to get big stories in the local papers. Give 50 per cent of all tickets sold and let these organizations make some real money. It pays in the long run. Do everything possible to build good will for your theatre and yourself.

4. The minute you start circulating your petition you may expect almost anything from your opposition, but don't get excited. Go right ahead regardless of what is said or done. Praise the churches to the sky and never take exception to anything that is said. Make no noise and keep the whole thing free from a fight as far as you are concerned. In fact, state that you are not making a fight, but are simply asking for an expression of the people and are perfectly willing to stand by their decision. Display the Christian spirit.

5. We were attacked from every angle and many times had to almost run into hiding to cool off, but we stuck with the ship and simply smiled regardless of what was said.

Vote Yes

*Friday This Week, November 18th,
at the Fire Station. Have your
friends and families vote.*

*Transportation to and from polls
gladly furnished. Call 52J. Polls
open from 8:00 A. M. to 7:00 P. M.*

ON YOUR VOTE

*Depends whether Perry has Sun-
day Movies or not.*

Be Sure to Vote

Yes

Copy for Window Card

6. As stated before don't rush things. We spent six weeks gathering names for our petition. Be sure none but those qualified to vote sign your petition. Handle everything absolutely on the square. Canvass your business institutions first, then the factories and residences.

7. Before we started we gave free shows for the different laboring classes of the city. Does this help? Try it and see.

8. When you feel you have enough signers on your petition, present it to the council some time when it is least expected. Do not let anyone know when you are going to present your petition for the reason you will not encounter difficulties.

9. If the council grants you an election it is understood, of course, that in the event you win the election they will rescind the old ordinance and permit you to run.

10. Now that you have permission to call a special election, do not make the mistake of setting election date too soon. We would suggest that you make it not less than four weeks away. You want the opposition to fire all ammunition before you attack. You start shooting two days before election.

11. Continue working so quietly that even those on your side will feel you are not doing anything. The opposition will organize and start working the minute you start with your petition, but never let on or worry. You have all to gain and nothing to lose. Let them do all the fighting. The more that can be said about you, the more the sentiment is going to swing your way. People always flock to the underdog.

12. In presenting your argument always do it in a clean way. Do not antagonize anyone. You can win many over to your side by simply presenting facts in a straight forward manner. In getting signers for our petition we worked in all kinds of weather and went every place. From the store to the factory, to the shop, to the furnace room, to the home, every nook and corner. You could find us up on top of a coal car just as quickly as you could find us in the doctor's or lawyer's office. We did not intend to miss a soul.

13. By all means have it understood with your newspaper that you do not wish a fight. It should be no effort for the paper to remain more or less quiet, simply making mention of the election, but in no way taking sides.

14. Do not release any ads until about two days before election, then use a whole page as per our copy the last two days before election. Send each signer of your petition a letter similar to the letter we used and also enclose a copy of all the facts you can give why you should have permission to open on Sunday. This letter should reach your signers the night before election.

15. Have window cards printed showing the ballot and calling attention to the date of election. Be sure your ballot is made very plain to avoid mistakes in voting. Do not overlook securing all the absent votes you can. Also have plenty of small election cards printed for the day of election and see that there is some one near the polls all day handing out these cards asking the people to vote "Yes." Care should be exercised in having the right kind of people give these cards out. Have both women and men doing this.

Organization

16. It is very vital that you have a perfected organization and it is not going to be an easy matter to get an organization, but it can be done. Do not expect the mer-

chant or the other fellow to fight your fight, because, after all, it is really your fight. The merchants as a whole are for you but they have to be very careful what they do.

Get your best politicians to work with you. Have all the ladies you can. Do not make any noise about this. If you can organize without anyone knowing about it, so much the better. Make your theatre headquarters and have plenty of cars lined up for work the morning the polls open. The minute the call comes in go after the voter regardless of how they vote. Keep smiling. Have a lady at your 'phone, too, not only to take calls, but to keep calling people she knows that will vote. Also have two or three ladies calling all day from the homes.

The minute anyone hears of a voter they should call headquarters. Do not let up for one minute until the polls close. Polls should be open from 8 a. m. until 7 p. m. Do not display any banners on your cars. The other side may, but that's all right. Just keep in mind you are not fighting. Let the other side fight you all they wish.

17. In the beginning, you should have a talk with your ministers and tell them what you are going to do and why you have to do it. They will try to discourage you, of course, but assure them it is purely a business proposition with you and that if you lose you will be a good sport and that you hope they will do the same if they lose. Assure them as well as everyone that if you win, you will show the very finest grade of product to be had. Make no promises, however, that you cannot keep.

18. With regard to organization, be very careful whom you have working for you. None but the very finest, and instruct everyone to display the kindest spirit to everyone.

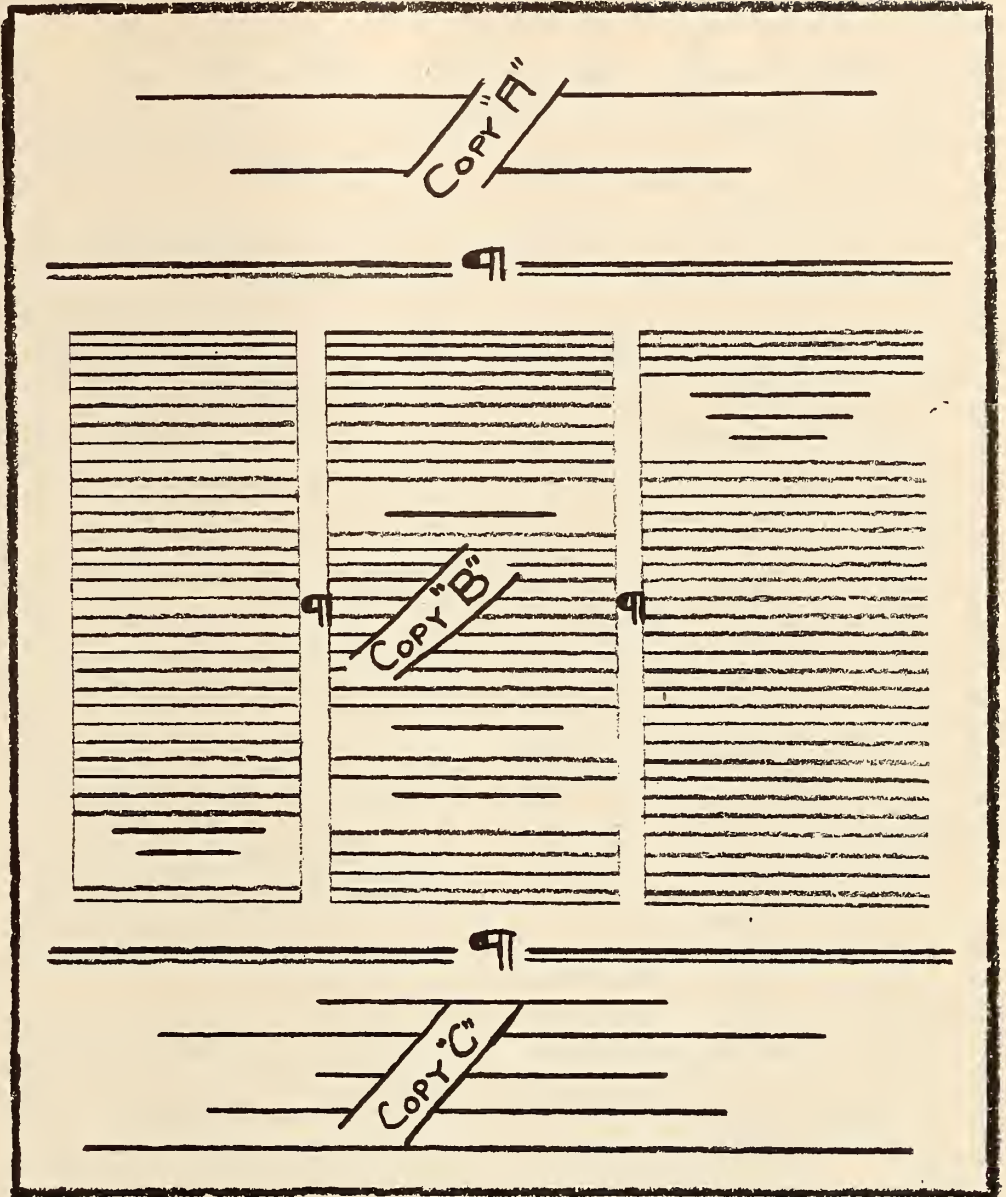
19. If you win your election, do not celebrate too freely, for you must remember your ordinance has not been passed yet. You will find plenty of excitement, but just pursue your same policy. Call the ministers and tell them you can only say, of course, that you are happy to have won, for it is great to be a winner. You are sorry they lost, but someone had to lose. Assure them of your friendship and your willingness to cooperate at all times.

20. We gave free matinees before the election and presented our side of the question to the people. We also gave a special matinee to the school children the day before election and asked them to carry into their homes the hand bills we had for them. This is a good stunt and you can count on 90 per cent of those bills reaching the homes.

21. The above is just an outline of our campaign and if it is followed in general with good hard efforts, we feel sure the majority will find it of benefit. It means work and plenty of it. For weeks we were working day and night, but we have been well rewarded.

Not only are we enjoying our Sunday business but we are enjoying the good will of the people of our community. The ministers and church people who were opposed have been good sports and we are still working hand in hand. We are still giving benefit programs and doing everything we can to prove our sincerity.

When the election was over it was said from every side that we put over one of the best and cleanest campaigns in the history of the city. We got out the largest vote ever cast in the history of the city, so there was no question but what the people of Perry wanted Sunday entertainment. Because of our clean campaign we created a lot of good will for ourselves. We realize the value of good will and did not care to win unless we



Full page ad layout. Copy accompanies.

Your Ad Copy

could have the good will of the people along with it.

When you have won and the permission has been granted to open on Sunday, give a big theatre party some night for everyone. The dollars spent will bring a world of good will.

The following copy is for a full page advertisement to be published the day preceding the referendum. Herewith, also, is published a rough sketch for style. Your printer, using his available type, can give you an attractive setup. The entire ad should be set in a box.

[NOTE: The following headline, designated in the sketch as "Copy B," should be set in a bold display type. The size should be between 96 and 120 points.]

That We May Not Be Misunderstood

[The following is the body type of the ad, designated in the sketch as "Copy B." If set in Cheltenham or Pabst, or a similar type, 12 point may be used. The width for setting depends entirely upon the page size of your local paper. It should be set, however, so that it may be made up in three columns inside a box with sufficient white space to make the ad readable. In the Youngclaus & Latta ad this copy

was set 25 ems. The subheads in this body type should be set in an italic type of 30 points.]

This article is not written so much with the thought of influencing the minds of the voters as it is to present our side of the question as to whether we shall or shall not be permitted to operate our theatres seven days instead of six days each week.

That we are vitally interested in the continued growth and prosperity of Perry is best evidenced by the fact that we have invested a great amount of money here. In fact, we have had money invested in Perry real estate for several years and have lately added greatly to our holdings here by buying and rebuilding another theatre.

As we have said before, we are anxious to keep Perry prosperous, and we have been, and always will be, boosters for any enterprise that looks good for the community progress. We take an active and interested part in the municipal, civic and commercial affairs and try to do our bit in the organizations striving for city betterment. We want Perry to be a good town, not only for business, but a good place in which to live. We have established our homes here, and intend to be here a long, long time. Naturally, we

would do nothing that we thought was detrimental to the moral or financial interests of the city.

More and more the smaller towns are coming to realize that they must put forth every effort possible if they are to survive the encroachments made upon them by the larger cities. The great efforts being made by the city stores to bring business from the smaller towns and the country over wide territories, and the easy methods of transportation, have had a real effect on the smaller towns. Amusements play a large part in the bringing of people to a town. They come to see a show, and come back to buy. Not long ago the commercial interests in Des Moines decided on a campaign in the newspapers to interest people in Des Moines as a trading center. Most of the advertising was devoted to the shows and other things of amusement offered in Des Moines. Very little of the space was devoted to merchandise. Yet, the purpose was to sell merchandise. The stores in Des Moines recognized the drawing power of clean amusements, and in most of the advertising you will remember they named the different shows.

If a business man does not get people into his store he cannot sell his merchandise, and he cannot carry as large a stock, nor can he and the other men in the business be prosperous. This has its effects on the whole industrial prosperity. A town cannot be progressive or its real estate values high, unless the business men in the town are enjoying good business. If the town does not offer inducements to get the people to form the habit of coming there they will not get nearly as many into their stores to trade.

[Set this subhead in 30 point italics.]

A Good Theatre Is A Community Asset

A good theatre is more than just a well built playhouse. It is a place where people go to enjoy their recreation and rest. It is a place for clean, wholesome entertainment. The people who go to a theatre that gives clean shows are good people. Good motion pictures, combined with good music in pleasant surroundings, make the best entertainment possible. Better business is always one of the rewards derived by the owners of a theatre offering such entertainment, and this increased business enables them to buy the best pictures. The reward to the theatregoer for a prosperous, well patronized showhouse is better shows.

A modern theatre is an indispensable factor in the social and business life of the present-day community, providing inspiration and incentive to the population. Business goes where people go. People go to the best shows. No modern theatre is opened today in any community without materially increasing the desirability and property values of that community.

[Set this subhead in 30 point italics.]

Perfect Relaxation

Who has not said, "I'd like to go somewhere by myself and get away from all this work and worry until I am rested up." Modern existence drives a man. The sleeping period has been shortened materially in the last decade and the shortening process continues. Even in his recreation hours man is a hard worked animal these days. Perfect relaxation is not beyond his reach, however, and it is not necessary to retire to a mountain camp to find it. The relaxation offered by the theatre is perfect.

Within the theatre the man enjoys splendid isolation. Although surrounded by fellowmen the courtesy of silence protects him as a wall. Even the interruptions of his own mind running over and over the cares and problems of the day, do not break upon an interest held by good visual entertainment. Bodily comfort is his, mental comfort is his, he rests

Thank You

Dear Friend:

We take this opportunity and this method of thanking you for signing our petition asking the council to call an election on Sunday Movies, in Perry.

With your help and co-operation we have been given permission by the City Council of Perry to put this question before the people in an election. This election will be financed entirely by Youngclaus & Latta, a certified check having been placed in the hands of the City Clerk to pay all expenses of the election.

In order to make this election a success and that we may win the right to run moving pictures seven days a week, we feel that anything you can do to help us obtain our objective will not only benefit us but benefit the entire City of Perry in a business way, and from a moral standpoint, too.

We pledge you our word that should we win this election we will run nothing in either one of the theatres that would or could offend any one. We assure you further we will use all care and precaution in the selection of programs for not only Sundays but every day in the week.

We ask you to use your judgment in whatever manner you may see fit toward helping us. We might suggest that you take it upon yourself to assume a certain amount of responsibility by making it a point not only to vote yourself on this day but to interest anyone you might think of and see that they do vote on Friday, November 18.

It will be of interest to those owning real estate here, and to those hopeful for the prosperity of your city that if we are successful in obtaining this new ordinance and the increased business therefrom, it is our intention to remodel the Grand Theatre, thus giving Perry two model and up-to-date moving picture houses.

Thanking you for your co-operation and support, we remain,

*Very truly yours,
YOUNGCLAUS & LATTA.*

Copy of letter sent to those who signed petition.

completely. He leaves the theatre revitalized, better able to resume the burden of existence.

[Set this subhead in 30 point italics.]

Theatre Policy

We believe we have an unquestionable policy in conducting our theatres in view of the fact this policy has gained recognition all over the world. Yet we are always open to constructive criticism for the betterment of our institutions.

[Set this subhead in 30 point italics.]

Is It Wrong?

Is it any more wrong to visualize a story than to read a newspaper or a book on Sunday?

Is it any more wrong to go car riding for pleasure, or go visiting where there is laughter and amusement, or go to a picnic or many other things of the kind than it is to sit through a good clean picture being projected on the silver screen? Can you think of a more quiet, peaceful and instructive way to spend leisure hours?

We believe people should go to church at

least once, and if possible twice on Sunday. We would not want our business to interfere in any way with the church or the church function, and we feel sure that it does not. There is nothing finer than the church, and nothing more necessary to the welfare and prosperity of the community. However, we do not feel that we conflict in any way with the churches nor with their services.

[Set this subhead in 48 point italics.]

A Question

[Set this subhead in 30 point italics.]

For You to Decide Tomorrow

Shall we or shall we not be permitted to operate our theatres seven days a week?

That is for you to decide at our expense. There are many arguments "pro" and "con," but our story is very simple.

Almost every town around Perry is permitted to run, which makes it very difficult for us. We have not only invested several thousand dollars in the theatre business in Perry, but have been working hard to give you the very finest of entertainment, the kind of entertainment to which you are entitled. Such entertainment costs real money. We have no desire to present other than the very best, but at the same time we must show a profit.

Close the theatres all over the country and our story will be a different one, but to try and compete with others operating seven days a week makes it a very difficult problem.

We have been giving you many shows ahead of Des Moines and Omaha, we have put forth every effort to have none but the very finest. We have made a beautiful house of the Roxy and have elaborate plans for rebuilding the Grand, surely we are worthy of your whole hearted support.

With us this is not a FIGHT but merely a business proposition. Furthermore, we insist that those who may support the issue do nothing but what is fair. We are merely asking for an expression of the people and are perfectly willing to abide by the decision of the people. We further assure you of our good will and whole hearted support regardless of the outcome of the election.

It is your duty as a voter to cast your ballot, and regardless of how you may vote, we sincerely and earnestly urge you to go to the polls and vote according to your honest, sincere convictions. Regardless of how you wish to vote we will gladly furnish transportation to the polls.

All we ask is that you weigh the issue carefully and then cast your vote according to your own personal belief in the matter. If you can support the issue we thank you for your vote. If you are opposed we thank you just the same and assure you of our good will.

The following, "Copy C," should be set page wide and should be run at the bottom of the ad. This should be set line for line as indicated, with the first, third, fourth and fifth lines in italics slightly smaller than the second line which should be set in bold face Roman type.]

Remember the Date

Friday, November 18th

At the Fire Station

Polls Open 8:00 A. M. to 7:00 P. M.

Phone 52J, Roxy theatre, for Transportation to the Polls

The border around the foregoing page ad should not be a solid black. A shaded or line border is preferable and will give a far better impression. A cutoff line should be used between the display type in "Copy A" and the body type, "Copy B," and between the body type, "Copy B," and the display type in "Copy C." These cutoff lines should be combinations of 6 point and 2 point, or two 2 point lines.

BETTER PROJECTION

By F. H. RICHARDSON

As to Vitaphone Instructions

Glenn R. King, Marion, Va., asks about Vitaphone instruction. Had friend King read the department regularly, as he should have done, he would have known that Vitaphone and Movietone instructions cannot be had except by those projectionists actually handling the apparatus. When Vitaphone-Movietone is installed, the projectionist receives ample instruction in its handling before the installation engineers leave; also he will have left with him a very complete loose-leaf instruction book which will be kept right up to date by the Western Electric Company.

Projectionists therefore need have no apprehension as to this apparatus, because if they be competent projectionists they will have no trouble at all.

If, however, they be men who have failed or refused to study the technical side of their profession—well, that may prove to be something else again, and it may be very difficult, if not impossible, for them to assimilate the instructions and handle the apparatus efficiently.

The obvious moral is: **STUDY YOUR BUSINESS AND TREAT IT AS A PROFESSION.** You then need have no fear, no matter what apparatus you are called upon to handle. The man who thoroughly understands the underlying principles which govern the various things allied with motion picture projection can quickly assimilate instruction in details of handling apparatus, whereas the one who has no such competent understanding will sooner or later find himself in very hot water.

Big Things in the Future

The projection pot boils merrily. Gradually errors of the past are cast up, out and off, and the sap settles slowly down to better syrup of procedure. Inadequate equipment gives place to improvement. The lenses of yesterday no longer are declared to be perfect. They give way to better lenses than those we but a while ago swore by Isis and Osiris were the very acme of perfection. We live to learn and work to improve. The machine operator of yesterday is the motion picture projectionist of today. He who will not advance with the procession will sooner or later find himself by the roadside watching the procession go by, roundly cursing his "luck" in all human probability.

Great theatre chains are forming. Great combinations of capital are combining the supply business into huge units. Theatres are becoming bigger and better. Even now many of them can only be justly described as palaces, while one, with just cause, terms itself a "Cathedral of the Motion Picture."

* * *

The orchestra in motion picture theatres has grown from a single and often tin-pany piano, played by a gum-chewing girl, to an aggregation of as many as 60 instruments, presided over by the best leaders obtainable at any price.

The picture itself has grown from 50 feet of film depicting the run of a fire department, to 8,000 feet which carries sufficient of dramatic or comedy interest to cause capacity audiences to pay two to two and a half dollars and sit in wrapt interest for full two hours. And now motion pictures are successfully combined with color and sound, so that the president of our country may actually make what amounts to, to all intents and purposes, a personal appearance in many towns and villages each day, and soon the Jenny Lind of future days, whoever she may be, will be able to appear "personally" and sing before audiences in every village in our great land.

But that was not what I had in mind when I started this oration. The particular thing that started me off was the fact that a few days ago I looked at one of the most pleasing and startling changes in projector design (taken as a whole, I mean) I have yet seen. I can't tell you just what it is, but maybe be-

Your Inquiries

Mr. Richardson will answer any and all questions concerning matters pertaining to projection or matters allied thereto. Write him if you need advice. This service is gratis. Inquiries will be treated confidentially when requested.

fore this goes to press I will be able to. I don't know. Anyhow it is a projector with which you all are familiar, and believe you me it's nothing short of a beauty, as it will from now on appear.

Then, too, you just watch Movietone. We're working on things which may make you all set right smack up and take notice before the story is all told. Notice the "we." I'm on their staff, and mighty proud to be, too, permit me to advise you. Movietone is the real thing and it's coming strong with a great big capital S.

The Fulco Company advises me that they have something up their honorable sleeve in the way of a projector. Couldn't pry information as to just what it is out of C. H. Fulton, though he nearly ate me out of house and home down at the N. V. A. club. Every time he'd take a fresh bite I'd come in with: "What is that projector," whereupon he would start a conversation concerning the weather, the financial outlook or some darned thing I didn't care anything whatsoever about. Even after a whole lot was gone out of a bottle of—ginger ale, he refused to loosen up. Then I had friend daughter vamp him, but it was no go. On that projector "C. H." successfully staged a very wonderful clam act. I'll bet though, whatever it may be it'll be good, because Fulton knows his groceries exceedingly well and is not given to pulling flivvers.

* * *

And so I might continue at length, citing new things and bigger and better things which loom upon the horizon. Men, I've told you many times, and I tell you again, that you'd better study your business—the technical end, I mean. The time is now here, and the men in great theatres are beginning to realize it, when expert knowledge of technical matters connected with projection is necessary in large

city theatres. THAT TIME WILL SOON COME IN SMALLER ONES TOO, make you no mistake about that.

The day when any man who can thread a projector, strike an arc or light a mazda, make a film splice of some sort and rewind film is a competent man, is passing and passing rapidly. Movietone will before long become a vital necessity for even the small village theatre, because of the fact that really splendid orchestral music will accompany the productions when Movietone is used, thus enabling the village theatre to stage its pictures with real music; moreover with Movietone our great ones, such as the President, for example, may appear to all intents and purposes personally in the village theatre.

And permit me to advise you that the "practical man" is going to find his "practice" won't be so satisfying to him when he finds that sort of equipment on his hands. He will then expend energy kicking himself around several city blocks because he turned his nose up at the idea of "studying books and projection departments," and I don't mean maybe either.

So I'm again saying to you men who refuse to study and read departments, for about the five hundredth time: you will do well to supplement your experience with some real study, and do it NOW. Even the most powerful union can't hold you in a job where there is equipment you cannot handle successfully because you lack knowledge, and so you will gradually drop down and finally OUT. Get yourself busily busy, brother, before it is too late.

Have Them Overhauled

From a projectionist I think it best not to name comes this letter: "I have subscribed to the 'WORLD' ever since 1909 because of its projection department. Am working on my first motion picture operating job since 1917. We have two second-hand Powers machines, 6B with 6A motor drives. They are equipped with Powerlite Reflector Arc light sources, which are a wow. They are fine!

"On one of the machines there is a slight circumferential movement to the intermittent movement. It is quite noticeable on some pictures, but on others everything is steady. There is a terrible travel ghost on both machines. All screws were loose on the front shutter when I came, as well as two that hold

Correspondence for F. H. Richardson, editor of this department, should be addressed to South Lyme, Conn., Box 100.

the spindle on the machine and three on the fan hub. Tightened them and it was much better, though there still is some travel ghost.

"The machines need overhauling. It is seven years since they were fixed up, the old owner told me. Is there any way to get the circumferential movement out of the intermittent without taking the oil casing cover off. I took all end play out of the intermittent cam shaft."

I have printed this practically as written, for two reasons: First you who think nomenclature is unimportant try to see if you can be entirely certain as to what this man really means. Also, what sort of an "exhibitor" was the old owner, who let projector mechanisms go for SEVEN YEARS without an overhauling? What did he expect from a mechanism anyhow? Does he imagine a mechanism operating 20 times a second under pretty heavy strain is going to run SEVEN YEARS without replacements and repairs; without overhauling? The thing is utterly ridiculous.

In this case I can offer absolutely no advice other than to send those mechanisms in to the factory for overhauling. Cost? Certainly it will cost, but it will cost your new owner very much more at his box office if he don't. And I don't mean maybe either! The probability is that the gears are badly worn. If so, you cannot remove travel ghost without cutting altogether too much light. In other words you will have to make your rotating shutter blade too wide in order to compensate for the lost motion.

The International Projector Corporation will loan your new owner two projector mechanisms while the old ones (old ones is RIGHT) are being repaired, but the really correct thing to do, and the thing that would be far cheapest and best in the long run, would be to discard those projectors, all except the Powerlite equipment, and GET NEW ONES.

Cost? Again, certainly! BUT I say to *your*

new owner that a bum picture doesn't tend to coax people to patronize his box office frequently. It **KEEPS THEM AWAY!** And again I don't mean maybe! It is not good business to pay rental for productions, and project them to the screen as a jumpy, streaky MESS. That sort of thing sets up eye strain, makes the picture unbeautiful and in the end **COSTS THE EXHIBITOR A HUNDRED TIMES AS MUCH IN LOST BUSINESS AS IT WOULD HAVE COST TO HAVE KEPT THE PROJECTORS IN PERFECT REPAIR.**

And now as to this good brother himself. He has been out of the business for 11 years. I would most earnestly advise him to send six dollars to the Chalmers Publishing Company and secure a copy of the Bluebook of Projection, which is the fifth edition of my handbook. It is in two volumes, limp leather bound, has about 1,100 pages and hundreds of illustrations. Then lie awake nights studying. Eleven years has meant a LOT in projection practice and he must catch up.

As to nomenclature, an intermittent movement cannot have a "slight circumferential movement," but the intermittent sprocket may have and that is undoubtedly what is meant. Removal of the oil casing cover has nothing to do with the matter. I cannot spare space for a description and the illustrations necessary to tell how to adjust the circumferential movement out, and anyhow it is entirely possible, if not probable, that the movement is so badly worn that it could not be done. All these things are explained in the instructions on the Powers projector, pages 667 to 704A, second volume of the Bluebook.

As to nomenclature, you call a projector a "machine." It is that, of course. So is a piano or a camera, but you don't call them "machines" do you? You say you are a "moving picture operator." We don't call them "operators" any more, but Motion Picture Projectionists.

You are located in a village and I want to help you, but real help does not consist in trying to assist you in continuing a thoroughly inefficient condition. Get new projectors or get new projector mechanisms. That is my advice. If your employer will not or cannot do that, then at the very least get loan mechanisms and send your old ones in for a thorough overhauling. Whether your employer will follow that advice or not, **IT IS THOROUGHLY SOUND ADVICE.**

Coming to New York

My friend, P. A. McGuire, advertising manager of International Projector Corporation, recently showed me his reply to a letter from a man in the Middle West who wished to come to New York. He wrote asking about the possibility of an opening, as many have written me in years past.

McGuire's reply was so excellent that I begged leave to print its salient paragraphs, without, of course, disclosing the name or location of the one to whom it is directed. Here it is:

"* * * I have given your letter much consideration. It really is an extremely difficult matter to locate out-of-town men in New York City. It is in fact almost as difficult as it would be in your own locality. It is quite true that men come to New York City and eventually get into something, but usually much time is consumed before it happens, and there may be considerable heartbreak, too.

"As you doubtless know, city regulations and union rules are very exacting in large cities. It would be very hard to get work as a motion picture projectionist. Although a native of New York City from birth, I never encourage men to come here, unless they have most excellent reasons for so doing. If men only would realize it, in the vast majority of cases they are very much better off in a small community than in a city such as New York."

To every word of which I say Amen! McGuire is entirely right, though it usually is impossible to make men see it. There is a glamor to great cities; especially to New York City. The cold facts however, are, that every line I know anything at all about not only is filled, but also almost invariably a surplus of men are seeking employment in it. That is true of every phase of the motion picture industry, so that the out-of-town man starts with a handicap, which in projection is made infinitely greater by the fact that he must have a city license, which he may get without much trouble if he is really capable of passing a fair examination, though not without weeks of delay. He also must belong to the union, and naturally the union won't admit even card men until it has no members of its own out of work.

McGuire is eminently correct! **DON'T GO TO ANY GREAT CITY SEEKING AN OPENING UNLESS YOU HAVE SUFFICIENT CAPITAL TO KEEP YOU FOR AT LEAST TWO MONTHS.** Two months I would regard as an absolute minimum, unless you are willing to take any old thing you can get—and believe you me, brother, there are, right now, THOUSANDS of men in this great city who would consider ANY kind of a job which paid a wage they could live on as in the nature of a Godsend. Chicago is, I understand, much the same. My advice to all men just now is to stay absolutely where they are if they are making a living.

Absolutely Correct

Down in Dallas, Tex., a regional publication devoted to motion picture affairs, and on its editorial page, by S. G. Howell, editor, this appeared in a recent issue: "The physical equipment of the theatre with organs, projectors, lighting, scenery, etc., brings to view another set of crafts based on sciences un-

NOW READY!



A book on Lighting Fixtures, Exit and Direction Signs, Illuminated Mirrors, Drinking Fountains and other Decorative Lighting Equipment, particularly designed and suitable for theatre use. Chock full of information and illustrations on modern equipment.

VOIGT COMPANY

Designers and Manufacturers
Decorative Theatre Lighting Equipment
1743-49 N. Twelfth Street, Philadelphia, Pa.

"Samples on Display at all National Stores"

Voigt Co., 1743-49 N. 12th St., Philadelphia, Pa.

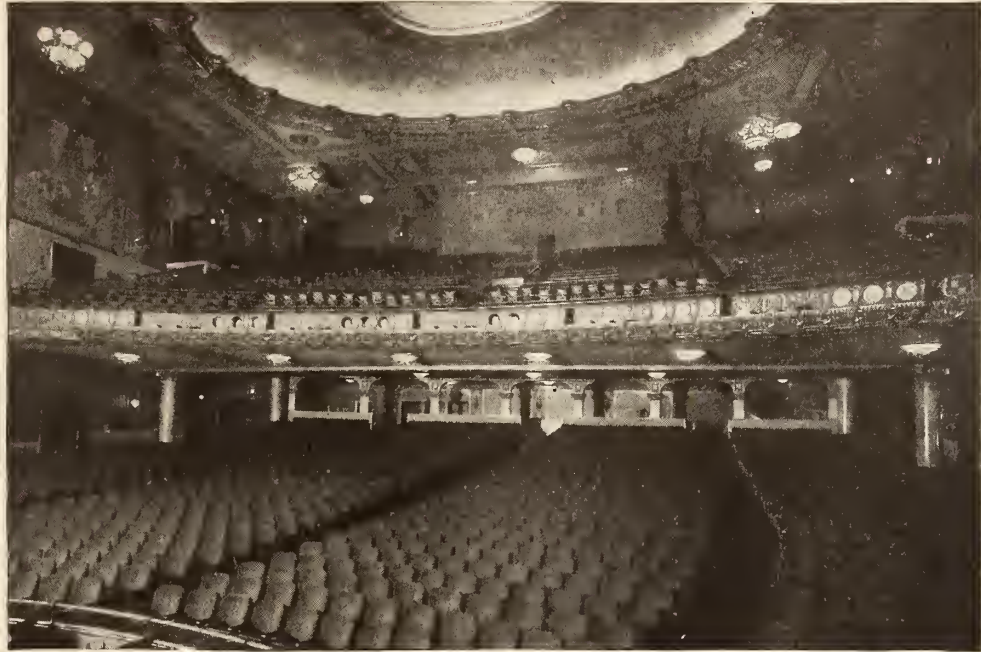
Please send me, without obligation, the new
VOIGT book "Lighting Fixtures for Theatres"

Name _____

Theatre _____

City _____ State _____

Fox's
Great Lakes Theater
Buffalo, N. Y.



No money buried here

**C-H Dimmers bring out
all the architectural beauty**

MONEY invested in architectural beauty is buried—when that beauty is half hidden by darkness. Unseen, it pulls no crowds—returns no dividends.

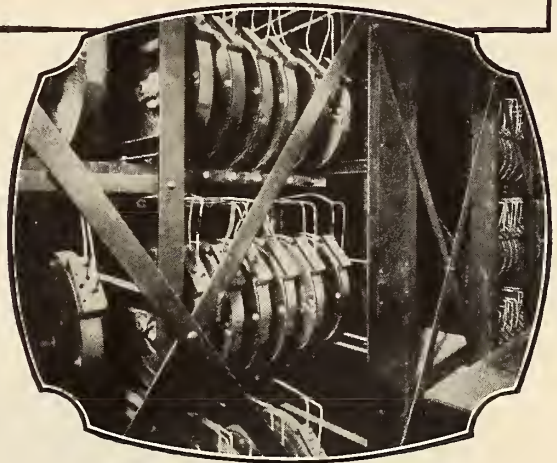
But C-H "Simplicity" Dimmers bring out all the beauties of a theater. They are the final and all important touch to theater decoration.

Whether your theater is in the plan stage or has been opened for years it can be given crowd-pulling beauty with C-H Dimmers. The investment will pay surprising dividends in steadier and larger receipts.



Ask your architect or electrical contractor how easily C-H Dimmers can be installed. And in the meantime write for the booklet, "Illumination Control for the Modern Theater". It is full of valuable pointers.

The CUTLER-HAMMER Mfg. Co.
Pioneer Manufacturers of Electric Control Apparatus
1254 St. Paul Avenue MILWAUKEE, WISCONSIN



Views of the exterior, the auditorium and C-H "Simplicity" Dimmer bank of Fox's Great Lakes, the newest, and one of the finest theaters in Buffalo, N. Y. The switchboard was built by the Buffalo Switchboard Co.

Dimming, smooth as night-fall, from full brilliancy to black out—freedom from burnouts and maintenance—adaptability to all theaters, regardless of size or decorative scheme—design which makes future remodeling easy—these are a few outstanding features of C-H "Simplicity" Dimmers which make them first choice with leading theater owners, architects and electricians.

CUTLER  HAMMER
Perfect Illumination Control for the Modern Theater

known to the exhibitor, to the perfection of which mechanical genius has given its best."

That is absolutely true, but it is also true that many exhibitors seem to have small realization of the fact, if we may judge by their attitude when it comes to employing men to handle these things, and the indifference displayed regarding the results attained.

A great number of exhibitors seem to have small understanding of the enormous toil and expense men have put into the perfection of the things their theatre and they themselves benefit by. They accept finely built equipment and often actually assist in its shameful abuse by employing men with but slight knowledge to handle and care for it. Nor do they make any intelligent effort to determine the fitness of the men they place in charge of costly equipment.

It is no pleasure to say these things, but fact is fact. Not long since I was employed by a New York exhibitor to ascertain why his projector repair bills were so apparently excessive, and why bearings on a new motor generator set had to be replaced in a very short time.

I found the projectionist using 3-In-One oil for his projectors and something just a trifle heavier for his motor generator. His answer to my surprised protest was: "Why, 3-In-One is advertised everywhere as a high grade oil."

I asked the exhibitor what pains he had taken to ascertain the competency of the man before he was employed. His reply was: "Why, he seemed to be all right and he was a member of the union." And that seemed to cover the whole matter in the mind of that exhibitor, so far as concerned the matter of competency.

Well, he had to pay for his foolishness, but it does seem about time that such procedure be abandoned. That a man may "seem all right" is no proof that he really is all right, nor does the fact that a man belongs to the union mean that the employer should fail to

Reportorial Ignorance

E. E. Beattie, projectionist, Norwalk theatre, Norwalk, Cal., sends in a newspaper clipping in which the following paragraph occurs: "They were thrown into a panic by the fire and smoke which poured from the projection booth, following the explosion of a moving picture machine."

Beattie suggests that, in the interests of the theatre-going public, I ought to get into touch with projector manufacturers and see if they cannot arrange to produce a non-explosive "picture machine."

I don't think that is so much necessary, Brother Beattie, as it would be desirable to get into touch with newspapers and induce them to set reporters who presume to write daily upon subjects of which they know exactly nothing at all, on top of some real explosive (a full keg of it, by the way) and touch it off. Possibly that would not stop other dumbbell reporters from evolving "explosive picture machines" out of their imaginations and inflicting their mental invention upon us.

Personally, however, I would prefer to shut such free-hand writers up in a room with a black animal I know of, which has a bushy tail and a stripe down his dear li'l back, there to remain until such time as he has exploded one of those "picture machines" he writes so glibly about! The punishment would, methinks, fit the crime very well, since his writings upon such subjects certainly smell to high heaven of just, plain unadulterated ignorance of his subject.

make reasonable examination into the matter of his competency. The union which objected to such procedure would not be placing itself in a very good light, to say the least. It would, in fact, appear both unreasonable and rather foolish.

True, all union men are presumed to be competent. That is the theory, but you know gentlemen, fact and theory are not always in alignment. I most sincerely trust the time is not far distant when a union card will be a certificate of thorough competency, as it is in the Locomotive Engineers union for example, but you know, I know and we all know that time is not yet here, largely, let it be said in justice, because of the attitude of the exhibitor himself.

Exhibitors should begin to realize that the investment required to build and equip a modern theatre is now very large, and things must be handled in a business-like way if success is to come. They should demand thorough competency in theatre employes, especially those who will be in charge of costly mechanical and optical equipment. It is their right to do so and they ought to do it in self protection, BUT two facts must be recognized, viz: (a) high grade competency costs more than does incompetency; (b) It is much cheaper in the end. A union scale is really not a fixed scale at all, but merely a price to be paid for the poorest men in the grade supplied to the theatre.

New, Beautiful Wisconsin Theatre

James Hart, projectionist, Oshkosh, Wis., says: "Dear Mister Richardson: I now have charge of projection in the new Fischer theatre here (one of many theatres owned or operated by the Fischer Theatres Company, with general offices in Chicago.—Ed.) which is one of Wisconsin's most beautiful theatres, and one of the very few in which projection plays an important part.

"Have the largest projection suite in the Middle West, with up-to-the-minute equipment: Simplex projectors, Hertner transverters, Brenkert F3 effect projector, Chicago Cinema Automatic Rewind (geared down to seven minutes) Weaver Automatic Dousers, Ross lenses, forced ventilation, separate toilet and generator rooms and, best of all, I am not obliged to project at an unreasonable speed.

"The Fischer's Theatres management policy is to give the projectionist the best of equipment plus plenty of room and a reasonable amount of time to project the picture, and does this make for high class work? I'll say it does!"

And so will I! The Fischer's Theatres management must understand its business pretty thoroughly, including the fact that it is far from good business, from the box office viewpoint, to utterly ruin all artistic effect by jamming pictures through at race horse speed.

I congratulate brother Hart upon his equipment, and upon his ability to appreciate it and the PRIVILEGE of being able to put the productions before audiences at something like 100 per cent of their amusement and entertainment value.

The "Wise" Architect Again!

From a city in the West comes this letter: "Dear Mister Richardson: I have just leased an old but very nice theatre which has for many years been used for roadshows. It has a balcony and a gallery. I propose to remodel it thoroughly and convert it into a theatre for motion pictures, utilizing the stage for an occasional prologue. The latter I shall try to stage with local talent.

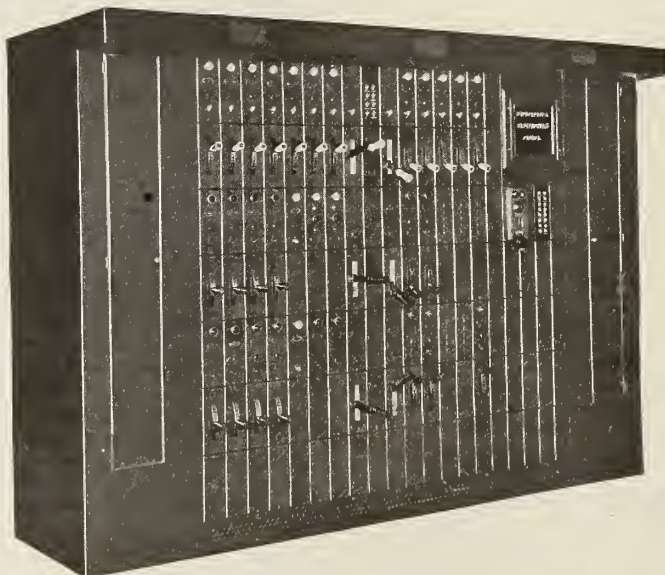
"I have a friend who is an architect of recognized ability. He has volunteered the advice that I should place the projection room, which he calls the 'booth' sometimes and sometimes the 'coop,' at the rear of the gallery, where there happens to be plenty of space of

A "MESCO" equipped theatre means that all the lighting equipment installed was manufactured under one roof.

We are theatre lighting specialists and offer our services and cooperation in engineering your lighting problems for your theatre.

We make everything that is needed for the theatre, from the power board to the last socket in the Auditorium Cove.

Footlights and border-lights of all types from the open trough to the latest porcelain enameled reflector types with heat resisting natural color glass lenses.



Remote control stage switchboard for UNIVERSAL'S new "VENETIAN" theatre, Racine, Wis. UNITED STUDIOS, Inc., Archt.

REX EQUIPMENT COMPANY
Division of

Milwaukee Electric Switchboard Co.
160 Clinton St., Milwaukee, Wis.

We have several state territories open for direct representation of our products.

no use for anything else. I have told him this will make a very steep pitch in projection. I have shown him articles by you objecting to this; also the Bluebook, but he says that is all piffle. He says the audience won't know the difference and by putting the room up there I will be using space of no value for anything else, and avoid the fire hazard entirely.

"Will you be good enough to advise me about this? To place the projection room on the lower floor (it cannot be located in the balcony) would take up space which could be used for the highest priced seats. There is room at the rear of the main floor auditorium wall for a good room; but the front of the balcony is too low to permit of the light beam clearing the heads of those passing beneath it, as they would have to, and at the same time clear the balcony."

Again we have the architect who, however able as an architect, has little or no knowledge of optics and motion picture projection. Those gentlemen do inestimable harm to the motion picture industry, and I don't mean maybe either. It is quite correct to say the audience will, save for a possible few, know absolutely nothing is wrong if you place the projection room at the top of the gallery. However, will your "recognized ability" architect presume to say, or might I put it this way, have the nerve to say that a distorted picture, in which nothing therein bears a true, natural relation to anything else, will be as beautiful and satisfactory to audiences as an undistorted picture? And if the beauty of the general result is reduced won't that fact react to the reduction of box office receipts?

Piffle is it! Ask that architect for me if he has the GALL to arrogate to himself a greater knowledge of such matters than is possessed by the Society of Motion Picture Engineers, which body has, based upon what it considers good and sufficient reasons, condemned any projection angle greater than 15 degrees, which angle surely would be very greatly exceeded with the projection room located where he proposes it shall be.

As an ARCHITECT this man may have real ability, or even very high grade ability, but may I inquire just what part or parcel of an architect's education qualifies him to understand and pass upon motion picture projection optical problems? I would like extremely well to have that bit of information. It should be very interesting

I honor capable architects, but suggest that they stick a bit more closely to architecting. I am fairly well fed up with architects presuming to pass judgment upon projection problems concerning which they, if we may judge by results, have not even the most elementary knowledge.

I cannot, of course, form any opinion as to what you can do without first examining either a center elevation blueprint from the original plans from which the building was erected, or else a center elevation drawing with complete measurements marked thereon, plus a complete description of the type of balcony construction. If the projection angle is in excess of 15 degrees with the projection room in the gallery I would suggest that you make every effort to locate it either in the balcony—which you say cannot be done—or on the main floor. The fire hazard can be taken care of very thoroughly and in the end it will pay to follow my suggestion.

Well, Don't Run Dry

Ed. P. Winans, Transfer theatre, Ft. Wayne, Ind., writes thusly: "As the old poem goes, 'You never miss the water 'till the well runs dry.' The absence of your department in the last two issues of the HERALD-WORLD prompts this, my initial attempt at writing, just to inquire how come?"

"For six years I have been a department reader. Only recently renewed my subscription for three years in order that I might get it right along and its absence is 'not so good.'

I've gleaned many a help from it and believe you me it is missed. Have the third and fourth edition of your books, and hopes for the fifth. Surely the merger of the two greatest trade papers in the industry won't spoil what it has taken so many years to build up.

"Will say, in closing, I am projectionist in this theatre, where I have been for 10 out of the 15 years I have shot pictures at screens."

Well, Brother Winans, I would surmise (good word that) that you should be able to find the entrance to that projection room in the dark before long. No, the department is not dead. Instead of weekly, as formerly, it now is monthly, but will have quite a bit of space.

Incidentally, suppose in future you come to life more than once in six years. Suppose every one were like you and wrote next to never! What kind of a department would we have had, huh? Get busy occasionally, brother. Get busily busy! You need us, yes? Well, we need you!

Glare Spots and Damage They Do

G. L. Hodson, Minneapolis, Minn., has trouble. He says: "I have a small theatre near here, which I have successfully operated for several years. Have of course had troubles, but must pay tribute to handbooks and projection department, which have helped me over many a rough spot.

"I have struck a snag now though. My 'customers' are mostly regular patrons. Lately they have been complaining that the pictures in my theatre hurt their eyes and it is losing me business.

"Last fall I had the theatre redecorated inside and out, installed new lighting fixtures and a new organ. Also I put in one new Powers projector and changed from straight arcs to the new ones having a glass reflector,

which seemed to give a whiter, much more satisfactory light, and at much less cost for current. Can it be that is the seat of the trouble?"

I wrote asking further particulars, including location of organ and power of light used on the music. Hodson's answer was THE answer. Here is its important part: " * * * I had the exit signs changed from red glass with black letters on it to plain ground glass with black lettering. The old signs did not suit the authorities. They said what they wanted and I, of course, gave it to them. There are two signs, located in the front wall, one on each side of the screen. The organ I had placed right under the center of the screen. I thought the people would like to watch the organist as she plays the solo before each show and between the pictures. She uses a 40 watt white Mazda lamp, but it is well covered by a metal shield upon which she has painted a very pretty spray of blossoms."

That is not all of Manager Hodson's answer, but gosh, it's plenty. I am afraid that while he may have read my books and department, as he says, still he has not done so very carefully. The cause of his trouble is obvious. See pages 237 Bluebook of Projection. His patrons would need eyes entirely impervious to abuse to withstand such treatment as that to which his exit signs and organ light subject them.

The red-glass-black-letter exit signs might not, and in fact doubtless did not show up very well, but, pardon me, Friend Hodson, the change made was not an intelligent one. Officials may know that a certain thing is not right, but it does not follow that they know what IS right.

You have established two highly objectionable and entirely unnecessary glare spots right beside your screen, especially if the lights behind that ground glass are not of very low power—say one or two candle power. My advice is to examine instructions, page 239 of

**WHEN SELECTING A SCREEN
INVESTIGATE
THE ONLY AND ORIGINAL**



NEW AND IMPROVED BEADED SURFACE

Great care should be taken in selecting a screen that will produce the best results to every seat. The front and side seats as well as the center and rear seats should be desirable.

CRYSTAL MOVIE SCREEN CORP'N.

1721 E. 27th St. Cleveland, O.

Crystal Movie Screen Corp'n.
1721 E. 27th St., Cleveland, O.

Gentlemen:
Without obligation, please send me particulars on your Crystal Pearl Bead Movie Screen.

Name.....

Theatre.....

City.....State.....

Bluebook. You may make an effective cheap change by removing the letters from the ground glass and blocking out letters EXIT in black, painting all the glass except the letters black. Then get a sheet of not-too-dark ruby glass and slip it in behind the ground glass, so that you will have just EXIT in red letters showing. That should and will satisfy any official who understands such matters.

As to that organ light, it brought a smile. Certainly the lamp itself is well hidden, but HOW ABOUT THAT WHITE MUSIC? A 40 watt white light blazing on its surface right smack under the picture, in probably at least a fairly dark auditorium! Man, dear, that would "do things" to anything but a crockery eye! Your organist may have all the light her soul desires while playing solos in the lighted auditorium, but when the lights go off and the picture goes on, the light should be instantly reduced to low power and should be colored amber preferably. Probably the organist will kick like a female steer, and proclaim that she MUST have LOTS of light. She can get along without it very nicely just the same, and anyhow it is a choice between the comfort of your patrons or her own comfort; also it is losing you business. Don't overlook that li'l item!

Musicians right here in our great picture palaces in New York City for years proclaimed that they just plain MUST have 10 and often 20 times the amount of light they now get along with in a fair degree of comfort. They declaimed against any reduction of their 25, 40 and even 50 watt Mazdas. "Ruin my eyes," was their stock phrase!

Bunk was my answer to all that, and finally, after FIVE YEARS of agitation in the Projection Department and personally taking the matter up with great orchestra leaders such as Hugo Reisenfeld, they began to see the light—inversely. I could make absolutely no impres-

Efficiency Expert Enters Theatre Field

John H. W. Fenyvessy of Buffalo announces this week the inauguration of a theatre efficiency service, whereby he will investigate individual theatre problems and suggest remedies for ailing conditions.

Fenyvessy has had years of experience in the theatre field, having been the owner and operator of various houses.

sion on Dr. Reisenfeld until he himself became manager of great Broadway theatres. Then he began to think the matter over and concluded Richardson maybe was not just a foolish crank after all. Then he got busy and today Broadway theatre musicians use music stands after the type suggested in the Projection Department SIX OR SEVEN YEARS AGO, and lights of very low c. p., so that there is not even the semblance of objectionable glare to be found in theatres using 40 to 50 or more musicians. Richardson gets no credit for it, but he was the guy who started it just the same, as the files of this department will more than amply demonstrate.

To get back to our subject, high power white light on sheet music is, like many other things in this vale of sin and sorrier, largely a matter of habit. To a musician accustomed to a 40 watt white light, a low power (two or three candle power) seems like almost nothing at all. Moreover such a light would be inadequate to read unfamiliar music by. However, it must not be forgotten that musicians are seldom called upon to accompany pictures with unfamiliar music, and anyhow music not exactly suited to the action of the picture

would be far preferable to suitable music which must be read with a high power light under conditions such as obtain in this theatre.

Those exit signs and that glare of light on the sheet music is nothing less than an OUTRAGE against the eyes of the patrons of the theatre in question. Reduce and color that organ light and do as I have suggested with the exit signs and all will be well.

Motor Generator Set Prices

Projectionists and theatre owners have asked me whether the prices quoted on motor generator sets include everything necessary for their use. You will find two different quotations, one including only the motor and generator, with base. The panel board, ballast resistance, etc., are not included in this quotation. Other prices quoted are for complete sets and naturally the price is in accordance.

From the Middle West

From a theatre manager in Missouri comes this: "I notice readers of the HERALD-WORLD may feel free to ask you concerning projection troubles. What I shall ask may seem to you simple, as doubtless it is. My operator never has as good light on the first show as on the second. Same carbons used on both. We use White A.C. Special, Powers projectors in good condition. Confidential, please."

If you really employ a machine operator instead of a motion picture projectionist, that might well be the answer, because the knowledge of machine operators presumably is confined to operating a machine. His knowledge goes little if any further. The motion picture Projectionist, however, is a man who understands motion picture projection in all its phases, which include electrical action, mechanics, an intricate and very difficult optical system, and auditorium lighting in so far as it affects what the audience sees upon the screen.

Your question is not simple at all. The trouble might be caused by any one of several things, the most likely of which is that on the first show your street mains are overloaded, whereas by the time the second show comes on, some of the load has been shut off. You have given no information as to whether you run a show only in the evening, or run one in daytime and one in evening. I am 1,500 miles away, you know, and cannot correctly and with certainty diagnose a trouble without full, complete information.

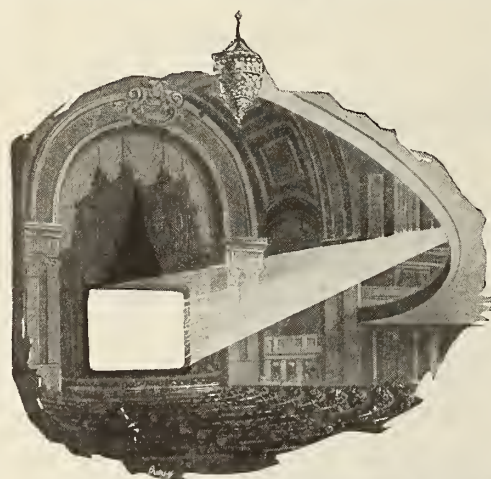
Your carbons indicate A.C. at the arc, and White A.C. Special are of the best. You cannot get anything better. Have you the surplus stored in a dry place, or in a damp basement. That is important. Damp carbons affect results. I think your trouble is voltage. Have your power company test the voltage AT YOUR MAIN SWITCH during both shows. If that doesn't reveal the trouble please send me full, complete data and I'll look further.

McGuire, Meyer Address Manager School Pupils

P. A. McGuire and A. E. Meyer, advertising manager and export manager respectively of International Projector Company, were speakers at the sessions of the Moving Picture Theatre Managers Institute on Friday, March 2.

Mr. McGuire dwelt at length on the creation of good-will between manager and projectionist, while Mr. Meyer discussed maintenance of equipment and common faults of projection. He stressed the practices of the more successful theatres and suggested additional rules to insure best results. Overspeeding, unsteady picture and loss of illumination were a few of the common faults that Mr. Meyer analyzed.

Your Screen Must Interpret the Picture as Well as Merely Reflect It —



Interpreting a picture means giving to the audience all the fine details of sharpness, brilliancy, definition, depth and color tones that the producers have put into the film. Only a scientifically built screen, exactly fitted to the specifications of your theatre, can do this for you.

The American Silversheet is the one screen you can rely upon to do these things to your entire satisfaction. Specification-built by the world's master screen maker, it is guaranteed to perform properly and delight your audience with its unsurpassed reproductions. Costs no more than other screens. Built by the American Silversheet Co., St. Louis. Sold in the United States through the National Theatre Supply Company.

TEAR-PROOF
SILVERSHEET

"It Just CAN'T Be Torn"

When You Flash This on your screen It Makes a **BIG HIT!**



Your patrons can tell, the moment they enter your theatre, whether or not you have a modern ventilating system. If the atmosphere is stuffy and close, they will hesitate a long time before again giving you their patronage. But—provide for them, and tell them about, the efficient system of Lakeside ventilation that creates and maintains a cool, comfortable atmosphere through every minute of the performance, and you may be sure of a steady stream of business.

Aggressive Houses Are Changing to This Modern Method of Ventilation

Theatres throughout the country find that Lakeside Ventilators assure the best equipment available today. Their tremendous power, quiet operation, and easy installation mean the utmost in service with prac-

tically no up-keep. Then, too, a Lakeside costs much less than many of the complicated cooling and ventilating systems on the market. You take no chances with Lakeside Equipment, because it is backed by a reliable guarantee. It must "make good" in actual service.

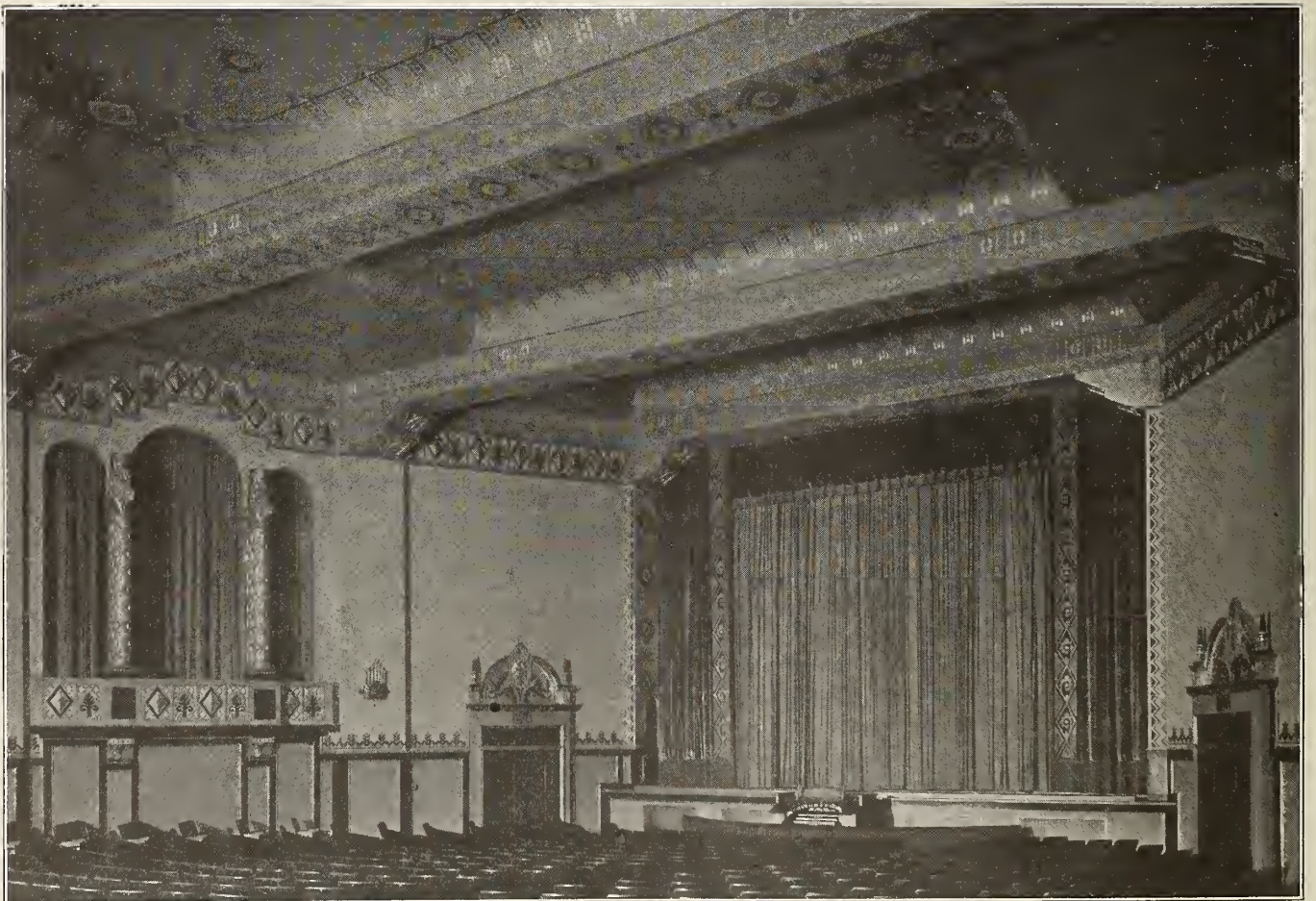
Empty Seats Pay No Profits

Competition is keen. Your theatre must be modernized in every way. You need an efficient ventilating system, and the Lakeside has been approved by ventilating engineers throughout the United States. Lakeside Ventilators are made in different sizes to meet every requirement and, if you will let us know the size, capacity, etc., of your theatre, we will be glad to submit suggestions and quotations without obligation to you. Write today for information.

LAKESIDE COMPANY, 223 Main Street, Hermansville, Michigan

Lakeside

"I-X-L" Electric VENTILATOR



An Italian Villa for Theatre Patrons

Ornate garishness is absent in this beautiful structure, which was erected at moderate cost. Betts & Holcomb of Chicago were the architects of this house operated by Stern & Brockell.

*The
New
Chelten
in
Chicago*



*A
Neighborhood
House
of
Beauty*

Minimum Expenditure, Maximum Results, Achieved in New Chelten

Adequate electrical wiring is installed at cost of less than \$6,000

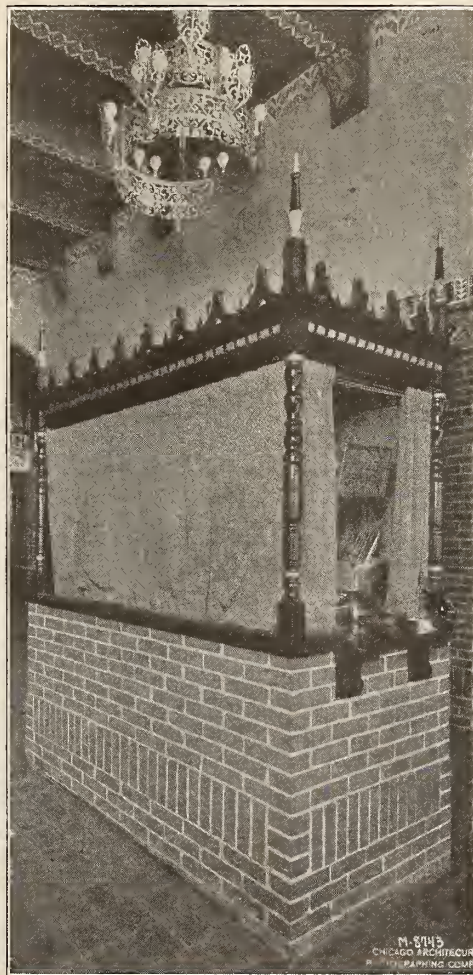
THE Chelten theatre, Chicago, a thousand seat house built by the Cheltenham Theatre Building Corporation, an organization composed entirely of local business men, was the result of neighborhood organization and backing by these local business men.

Betts & Holcomb, who designed the Villard theatre, pictures and details of which were published in this magazine last month, were also the architects for the new Chelten, which differs from many theatres in that the designers, taking into consideration the fact that it is a neighborhood or repeat house to which the patrons constantly return, aimed at a conventional or modified scheme of ornament rather than one of ornate garishness so often seen in the modern theatre.

The style in general is Italian and the simple wall surfaces of the foyer and auditorium form an admirable foil for the rich plaster and stencil decoration of the frieze and ceilings.

Here again Betts & Holcomb, cooperating with Alphonso Iannelli, have designed a house of reasonable cost, that has all the joy and color of some of the more expensive downtown projects, and into which several interesting features have been incorporated. Among the features are a drinking fountain in the foyer, lined with imported Persian tile of brilliant colors, batik hangings and bold stencil designs in red, black and gold, recessed panels in the ceiling with trough lighting, instead of the conventional dome, and in the foyer a stairway leading to the women's rest rooms which will later be used as an entrance to a tunnel to serve a future balcony. This tunnel under the future balcony seats will be cut through as an arcade so that the patrons using same will be able to look down into the foyer.

The Chelten will be operated under the management of Joseph Stern and F. M. Brockell, operators of several other Chicago theatres. It is furnished with a three manual organ by Marr & Colton which will be played by L. A. Major.



The Chelten Box Office

The National Theatre Supply Company furnished all booth equipment consisting of two projectors, a spot and a double dissolver. The projectors are of the latest design with automatic change overs and all supplementary equipment such as generator and rheostats.

Betts & Holcomb, the architects, have constructed several theatres with the same principles in mind, namely a house of lavish appearance where the patron finds interest in his surroundings, but the cost of which is not above the range of the investment return necessary for a suburban or neighborhood house, and some idea of how this is obtained may be given by stating that the electric wiring for this theatre, though adequate in every respect, was a contract of less than \$6,000.

Other houses by this firm of architects are: The Desplaines, Des Plaines, Ill., the Glen, Glen Ellyn, Ill., the Catlow, Barrington, Ill., and the Villard at Villa Park, Ill.

National Program of Chicago Grows; Opens N. Y. Plant

One of the first steps taken by National Program & Printing Company, of Chicago, in its campaign of expansion has been the opening of a branch plant in New York. The Eastern office, completely equipped for the printing of theatre programs, will be opened March 15 at 320 West 46th street.

With its New York plant in operation, National Program & Printing not only extends the scope of its activities but also places itself in a position to render more efficient service to Eastern exhibitors who heretofore have been served from the main plant in Chicago.

National is headed by A. Steinberg, former theatre and advertising executive.



In the Kansas City Hockey Club~

This beautiful three manual Page DeLuxe Unit Organ console has been installed in the Pla-Mor Recreation Center of the Kansas City Hockey Club, Kansas City, Mo.

The Kansas City Hockey Club is the largest organization of its kind anywhere having pipe organ music. They recently installed a large Page DeLuxe Unit Organ with a three manual console in their Pla-Mor Recreation Center, in Kansas City, Mo.

The building which houses the Center is of a notable size; 300 feet long and 165 feet wide. The Page Unit Organ is placed in the balcony in one end of the auditorium, and is amply protected from the cold temperature of the ice rink.

It is interesting to note how this is done.

The organ is mounted in specially constructed chambers, which are evenly heated at all times. The console is entirely surrounded by plate glass.

The Pla-Mor Center is increasingly popular—and now there is the added attractiveness of wonderful music from the Page Unit Organ. The Page was chosen by the Club because of its record of dependable performance, fine tonal quality, and instant response—outstanding Page features. Let Page serve you, too. Our architects are always glad to consult with you.

The Page Organ Company

523 N. Jackson Street, Lima, Ohio

PAGE UNIT ORGANS

MUSIC IN THE THEATRE

Here Are Seven Manuals Where But Four "Grew" Before

Tulsa organist constructs own console for use during presentation of novelty numbers

EVERY man has a hobby. In one respect at least Wade Hamilton is no different from every man. He, too, has a hobby.

Wade's vocation is playing an organ. He is feature organist at the Ritz theatre, Tulsa, Okla., and staff organist at radio station KVOO. However, when he is not practicing at his vocation and bringing forth beautiful strains from the four manuals of his Robert Morton organ, he may be found in his basement workshop performing the duties of a skilled mechanic; or, to use the more polite term, technician.

Hamilton, in his search for novelty entertainment, decided upon one course of action. He would build a three manual organ which, when connected with his Robert Morton instrument, would give the resources of seven manuals.

The idea of using two consoles is not new, but the idea of an organist, who is not supposed to know how to solder, use a saw, or junction out a cable, building one without the aid of skilled mechanics is rather unusual.

Hamilton searched music stores, second-hand stores and storage houses obtaining one Estey Reed organ of ancient vintage and two other keyboards that were devoid of action. With these purchases and with the assistance of his brother, H. B. Hamilton, also an organist, he set about to build his contraption.

Incorporated in the construction were scraps of lumber, copper strips, parts of an old electric sign flasher, piano wire used in making action springs and spring contacts,

Canaries Add Charm To the Miller's Theatre

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, March 13.—Five cages of singing canaries add to the attractiveness of the Orpheum theatre at Kingston, N. Y., run by Ike Miller. The house is one of the most beautiful in this part of the state. Miller announced last week that he had decided to do away with the vaudeville end of the program and will run his house with double features from now on.

hundreds of screws and a lot of beaver board used as a covering for the case. Fifty thousand feet of wire was used in making the cable that connects the two consoles; the pedalboard was made to standard measurements and three months were required to get everything together in the right manner.

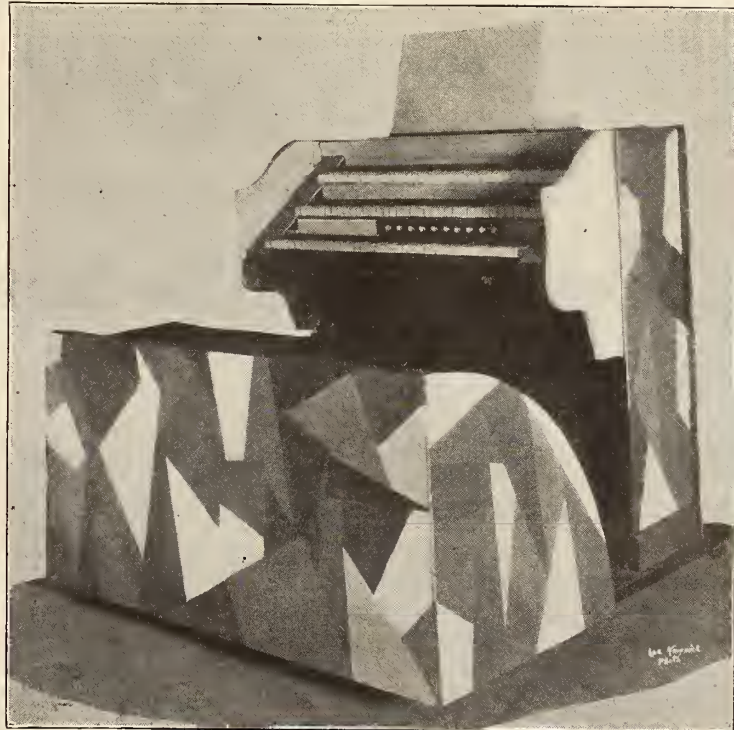
When the cable was finally connected, everything worked as it was supposed to and there has been no trouble playing to date even under the strain of daily use. The keyboard action is light and fast, the pedals respond equally as well. The cable is 150 feet long, enabling the console to be placed on the stage, in the pit, and even in the balcony if so desired.

In introducing this novelty the surprise

method was used and it caused the whole town to wonder what it was all about, how it was done and who did it. The regular trailer, "Wade Hamilton at the Ritz Organ," was first screened, then a white spot hit the pit console showing no one there. The spot was killed and a slide was run, "Mr. Hamilton Is Unavoidably Detained. Mr. Kelly Will Play the Organ Solo at This Performance." As Mr. Kelly is the drummer in the house orchestra this announcement drew great surprise.

The spot then hit the pit console again and Kelly walked to the organ, sat down, and "dummied" through one chorus of "Can't You Hear Me Say I Love You," which was really played by Hamilton on the stage console hidden behind the curtain on the stage. About eight bars before the end of the number, Kelly left the organ, which still continued to play, engaged in an argument with the orchestra leader about leaving before the solo was over, then made his exit.

At this time the curtains were opened and the stage console was discovered in a dim blue light. This was changed to red and then to white. These color changes caused the stage console to change colors as it is decorated in futuristic style and is a hodge-podge of color. This brought great applause, then Hamilton made a short talk about the building of the console and its many uses, after which he introduced La Verna Markey at the pit console. She then played with Hamilton his original arrangement for two consoles, "Air de Ballet," by Victor Herbert and they ended with two choruses of "A Night in June" to a big finish and a tremendous hand.



Wade Hamilton and his Robert Morton Which—

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- McGrand Theatre, Moorefield, W. Va.
- Strand Theatre, McKenzie, Tenn.
- Colonial Theatre, Buford, Ga.
- Princess Theatre, Shelby, N. C.
- Lyric Theatre, Mt. Holly, N. C.
- Dale Theatre, Ozark, Ala.
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- Strand Theatre, Atlanta, Ga.
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- Community theatre, Baltimore, Md.
- Palace theatre, Stanford, Conn., three-manual organ.
- Gerritsen theatre, Brooklyn, N. Y., three-manual organ.
- Gold theatre, Brooklyn, N. Y.
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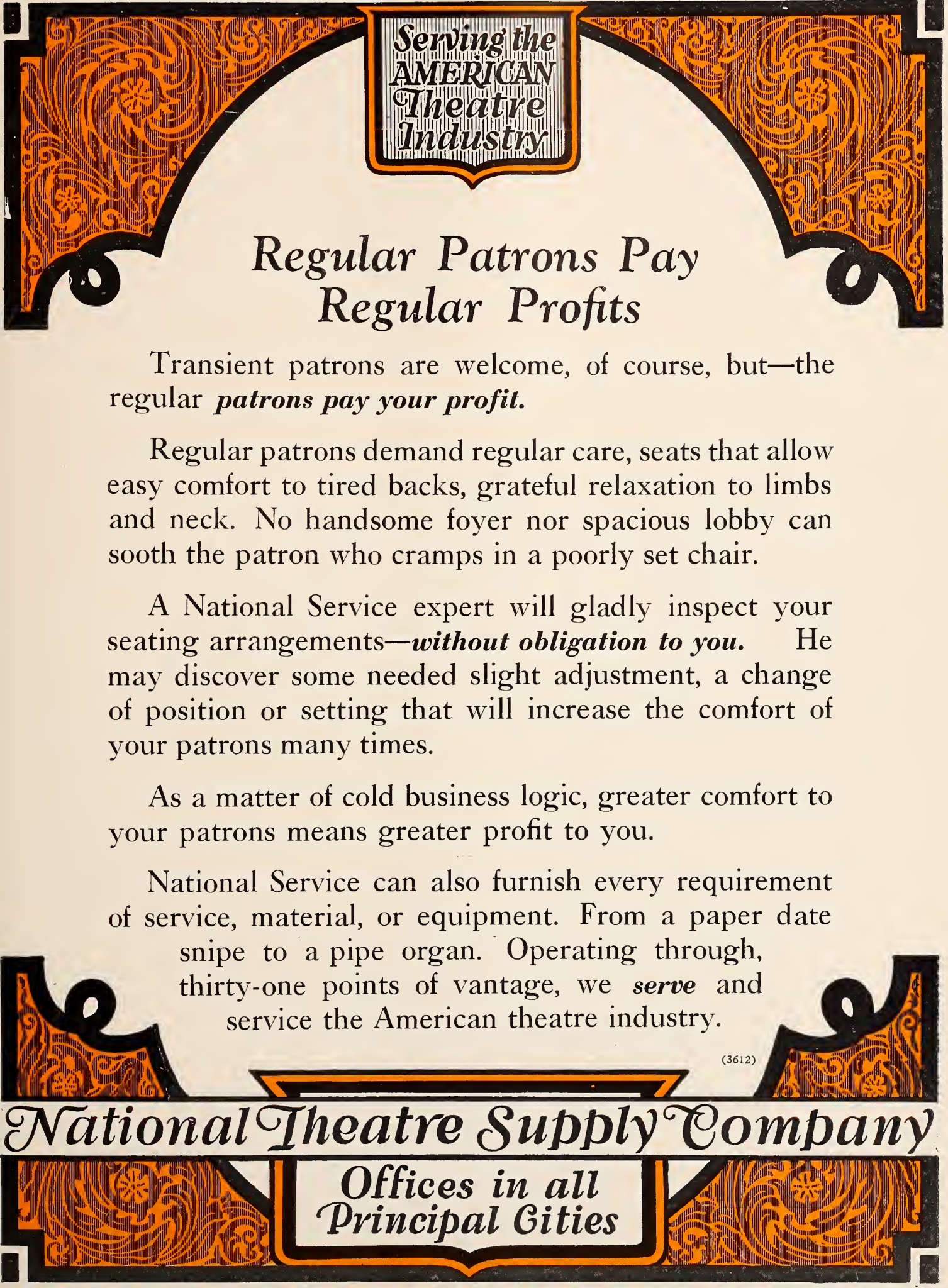
- Highland theatre, Des Moines, Ia.
- Maine theatre, Conneaut, O.
- Orpheum theatre, Clarion, Pa.
- Grand theatre, Blairsville, Pa.
- Princess theatre, Elm Grove, W. Va.
- Stanton theatre, Washington, D. C.
- Paulter and Wells, Fairfield, Ill.
- M. Biemond, Loup City, Neb.
- V. A. Hardin, Allen, Okla.
- E. H. Francis, Kansas City, Mo.
- Roy McAmes, Sayre, Okla.
- H. A. Kingery, Eldorado, Okla.
- R. M. Avera, Sentinal, Okla.
- Hammond theatre, Hammond, La.

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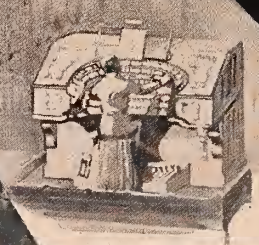
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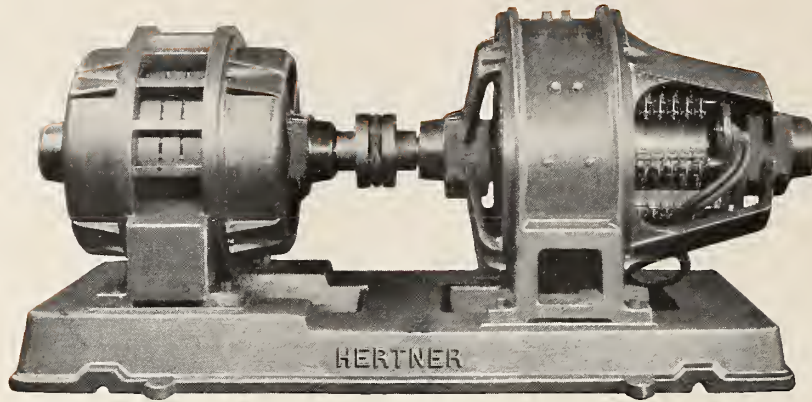
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CLEVELAND, O., U. S. A.

Q "Better Theatres" wanted to find the relative importance between a modern organ and a five-piece orchestra. An extensive survey was made throughout the exhibitor ranks of the country. The aim of the survey was simply to find which form of musical entertainment is being preferred by exhibitors and their patrons. The exhibitors' answers might be a bit surprising to some.



Q The results of the survey show that exhibitors in all parts of the country are today strong in their belief that the day of the five piece orchestra is a thing of the past. The organ may be played and maintained at far less cost, and at the same time affords a far more pleasing type of music. The survey shows that the orchestra is being replaced in all quarters by the organ.

ORGAN vs. ORCHESTRA

THE organ triumphantly wins the decision in "Better Theatres'" extensive survey to determine which is preferable and more profitable to the exhibitor, a modern organ or a five-piece orchestra.

The consensus of the many exhibitors who answered the survey is that there is no comparison in desirability between the two. The survey shows that the five-piece orchestra is now regarded as a relic of the days of the nickelodeon, and that the organ has completely supplanted it in the modern theatre.

Furthermore the survey shows that the organ can do far more in the way of furnishing good music and at the same time at much less expense. A good five-piece orchestra, says one exhibitor, costs at least \$300, yet an organ can be operated at less than half that sum, and more musical pieces can be duplicated upon the organ. Below are some of the reports made by correspondents:

* * *

PITTSBURGH.—A modern organ is worth more to the box office of a motion picture theatre than a five-piece orchestra, in the opinion of James Balmer, manager of the Grand, a deluxe house. Here are Balmer's arguments:

The organ will give the exhibitor the same instruments—and many more—at much less cost.

The orchestra will cost \$300 a week, the organ 50 per cent less, including upkeep and a good organist.

The organist can be sold as a box office attraction, but the orchestra must compete with larger deluxe houses.

Finally, Balmer said, the picture is the thing, regardless of the orchestra.

Here is how this exhibitor answered the question whether an organ or a five-piece orchestra is the greater revenue-bringer for



the theatre owner who cannot afford to have both:

"Assuming that the orchestra combination selected would be piano, violin, cello, bass and drums—and that is the best picture house combination, although some might prefer a cornet to a cello—the modern organ, when properly played, will give you the same instruments and many more at a lower cost," he declared.

"The orchestra will cost you \$300 a week. The organ, less the installation and cost will be 50 per cent less, even including upkeep and paying more than the scale for a competent organist. Furthermore the organist can be sold as a box office power, if handled right, while the orchestra will have to compete with the larger de luxe houses that play attractions as well as having a 12-piece or more orchestra.

You who are selling straight pictures can do so successfully with the organ, providing you have the pictures."

"And it has been proved," Balmer added, "that though an orchestra playing in a straight picture house brings in a few, mostly musicians and music lovers, if the picture is the drawing power, orchestra or no, the picture fans will see it. After all we are selling pictures. The music, novelties, etc., are all extra."

* * *

ALBANY.—Not only has the organ replaced orchestras, both large and small, in many motion picture theatres in central and northern New York, but what is perhaps more to the point, it is keeping right on at such work. In other words, the exhibitors have found that while the initial cost of an organ, perhaps, is a pretty heavy bill to meet, that in the long run it is more profitable through attracting better satisfied patrons, than if the orchestra had been retained. Of course there are exceptions to this, as there are exceptions to all things. There are some exhibitors who continue to use the piano and the violin, and whose music is often a detriment rather than an attraction to the theatre.

At the Leland and the Clinton Square theatres in Albany, C. H. Buckley, one of the most progressive exhibitors in this locality, is using organs, and declares that he would never again go back to an orchestra. It was only a year or two ago that a two or three-piece orchestra fiddled away at the Clinton Square and frequently caused a patron to remark that while he enjoyed the picture, the music jarred on his nerves to such an extent that the evening was far from pleasant. Organs have replaced orchestras at the Pine Hills theatre, at the Albany theatre, the Hudson theatre, and many

(Continued on page 48).

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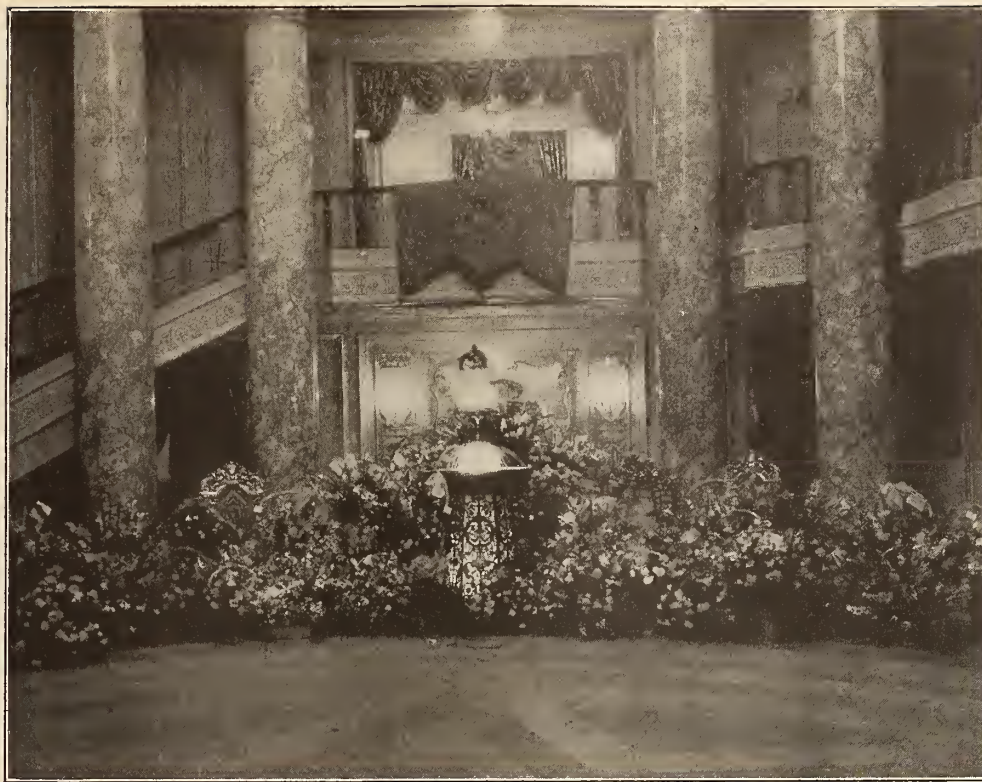
And Now—a Ballroom in The Theatre

The Rialto theatre in Joliet, Ill., Chicago suburb, is the scene of the innovation. Nothing is shifted for the dancers. They do their fox-trotting in a huge foyer called the Rotunda.



The Rialto would be a magnificent theatre in any city. And Joliet has only 70,000 inhabitants. Erected at a cost of \$3,000,000, the Rialto is huge. The Esplanade is a quarter of a city block square, while besides the large auditorium, there are lounges and corridors of spacious dimensions. The Rotunda is pictured above. The Esplanade leads to this great high chamber, where on some nights, hundreds of dancers may be seen fox-trotting between its 16 marble pillars. Here lavish draperies hang four stories down from a dome, from which is suspended a mammoth chandelier. At left is a front exterior view of this unusual playhouse.

*The
Rialto
in
Joliet*



Left: Lobby of Rialto during a flower show. This lobby is used for many civic purposes.

They Dance in the Lobby of This Theatre

Middle West house presents one of the most unusual features of any theatre in the country

IN the city of Joliet, Ill., is a most unusual motion picture theatre. To discover such a large and elaborate theatre in a city of 70,000 inhabitants is to be amazed. A suburb of Chicago, Joliet has begun to awaken to the advantages in its location; and the \$3,000,000 Rialto is one of the most interesting results.

And perhaps the most interesting feature of the Rialto (since it is so curious) is that it may be and is used for dances, without moving a carpet or a chair. But more about that in a moment. Let us walk, so to speak, through this playhouse.

Splendor—as shall be seen, splendor is the word—rivaling that of the largest and most ornate theatres in the country encounters the eye as one enters the Esplanade, or lobby. It is a quarter of a city block square and four stories in height. Great arches enriched with plastic figures of classic art and an array of massive mirrors reflecting myriad lights present a spectacle of magnitude and beauty—and also foreshadow what is to follow. Even here, in the midst of such bigness, the little luxuries begin. Toward the right side of the Esplanade, one notices a clock of fantastic design. It was imported, the management avows, from Paris. But even this clock has bigness. It is huge, measuring eight feet square at the base.

* * *

From the Esplanade, one enters the Rotunda. It is a foyer, but at the Rialto it has and deserves the name of Rotunda because it is round, towers to the roof four stories up, and is capped by a dome. The Rotunda is so large that it could hold almost all the patrons in the average auditorium. Sixteen variegated pillars enclose the central portion of this capacious chamber, while a balcony extends on two sides. Tapestries introduce a softening effect—and tracing them to their upper borders, the eye reaches ultimately the dome. Suspended there, is a huge chandelier of gorgeous intricacy, to set all this bigness aglow.

It is in the Rotunda that the dances are held. Hundreds of dancers may be accommodated in this massive chamber, while the beauty and airiness of it make it, if one may judge, an ideal ballroom.

Near the dome is located a feature more unusual than itself. It is a pipe organ, con-

trolled from the main console. Or, if the management so elects, it may be played separately and thus are those who wait for seats entertained. In the Rotunda also are two large fountains, electrically lighted so that the arches of water are a maze of shifting rainbows.

Big and beautiful, the Rialto, of course, neglects not the 20th Century's craze for comfort. There are women's and men's lounges and a "cosmetic room" for (so far, exclusively) the former. These are located just off the Rotunda, on the main floor.

* * *

On either side of the foyer is a broad stairway leading to the mezzanine floor. Here the walls are hung with mirrors and rich draperies of silk brocade, while placed at seemingly casual intervals are many works of plastic art.

The auditorium is like the rest of the theatre, large and luxurious. Containing 3,000 plush theatre chairs, elaborately lighted, sometimes in changing colors, and decorated as elegantly as the sections just described, the auditorium of the Rialto during the most popular performances presents a spectacle that one would expect to find only in the largest cities.

Leo Terry, who is nationally known as an artist, a composer, and originator of his own organ solos, masters the intricacies of the endless tonal combinations with the utmost ease.

Terry opened this house, coming from the Capitol theatre in Chicago, with which firm he was employed as soloist for almost two years. His first eight months at the Rialto were so successful that he was commanding further recognition and was engaged to open the Piccadilly theatre in Chicago.

The following that he had created in Joliet demanded his return and in a short time he was back at the Rialto, where he has proven that an organist who studies his audiences and presents the right kind of solos can be a box office attraction. The orchestra is under the direction of James Nash.



LEO TERRY

Eastern Personalities

By HARRY E. HOLQUIST

THE New York district branch of the re-organized E. E. Fulton Company is rapidly being prepared for official opening in the near future. Spacious quarters have been taken over by the Fulton Company at 115 West 45th Street. Carl Fulton has been spending several weeks in New York. He left February 25 for Chicago with word that announcement will soon be made of further branches opening in various cities throughout the country.

* * *

It seems impossible to travel anywhere around this neck of the woods without meet-

ing Irving Samuels of the Automatic Devices company. Samuels is here, there and everywhere, keeping in touch with the trade.

* * *

D. Baltimore, head of the Theatre Managers Training institute has his evening classes of embryo theatre managers in full swing at the institute's school at 135 West 44th Street. Remodeling of the class rooms and the addition of modern stage and electrical equipment is about completed in preparation for the opening of the day classes on April 2.

* * *

Hagenlocher & Bary, who manufacture an automatic film rewind eliminator, have opened offices in the Bond building at 1560 Broadway.

* * *

We are in receipt of a communication from L. W. Orlove, purchasing agent of Midwesco Theatres, Inc., Milwaukee, advising that he is interested in novelties of various kinds that can be used advantageously in stimulating matinee attendance. They should have a special appeal to women and children.

* * *

Lester Isaacs, supervisor of projection for Loew's, Inc., and M. D. O'Brien, assistant, are to be found any evening at the opening of a new Loew house. Loew recently opened a fine theatre and commercial building in Yonkers and a few days later inaugurated the first performance at their beautiful new theatre in Syracuse.

* * *

At the Yonkers theatre opening we had the pleasure of meeting Frank Storty, chief projectionist of Loew's Palace at Washington,

D. C. Storty is also president of the Washington chapter of the A. P. S.

* * *

No theatre opening would be complete without the presence of P. A. McGuire of the International Projector Corporation. We often wonder when the indefatigable P. A. finds time to sleep.

* * *

Ed Wolk, of the Chicago Cine Equipment Company, has been spending some time in New York, recently leaving for Chicago from where he will depart for the West Coast for an extended vacation.

* * *

It is folly to report that H. A. R. Dutton, president of the National Theatre Supply Company was recently in New York. Dutton jumps back and forth so frequently that we can't tell whether he has just arrived or is just leaving.

* * *

R. P. Matthews, vice-president and general manager of the Robert Morton Organ Company, has left New York for a visit to the company's plant at Van Nuys, California. Mr. Matthews will remain on the West Coast several months.

* * *

D'Art Ridge, who is well known to Chicago exhibitors is now sales manager for the National Pipe Organ Company, 723 Seventh Ave. and reports a brisk demand for the new style Reproduco organ.

* * *

Recent out-of-town visitors on Broadway included Mrs. A. L. De Berri of the Da-Lite Screen Company of Chicago.

* * *

Richard R. Bruckner, manufacturer of organ consoles, orchestra and stage elevators has moved from 1819 Broadway into larger quarters at 532 West 22nd Street, New York.

Ontario Gets \$1,700,000 On Seat Tax and Permits

(Special to Exhibitors Herald and Moving Picture World)

OTTAWA, March 13.—Ontario province collected more than \$1,700,000 from theatre goers and the theatres themselves in 1927, it was announced last week. The sum of \$1,567,630 was obtained from the ticket tax; \$78,365 from theatre license and \$19,147 from roadshows. Censorship fees totaled \$37,837 while rentals of government bureau pictures were \$26,753.

Germany Censors 45 Films During January

(Special to Exhibitors Herald and Moving Picture World)

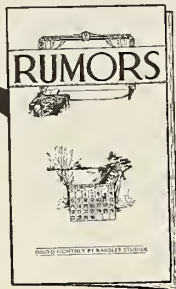
WASHINGTON, March 13.—There were 45 long feature films censored in Germany during January of this year, of which 18 were German made and 27 foreign, 23 of these being from America, as compared to 26 domestic and 26 foreign in December.

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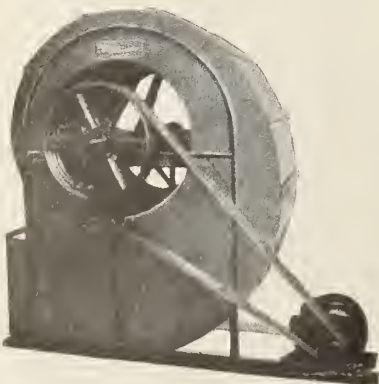
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Harmony in Theatre Decoration

By HAWLEY M. LASHER

Instructor in Interior Decorating, Illinois College of Painting and Decorating, Chicago

ALL of us have seen how the public is attracted to a new motion picture theatre by the beauty or splendor of its design and decorations. At first the theatre itself is a show—particularly in the case of the large theatres in the big cities. Even the advertisements stress the architecture and interior decoration. Clearly, then, the looks of a theatre form a highly important factor in its prosperity.

Does that importance diminish as the months go by, as the design of the building ceases to be a novelty? I do not think so. But I do think that in many cases there is a diminishing of what was at first attractiveness. Sometimes, perhaps, the public becomes even repelled by the design of a theatre. And the reason why the design loses its appeal is, I believe, that impressiveness, rather than true beauty, was the object sought by the designer.

What is true of the big theatre is true of the small theatre, so far as design is concerned. In both cases, the object should be to make the theatre permanently attractive. The means open to the promoters of a costly theatre in a large community are many, and because the big money is in that field, architects and decorators give plenty of effort to find more. It is the small theatres, and particularly those in the small cities and towns, which have not had the resources necessary for beauty.

It is for the benefit of this class of theatre that I have prepared a series of discussions on interior decorating to run in Better Theatres. There is, of course, more than interior decorating to the making of a beautiful small-community theatre.

BUT it seems to me that it is in the interior appearance that most of the smaller theatres are most often unattractive. And it is inside the theatre that patrons decide whether or not they like a theatre.

As we enter the theatre, our first impressions are gained from the entrance and lobby. What have the decorators given us here? Have they given us designs and color combinations which will pall on us in time? Or have they wrought something which will give us a feeling even though we are not always aware of it, of keen pleasure throughout the life of the building?

I know a neighborhood theatre which probably cost a great deal more than the average theatre. Everything looks clean, the employes are courteous and attentive, the floors are finely carpeted, the air is pure, and the music is good. But I am depressed when I enter this theatre.

What is wrong with this theatre? Well, briefly, the stage is sadly lacking in the first essentials of decoration. In other places, the designs and color combinations clash. Perhaps it was necessary to save money somewhere and so it was saved in the interior decorating. But even so, I know better results could have been achieved.

It is precisely the theatre wherein the money roll is none too thick, with which I am concerned in these articles. I hope to take the reader through the small, economically built theatre of the type best adapted to the smaller community, and show how artistry may be adapted to every department of the structure, to the end that the theatre may be truly—and that means permanently—beautiful.

In the next issue of Better Theatres I shall take up the lobby.

The Advantage of Incorporating a Theatre Business

By LEO T. PARKER

GENERALLY speaking, a theatre business is operated by an incorporated company, an individual, or a form of a partnership.

Therefore, the purpose of this article is to consider the legal advantages and disadvantages of conducting theatres under the various legal forms of ownership.

Incorporated Theatres

The important argument against incorporating a theatre business is that its original owner or founder must share the profits of the business with others. This is true because more than one stockholder is required to organize an incorporated company.

Also, certain formalities such as meetings of the directors, election of the officers, distribution of the profits and dividends, keeping accurate book accounts and the like, must be performed in strict accordance with the law. Furthermore, authorization of unusual expenditures must be made by the proper officers sometimes at considerable inconvenience.

The important advantage of incorporating a theatre business, however, is that the stockholders of the company ordinarily are not liable for the debts of the business in excess of the value of the stock which they own.

For instance, suppose a theatre business is incorporated for \$10,000 and the company incurs debts or liabilities amounting to \$15,000, the stockholders are not liable for a greater loss than the actual stock held by them, the total loss to all of the stockholders being \$10,000. Moreover, their individual credit is not in the least affected, by reason of the company being unable to meet its financial obligations, as is the case where an individual encounters financial disaster.

For example, in the recent case of Belle City Malleable Company vs. Clark, 215 N. W. 855, the court said:

"It is the rule that the property and the rights of a corporation belong to it as a legal entity, distinct from its stockholders."

On the other hand, it is important to know that the stockholders may enter into a valid contract to personally bind themselves for the debts of a corporation. For illustration, in Thomas County Co-op. Business Association of Colby vs. Pearson, 260 Pac. 623, it was disclosed that a stockholder signed the guarantee, as follows:

"We, the undersigned, members of the Thomas County Co-operative Association of Colby, Kan., hereby agree to pay in cash upon demand the sum of money set opposite our names for the purpose of paying off the present indebtedness of said association, taking a certificate of indebtedness of said association in payment as evidenced by said certificate, and according to the terms embodied therein.

"Charles Pearson\$1,000."

In holding the signer liable for payment of the debt of the corporation, this court said:

"It is a subscription to a corporation in which the defendant was a stockholder, and which was so deeply involved in debts guaranteed by the subscriber and others that it could not do business without more money. To help in furnishing that money, the defendant signed the contract. That contract is more nearly analogous to a subscription for stock in a corporation than it is to an agreement to loan money. Such subscriptions for stock are enforceable, not because they are agreements to loan money, but because they are agreements to furnish money in consideration of stock issued by the corporation. The money is furnished to enable a corporation to go in business. In the present action the defendant agreed to pay the money in order to enable the corporation in which he was financially interested to pay the debts guaranteed by him and to continue in busi-

ness. He was agreeing to invest his money in a business enterprise."

Another common source of litigation is whether a corporation is liable for contracts made by its officers and employes. It is well established that incorporated companies are liable for all acts of its employes, which are performed within the scope of the employment, in exactly the same sense as individual employers and partnerships are liable. In other words, the fact that a theatre business is incorporated will not tend to decrease its liabilities for the injurious acts of its employes or contracts made by authorized agents. (139 Atl. 212.)

However, a corporation is not liable for unauthorized acts of its officers. For example, in the leading case of E. O. Painter Company. V. Boyd 144 So. 444, it was disclosed that without authority the secretary and treasurer of a corporation and its head bookkeeper entered into a contract of employment intending to bind the corporation which, however, was not benefitted by the act performed by the employe. In holding the company not liable, the court explained the law on this subject in the following language:

"It would seem to be a sound principle of law that wherever a corporation is acting within the scope of its legitimate purposes of its institution, all parol contracts made by its authorized agents are express promises of the corporation, and all benefits conferred (upon the corporation) at their (the authorized agents) request raise implied promises for the enforcement of which an action may well lie. . . . The evidence entirely fails to show that either Mr. Morrison, the secretary and treasurer of defendant corporation, or Mr. Lyman, its head bookkeeper, was properly authorized, it being the general rule that the burden rests upon one who seeks to hold a corporation liable for an act on a contract of

(Continued on page 41)

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**Jazzy Interiors
Passing**

(Continued from page 10)

his article is that in a great many instances Mr. Tallmudge is absolutely right. There are a great many theatres where motion pictures are being shown that in my opinion are not architecture in any sense of the word. However, in talking with representatives of one or two of the leading theatre syndicates, I find that their organizations are beginning to feel that this gaudy conglomerate mass of plaster, keene cement, polychrome and odd shaped lighting fixtures and weird arrangements in general are no longer attracting the people.

I know of a specific instance where two theatres are built directly across the street from each other. One is a legitimate, well-designed piece of architecture, the other a gaudy attempt to imitate everything from the Moorish and French and Biroque to the Temples of India and the South Sea Islands. The first few months saw the latter theatre easily in the lead as far as consistent attendance was concerned. People wanted to "see" the theatre and have their friends "see" it. That day is over. The other theatre in its more stately beauty is today attracting 50 per cent more people than its gaudy competitor and it seems to me five years will tell an even stranger story.

The American people are rapidly, through a number of channels, being educated to know that which is beautiful. Department stores are educating toward the beautiful in dress, in home furnishings, in pottery and bric-a-brac, etc. I believe that within the next 10 years the average American will know many things regarding proportion, color combination, etc., that he does not know today.

The legitimate theatre, being designed by a good architect, is beginning to come into its own, as the "atmosphere" theatres that are mostly a combination of paint and imitations have absolutely nobody to depend on for stability. (I do not mean all "atmosphere" theatres).

This, in a rambling way, is my opinion of the point Mr. Tallmudge is attempting to make in his article above referred to.

* * *

Criticising the Critic

By **L. A. DESJARDINS**

Architect, Denver, Col.

As to your request for comments upon the article of Mr. Tallmudge relating to motion picture theatres, writer would regard it hardly fair to criticise the critic except that such criticisms have been invited. Or, it may have been praise that is to be expected.

Writer will say that Mr. Tallmudge writes like an architect rather than a writer, attempting to paint dazzling word pictures with an architect's limited vocabulary and lack of literary technique. Writer himself is a poor author; therefore, should bear in mind in his comments that under the circumstances stones should not be thrown.

Being a Fellow of the American Institute may have had the effect of developing conceit, although it is in reality a meaningless distinction and should not affect anyone to cause them to consider themselves a superior being.

How motion picture theatres can thus be criticised is inconceivable. Of course, this branch of planning is comparatively novel and without voluminous precedent the ordinary architect can hardly be expected to produce buildings of remarkable appropri-

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atness. Yet, it is the writer's opinion that in many instances wonders have been achieved. To compile a list of very successful motion picture theatres would waste your paper and the writer's time.

To crystalize such planning to set rules and regulations will preclude the freedom of art and make such buildings hard, rigid and cold as if designed by a warehouse architect. As it is now, the real artist with directness and freedom does somehow succeed. As Emerson said of Michael Angelo,

*"He builded better than he knew;
The conscious stone to beauty grew"*

* * *

Unfortunately Too True

By A. D. HILL

Architect, Philadelphia, Pa.

Mr. Tallmadge's article is unfortunately only too true, but with exceptions not all architects are "jazz artists" and we find that the owners can be convinced that it is better to decorate theatres in sober good taste, and strange to say, the people prefer it.

We, personally, abhor the term "Spanish." We use the argument that if they allow us to use classic decoration it will be in good taste 20 years hence, while all makes of "Indian," "Aztec," "Spanish," "Persian" and so forth will be redecorated in a few years.

* * *

Heartily in Accord

By L. E. BURKETT

Architect, Fort Wayne, Ind.

I heartily agree with Mr. Tallmadge, and welcome the opportunity to register my objection and criticism of the present tendency to vulgarize the construction of theatres.

The gaudy and blatant treatment of the interiors of our average theatres is rapidly destroying the sense of the beauty and harmony of the modest and ennobling qualities which should be the guiding spirit of the creative genius of the architects.

It seems to me that too many of our architects are allowing their minds to carry their imaginations into the realms of Bacchanalia, rather than into the beauties of natural things, as they approach the designing of theatres.

You cannot grow figs on thistles, and if we have gaudy, vulgar picture theatres, we must expect gaudy and vulgar pictures. The

very fact that the vast majority of pictures now before the public are anything but modest and elevating is, in itself, a severe arraignment of the industry. This situation is up to the producers for correction. The educated public is tolerating it because they cannot help themselves, but all are looking forward to a return to decency and modesty in this great avenue of education.

* * *

—and, Mr. Tallmadge Wins

By ALFRED SHAW

Graham, Anderson, Probst & White,
Chicago

Your letter and the enclosure of Mr. Tallmadge's comment about moving picture theatres, I have read with much interest. I must say that to go along any further on a subject in which I heartily agree with Mr. Tallmadge were to gild the well-known lily. It seems to me that tragedies are great directly in proportion to the number of people they affect, and the exuberant vulgarity of most of our moving picture houses is about the equal in mental nourishment as a diet of ice cream sodas would be to a child, especially marshmallow.

I would further be inclined to divorce this criticism from the operations of the architects, if architects have done all, and lay it at the feet of the owners, because there is no operation, however large or small, which does not reflect the original impulse of the controlling personalities.

These theatres are built at the cost of tremendous work and risk on the parts of their owners for the sake of making a

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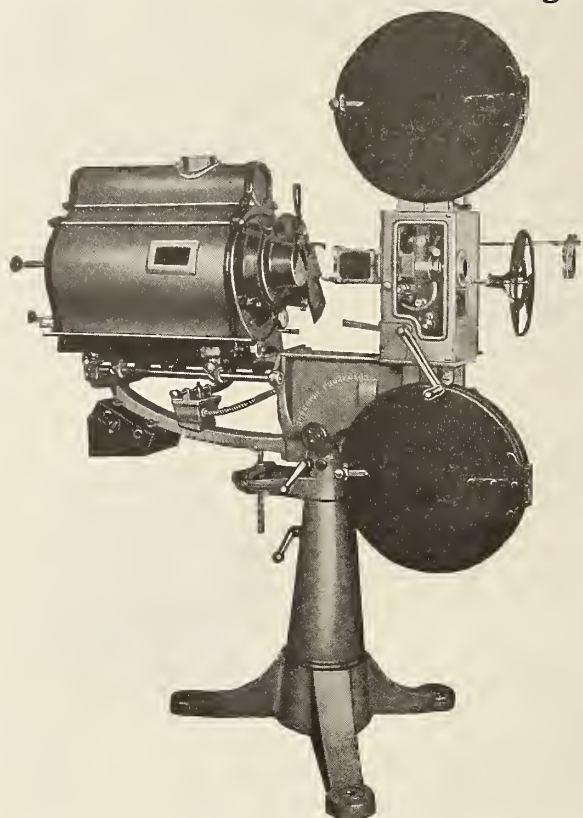
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profit. This profit is an honest and justifiable pursuit, but if the ingredients of fine building, charming color, and a distinctive, if not original style, were stirred up into the original mixture, I am sure that the moving picture theatres would be better for it. This original and great achievement in moving picture theatres is easy enough to hope for but not so easy to achieve. It will be the task of some sort of hero and we will be very glad to see him when he comes.

Underground Organ Is Designed by Kilgen Co.

An "underground" pipe organ is being built for an addition to the Actor's Chapel of St. Malachay's church, just off Broadway, in New York.

In order that all available floor space may be utilized for additional pews, the instrument, now being built by the Kilgen Organ Company, St. Louis, will be installed under the level of the sidewalk. Sound will be projected through grill work to be placed in the rear of the church. The underground installation was planned by Alfred Kilgen.



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Expansion Program of E. E. Fulton Company Is Progressing Rapidly

Sales and distribution branches to be opened in metropolitan centers throughout country.

THE E. E. Fulton Company, equipment manufacturer and distributor, which recently was reorganized, announces that its program of expansion which will give it 16 branch offices, six additional service stations and sales representatives in 11 other cities throughout the country, is progressing rapidly.

As its plans of expansion develop, the company, which now has branches in St. Louis, Indianapolis, Milwaukee and New York City, in addition to the home office in Chicago, will open sales and display headquarters in San Francisco, Atlanta, Philadelphia, Cleveland, Boston, Pittsburgh, Detroit, Omaha, Jacksonville, Kansas City and Dallas.

Added service stations will be established at Washington, Denver, Seattle, Minneapolis, Los Angeles and New Orleans, while sales representatives will be located at Oklahoma City, Salt Lake City, Albany, Baltimore, Tampa, Des Moines, Portland, Buffalo, Charlotte, Memphis and Cincinnati.

Under the reorganization the following executives were elected:

PRESIDENT, C. H. Fulton.

VICE PRESIDENT, Pat Casey.

VICE PRESIDENT AND SALES MANAGER, F. A. Van Husan.

SECRETARY, Frank Meyer.

TREASURER, A. G. Jarmin.

The officials and Charles C. Moskowitz form the directorate.

In announcing the reorganization, Mr. Fulton said:

"The tendency today in the world of commerce and industry is to build business organizations upon national lines, equipped with the most advanced facilities for efficient and economical distribution of commodities and for rendering service over far-flung areas.

"In harmony with the spirit of the times the E. E. Fulton Company recently effected reorganization upon a basis which realizes long cherished ideals of expanded activities and improved service.

"As a pioneer in the motion picture field we have enjoyed from the beginning a steady, consistent growth and it is our ambition to make the house of Fulton as intimately and favorably known to the most remotely placed exhibitor as it is and has been to our closest customers.

"It is not without full appreciation of the enlarged responsibilities entailed that we embark upon this program of expansion. We face the future with confidence born of a sound and carefully drawn plan for the expansion of business policies and practices, which years of experience have tested to the fullest satisfaction of the institution we are privileged to serve—the motion picture theatre.

"A background of experience and demonstrated capacity to undertake the entire detail and responsibility of equipping completely, or partially, the largest as well as the most modest theatre project to the complete satisfaction and financial advantage of clients we have served, is the basis of our solicitation to the many new clients an expanded organization now enables us to serve.

"Our various services will become promptly available to existing or prospective exhibitors everywhere through a series of branch offices and sales representatives to be established presently. Zone offices will soon be opened in Atlanta and San Francisco and to these regional headquarters will gradually be added numerous supplementary service stations and sales representatives in important cities following the creation of the zone offices mentioned.

"Our well equipped factory continues to supply the well known line of Fulco specialties, and is being enlarged to produce additional items of unusual interest and usefulness related to picture theatre outfitting.

"It is our aim and purpose to cater to the entire field, and to the end that we may serve all—the largest organizations and the smallest individual theatre operator—we have concen-

trated upon the development of a system which will realize our ideal of intimate contact and personal interest in the equipment needs of all, and to all we pledge personal, conscientious and dependable service."

Concerning an architectural cooperative service, Mr. Fulton said:

"It has long been a recognized need in the motion picture theatre field of greater cooperation between architects and equipment specialists. Often a theatre is built with no detail overlooked nor expense spared in its perfection excepting in one department, that being the matter of equipment.

"This oversight, however, is in no way due to lack of recognition given to the importance of equipment but rather to failure of cooperation between builder, architect and equipment specialist. It is encouraging to note that during the last two years a great amount of attention has been given to securing greater cooperation among the various parties responsible.

"In line with this new tendency the E. E. Fulton Company have organized an engineering staff of theatre specialists for the express purpose of offering services to theatre owners and architects. The service of this engineering organization covers the multitude of engineering phases of theatre equipment, such as illuminating engineering, projection room design, recognitions of decorations and stage equipment, etc.

"In connection with our engineering services to cooperate with architects, builders and theatre owners, we have not the slightest notion of endeavoring to function as architects, but simply to lend our endeavors to secure greater efficiency from the equipment installed in theatres. We do not undertake to furnish theatre plans nor to encroach in any way upon the architects' legitimate field. These services are offered in line with our policy of being an organization fully equipped to handle all the problems dealing with equipment of a theatre.



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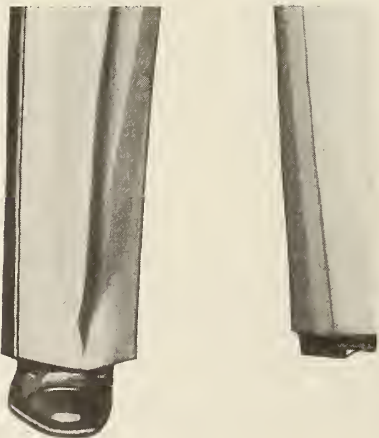
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Herbert Lee Koch

“Phantom” Organist Stirs Patrons

WHEN Herbert Lee Koch, featured organist at the Capitol theatre in Des Moines, failed to appear at the console of the organ recently, he had his audiences on tip-toe wondering what had happened, for, in spite of his absence in the flesh, his spirit was evidently at the manuals for his regular organ solo came issuing from the pipes in the regular Koch style.

The stops were changed by unseen hands and the music brought out almost everything from the chimes to the full organ. In fact, “the melody lingered on” while the mystified fans yearned for the explanation. Still the spotlight showed no visible player.

* * *

At the close of the stunt, Paul Spor, master of ceremonies, pulled the blushing young player from behind the wings to prove his presence and promised that “next week,” Herbie would fully explain how he played the organ without being at the console.

What is believed to be one of the most original organ stunts ever put over in a motion picture house was partly explained to audiences the following week when Koch emerged from back stage playing a second keyboard strapped over his shoulders for support. This portable keyboard was wired to the regular organ console by a 50 foot cable so that the organist could not only play the organ by “remote control,” as it were, but he could walk up and down the aisles, as far as the wires permitted, while doing so.

The stunt affords many possibilities for novelties and brings in about as much audience comment as anything ever tried out in local houses. That it was successful in Des Moines is putting it mildly, for the performance, featured as part of the Publix show, “Listening In,” is being talked about by the whole town. And it brought the business.

* * *

Koch worked the idea out with the assistance of John Spottiswoode, formerly with the Wurlitzer company and now regularly employed on the Publix-A. H. Blank circuit as organ expert.

Koch, only 24 years old now, has had plenty of experience at the organ. He played at the Circle in Indianapolis, Rialto in Louisville, and the Palace in Dallas, before coming to Des Moines. This was preceded by excellent training as organ demonstrator with several of the best organ companies in the country. The youngster began his career at 15!

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Incorporating Your Theatre

(Continued from page 35)

an officer or agent to show that the doing of the act or the execution of the contract was properly authorized or that it was properly ratified by the corporation."

On the other hand, the law is well founded that a corporation is liable for the unauthorized acts of any agent, employe or officer if the directors of the corporation ratify the agreement or, when knowing of its existence, permit the corporation to benefit by it.

Another important advantage of incorporating a theatre business is that the company's credit is firmly and quickly established because it is comparatively simple for credit associations to render dependable reports of the financial status of a corporation, since its books are open to the stockholders for inspection, and a detailed report of the profits and losses of the business is rendered at frequent intervals.

* * *

Generally speaking, where an individual incorporates his theatre by the proper procedure, reserving for himself the controlling interest in the company, he is able to control the management of the business. Moreover, careful investment of the additional capital obtained by the reorganization results in increased profits. Furthermore, persons who have received satisfactory financial returns from money which they have invested in a small theatre business, usually will not hesitate to invest additional capital to enlarge the scope of the business, by improving the present theatre or increasing the number of the theatre buildings in which the business is conducted. The importance of this latter mentioned advantage may be readily realized when it is considered that oftimes an individual owner is unable or unprepared to invest the additional capital required to materially enlarge the scope of the business.

Still another advantage of an incorporated business, over an individually conducted theatre, is that in the former several persons whose money is invested may be relied upon to suggest methods by which the profits of the business can be increased, but an individual is compelled to rely exclusively upon his own ability and the suggestions offered by his employes.

* * *

Theatre Partnerships

Legally, a partnership is a written verbal or implied contract of two or more persons to place their money effects, labor and skill, or some or all of these, in a lawful business, and to divide the profits and bear the loss, either equally or in certain proportions. The whole capital may be advanced by one party,



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and the other contribute his skill in salesmanship or other labor.

The generally established rule of the law, relating to partnership, is that each active partner is individually liable for all debts of the partnership incurred by any and all of the partners. Furthermore, in consideration of the numerous past controversies wherein this phase of the law has been involved, it is quite obvious there is great likelihood of litigation from this source.

And since a partnership may be implied by the law, *with respect to creditors*, persons other than active partners may be liable for obligations of the partnership.

* * *

In other words the law often implies that a partnership exists for the sole purpose of holding the members liable for the debts created by the legal members. On the other hand, if no debts or obligations are incurred and the members did not intend to form a partnership, there is no necessity of the law assuming that a true partnership is in existence. Therefore, when the courts interpret an agreement to determine whether a partnership exists between the parties themselves, the customary rules of the law relating to contracts prevails.

In the quite recently decided case, Chapin V Cherry, 147 S. W. 1084, the court, in announcing the established rule of the law on this subject, said:

"Before there could have been such a partnership contract, minds of all the parties must have agreed to the same thing in the same sense and at the same time. . . . The terms of the contract must fix the real status of the parties toward each other. . . . The intention is to be ascertained from the whole of the contract from the actual relation it creates, and *not* from the parties denominating it a partnership. Each is an agent for all the other partners, and if one has no capital invested, or has no business standing in the community, he might be a detriment, instead of a benefit, to the partnership. He could make unwise contracts in the name of the partnership and bankrupt it and its members without jeopardizing his own interest."

Yet, any person is liable as a partner who permits his name to be used in a business, irrespective of whether or not he is a partner.

For example, in Jansen V Jacobson, 128 N. W. 824, the court explained this phase of the law, and said:

"It is well settled that if one, by course of dealing with another, leads third parties to believe in the existence of a co-partnership, those dealing with the firm under such belief are entitled to hold responsible *all the apparent members of the firm*. But, even if no such partnership existed . . . it would be the employer's duty to protect innocent third persons dealing with his agent."

* * *

So, therefore, while the important advantage of an ordinary partnership theatre business is that two or more persons may unite their money, efforts and ability for the purpose of conducting the business, the great disadvantage is that each active partner is personally liable for the total debts or obligations of the partnership business.

For illustration, recently a partnership consisted of three partners, one of whom was wealthy and invested \$10,000 the other his entire savings of \$500, and the other who had no money had agreed to manage the business. The business became encumbered to the amount of \$20,000 above its assets. The wealthy partner was held liable for the full amount of the liabilities and was compelled to pay the creditors, since neither of the other partners had money.

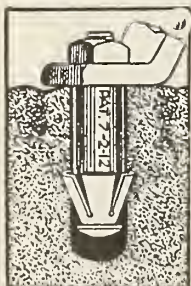
Also, any partner may bind the other partners to a contract obligation, irrespective of whether he was authorized to make the contract, provided the assumed obligation is within the scope of the partnership business.

Still another important phase of the law of partnership is that a partner who retires from a partnership business should be very careful

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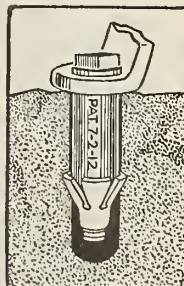
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 New York, N. Y.



Type No. 2

to know that his name is removed from the firm's literature, signs and other indications of his continued partner relationship. Otherwise, he is termed an ostensible partner and is liable for the debts of the business to all persons who are not informed of his retirement from the business.

In other words, the law is well established that where one allows the continued use of his name as partner, after retiring from a particular business, and thereby induces another to deal with the business as a partnership, such ostensible partner is liable for the acts done within the ordinary scope of such business. But, in order to hold the ostensible partner liable, the contract involved in the litigation must be in relation to and in the scope of that particular business or adventure which the partner knowingly allowed.

On the other hand, where one permits the use of his name as a partner in a theatre business only, and this business, without the knowledge or consent of the ostensible partner is enlarged into another and different business, a person dealing with the partners in a business transaction pertaining to the latter business cannot hold the ostensible partner liable *without showing that he consented to, acquiesced in, or ratified, the transaction.*

However, members of a partnership never are liable for the unauthorized obligations of one of its members where the debt or liability is not incurred in the scope of the business.

For example, the partners of a theatre business would not be liable for the payment of a debt contracted by one of its members in the purchase of equipment foreign and not required in the conduction of a theatre.

It is important to be informed, however, that certain laws exist under which partners in a theatre business may form a limited partnership which limits the liability of each member of the firm to a stipulated amount. The existence of such laws is comparatively unknown to business persons. However, when for any reason organizing a corporation is undesirable the protection afforded by the special partnership laws is valuable in reducing the risks of financial loss assumed by the members.

* * *

Individual Ownership

An individual theatre owner is, of course, liable for all debts which he or his authorized employes incur.

Legally, theatre employes are of two classes, namely, general agents and special agents. A general agent is one who has general authority, such as the manager of the theatre. The employer is liable for all acts performed by a general agent in the scope of his general authority in managing the business.

A special agent is one who is authorized to perform a single act, or several acts relating to one special department of the business. The owner of the theatre is responsible for all of the acts of a special agent performed strictly within the actual and limited scope of the employment, but he is not liable for liabilities incurred by a special agent in the conduction of other departments of the business.

For instance, in the recent case of (141 N. Y. S. 220), the court clearly explained the established law as follows:

"One who deals with a special agent specially authorized for that transaction is put upon inquiry as to the extent of the agent's authority, and deals with him at the risk of his authority being exceeded. . . . Authority of an assumed agent to make a purchase will be implied where the alleged principal has repeatedly recognized and approved of similar acts; still a single act done under express authority is insufficient to justify the inference that the assumed agent has the apparent authority to subject the alleged principal to liability upon subsequent purchases made without actual authority."

Individual ownership of a theatre has its chief attribute in the fact that the proprietor

(Continued on page 47)

Stage Equipment

A few outstanding installations in 1927

- ROXY THEATRE, New York
- FOX THEATRE, Washington
- HAMMERSTEIN THEATRE, New York
- UNITED ARTISTS Los Angeles
- MIDLAND THEATRE, Kansas City
- ERLANGER THEATRE, New York
- ERLANGER THEATRE, Philadelphia
- PENN THEATRE, Pittsburgh

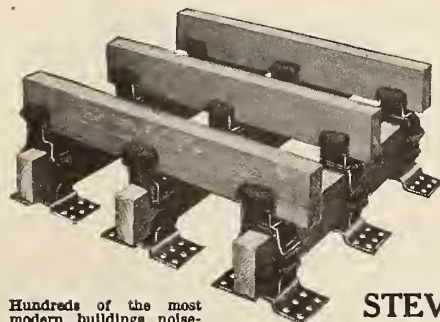
PETER CLARK, INC.

534-550 West 30th St., New York

*Orchestra - Console - Stage Elevators
Counterweight Systems - Fire Curtains*

SOUND PROOF ENGINEERING

makes THEATRES profitable



High rentals in any part of the theatre building now possible.

What better place for a bowling alley, billiard hall or gym, than the basement of a theatre? Piano, Radio or Phonograph stores on the street level are all possible by employing

Stevens Sound-Proof Engineering Methods

Our engineering department will cheerfully advise with you, without the least obligation.

A Handsome New Catalog on Request.

STEVENS SOUND-PROOF COMPANY

Consulting Engineers and Manufacturers

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CHICAGO

Hundreds of the most modern buildings noise-protected with Stevens Sound-Proof Engineering.



Left: A portion of a class of students in session at the Moving Picture Theatre Managers Institute in New York City.

jects of study will be undertaken.

The complete curriculum, as announced by D. Baltimore, director of the school, is as follows:

PRODUCTION AND DISTRIBUTION.—Historical Background, Production, Exchange and their Organization, Buying, Booking, Releases, Contract.

EXHIBITION (Administration).—Theatre Organization, Administration, Theatre Classification, Program Building, Schedules, Daily Reports, Records and Forms, Accounting, Budgets, Depreciation, Economy and Efficiency, Daily Problems, Theatre Finance, Law of the Theatre, Tickets and Passes, Theatre Insurance, Scrap Book, Sources of Information.

PROJECTION FOR MANAGERS.—History, Film—Camera, Persistence of Vision, Intermittent Movements, Shutters—Flicker, Projector Maintenance, Film Damage and Maintenance, Elementary Electricity, Projector Optics, Objective Lenses—Charts, Condenser, Carbons, Lamp Types, Current Control, Motor Generators, Incandescent Lamps, Screens, Projector Manufacturing Visits.

THEATRE MUSIC.—Orchestra Combinations, Music Library—Classification, Cue Sheets—Themes, Overtures—Novelties, Cueing and Timing, Organs.

STAGECRAFT FUNDAMENTALS.—Elements, Prologues and Presentations, Holiday and Special Presentations, Stage Settings and Curtain Comb., Lighting Effects and Control, Practice.

THEATRES.—Locations, Theatre Types, Layouts—Sight Lines—Pitches, Regulations, Seating Arrangements, Projection Rooms, Stage-Reg.—Layouts—Equipment, Theatre Lighting, Electric Signs, Ventilation, Theatre Chairs, Equipment Miscellany.

ADVERTISING.—Advertising Principles, Mechanics of Printing, Newspaper Lay-Outs and Practice, Newspaper Campaigns and Practice, Lobby Displays, Programs, Outdoor advertising, Exploitation.

THEATRE STAFF AND SERVICE.—Staff Organization and Selection, General Service, Staff Duties, Staff Training, Fire Drills, Maintenance.

"The formation of the Moving Picture Theatre Managers Institute was brought about through the need of a school to train men in modern theatre methods," says Mr. Baltimore. "Previously," he declares, "it has required years of apprenticeship to barely pick-up a working knowledge of the theatre. However, certain necessary elements to successful theatre operation can not be developed in the theatre itself, among which may be included advertising, and many technical phases of theatre management. With these elements in mind, and the advent of the modern deluxe theatre where organized trained men are needed, the faculty of the Institute has been collecting data, material and text matter for the past two years to develop a course that would overcome this lack of organized training.

"On the staff of instructors, the Institute has selected men who have had schooled training in theatre management and who have had years of experience in the practical theatre field.

"The Institute has been designed as a combination theatre and classroom with the object in view of maintaining an atmosphere of the theatre. A stage faces the main classroom, where stage presentations, lighting effects and control may be studied. A workshop where

Institute Inaugurating Day Classes

VIRTUALLY every phase of theatre operation and management is covered in the course of study announced by the Moving Picture Theatre Managers Institute

for the opening of its day class course in New York City on April 2. The schedule to be followed has been arranged under eight general classifications in which 92 different sub-

"Kaus-a-Lite" Seats Patrons Quietly!

The well lighted theatre aisle is essential to the safety of patrons. "Kaus-a-Lite" seats patrons quietly—efficiently—without annoyance to those already seated. Write today for particulars.



Adaptable to any kind of theatre seat. Fits directly under arm of aisle chair.

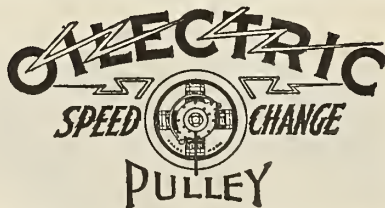
KAUSALITE MANUFACTURING CO.
8129 Rhodes Ave. Chicago

Kaus-a-Lite
Light Without a Glare!



Announcing!

BLIZZARD COOLING SYSTEM



Speed control
at your finger-tips—
for all ventilating systems

Watch for Further
Announcements—
Blizzard Sales Co., Omaha

students build lobby displays, stage sets, etc., is maintained, as is also a library, where many volumes on the motion picture and its allied fields, trade journals, etc., may be found.

"The curriculum of the Institute covers the following subjects: Production and Distribution, Management and Administration, Theatre Staff and Service, Advertising—Principles, Mechanics of Printing, Newspapers, Programs, Outdoor, Lobby Displays and Exploitation, Theatre Technics—Stage Presentations, Music, Projection for Managers and Physical Operation of Theatres. In dividing the course into these divisions, the subject matter is so arranged as to be of practical and beneficial nature to the student in the theatre field. Many of the lectures are illustrated with slides, drawings, photographs and motion pictures.

"Under Production and Distribution, the student takes up the first two of the elements of economic structure of the Motion Picture



Left: D. Baltimore, director of the Theatre Managers Institute. Right: Mark Weisberg, assistant director.

Industry. These subjects aid the student in forming a foundation of the studies that follow. Under this heading the student studies the historical background of production and distribution, studio organization, production of pictures, classification of pictures, players, directors and story material.

"Under distribution principles, the exchanges and their organization, buying, booking, the contract between exchange and the theatre, and arbitration.

"After the students have acquired the fundamentals of production and distribution, they next study theatre administration, in which is given practical instruction in program building, schedules, reports and accounting. They also study theatre organization, law of the theatre, theatre finance and good will building. In the modern theatre of today the manager must know the value of courtesy and service and how to handle patrons, which is taken up under the general heading of Theatre Service, which also includes staff organization, selection and duties, fire drills, staff training and house maintenance.

"The prospective manager next studies thea-

Designing—Painting—Draperies

Creators of Scenic Effects

SCENIC
Matney
makes it
STUDIOS

Serving representative presentation houses throughout the country

307 West 47th St.

New York City

The Proper Control of Light On Your Screen

Picture films vary as well as current conditions. Your projectionist can adjust his arc current to always give you a clear bright picture if you equip with **PERFECTION**. Current saving also is a result of **PERFECTION** equipment for he need not use full current till the actual projection is started.



REMOTE CONTROL RHEOSTATS

An Ever Growing List of Satisfied Users:

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|-------------------------------------|----------------------------------|--|
| Roxy Theatre—New York City | Loew's 86th St.—Brooklyn, N. Y. | Proctor's Theatre—New Rochelle, N. Y. |
| Paramount Theatre—New York City | Loew's State—Columbus, O. | Proctor's Theatre—White Plains, N. Y. |
| Rialto Theatre—New York City | Astor Theatre—New York City | Proctor's 86th St.—New York City |
| Rivoli Theatre—New York City | Proctor's 86th St.—New York City | Fox's Washington—Washington, D. C. |
| Loew's State Theatre—New York City | Cohan Theatre—New York City | Earle Theatre—Washington, D. C. |
| Loew's State Theatre—Newark, N. J. | Public Theatre—Buffalo, N. Y. | Capitol Theatre—Pottsville, Pa. |
| Loew's Texas Theatre—Houston, Texas | New Capitol—Binghamton, N. Y. | Keith's Memorial Theatre—Boston, Mass. |
| | Keith's Theatre—Philadelphia | |
| | Carman Theatre—Philadelphia | |

—and many others

Sold by Theatre Supply Dealers

HOFFMANN & SOONS

522 First Avenue

Mfg. Division

New York City

Contracting Electrical Engineers—Moving Picture Theatre Electrical Specialists

B & L
LENS TALKS
No. 4



TESTING THE LENS

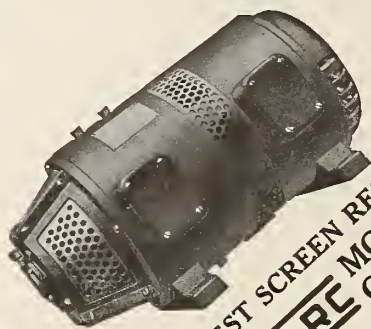
All but one of the aberrations described in the last issue may afflict the photographic lens with which the picture was made. In projecting film it is often difficult to determine whether the fault lies in the projection lens or in the photographic lens. Chromatic aberration is the exception; color fringes on the screen are due only to the projection lens.

In no moving picture does the film run through the film gate absolutely flat but always buckles and flutters more or less due to heat and other conditions, so that the quality of the screen image is constantly changing.

For these reasons it is much better to test the lens with a stationary target which because of the heat in the film gate best takes the form of a thin sheet of metal, perforated with small holes. This should be absolutely flat and if it has buckled, in time, due to heat, it must be flattened again. The metal being perfectly opaque and the holes being perfectly transparent yield a maximum degree of contrast which is constant for any test. It is only by means of a target, such as the one described, that a fair comparison can be made between several different lenses.

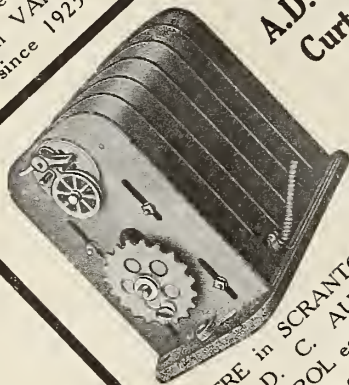
BAUSCH & LOMB OPTICAL COMPANY
652 St. Paul St. ROCHESTER, N. Y.

"SATISFIED USERS SPELL SUCCESS"



FOR BEST SCREEN RESULTS
STABILARC MOTOR GENERATOR
STABILARC MOTOR GENERATOR has been
subjected to every conceivable duty in serv-
ice and test by the UNIVERSITY OF BRITISH
COLUMBIA in VANCOUVER with perfect
satisfaction since 1925.

For Perfect
Curtain Movements
**A.D.C. Automatic
Curtain Control**
and
Roll E-Z Track



COMERFORD'S
STATE THEA-
TRE in SCRANTON, PENNA., has used
A. D. C. AUTOMATIC CURTAIN
CONTROL equipment and ROLL E-Z
TRACKS continuously since 1921.

**AUTOMATIC
DEVICES CO.**

737 Hamilton St., Allentown, Pa.

Write for full information

AND NOW!

The Gallagher Mobile Stage Orchestra Lift

Write for Particulars

**GALLAGHER ORCHESTRA
EQUIPMENT COMPANY**

616 Elm Street, Chicago, Ill.

West Coast Office—1487 W. Washington Boul., Los Angeles, Calif.

tre advertising. He is first given instruction in the fundamentals; he analyzes selling forces, points and elements. He is shown systematically step by step the how and why of selling pictures to the public. Hundreds of successful lines and advertisements are used as examples. Mechanics of printing follows, which provides the student with a knowledge of type, its measurement and type faces suitable for theatre advertising. He is also shown how to proofmark, correct and change copy. After the student has been well trained in the principles and mechanics of printing, he follows with newspaper advertising in which he is shown how to lay-out attention-arresting and selling newspaper advertisements. Instruction is next given in programs, outdoor advertising, lobby display design, and under exploitation, the student receives hundreds of classified examples of exploitation ideas, covering the lobby, interior, street and cooperation stunts.

"Stagecraft division of the course has been especially prepared for managers to design and prepare presentation and prologues. Under this heading the students study stage settings, curtain combinations, stage lighting—principles, psychology and symbolism of colored lighting, effects and control. To enable managers to enhance theatre entertainment with proper musical presentation, the student studies the various orchestra combinations, from a small orchestra to a large symphonic orchestra. How to cue and time music with the picture, the theatre musical library, its contents and classification.

"Projection is studied from the managers' viewpoint, so that he will have a thorough knowledge of the screen picture, know the language of the projectionist and the value of projection maintenance. The student is instructed in physical operation of the theatre, which includes heating, ventilation, lighting and maintenance of theatres and theatre equipment.

"Day and evening classes are offered by the Institute. The day course runs for 12 weeks. The evening sessions are so arranged, that students are admitted at each entrance period, which is usually every Monday night."

The Institute is located at 135 West 44th street, New York City, in the heart of the theatrical and moving picture center of the world.

Guercio & Barthel Form Projection Repair Company

William Barthel and James Guercio, formerly repairmen for Monarch Theatre Supply company of Chicago, have formed a business partnership to engage in motion picture projection machine repair work and the selling of machine parts.

Both men have had 15 years experience in their line, including factory experience. Barthel was connected with United Theatre Equipment company for a number of years and Guercio served a number of years with the Sam Kaplan company of New York. During their long connection with Monarch they did the repair work for approximately 80 percent of Chicago theatres.

Guercio and Barthel are located at 1018 S. Wabash avenue, Chicago.

Open Quarters for the Sale of Builders' Wares

(Special to Exhibitors Herald and
Moving Picture World)

LOUISVILLE, March 13.—The Equipment and Supply Company, with headquarters in this city, has opened offices and display rooms for the centralizing of distribution of mechanical equipment and construction material and supplies.

Incorporating Your Theatre

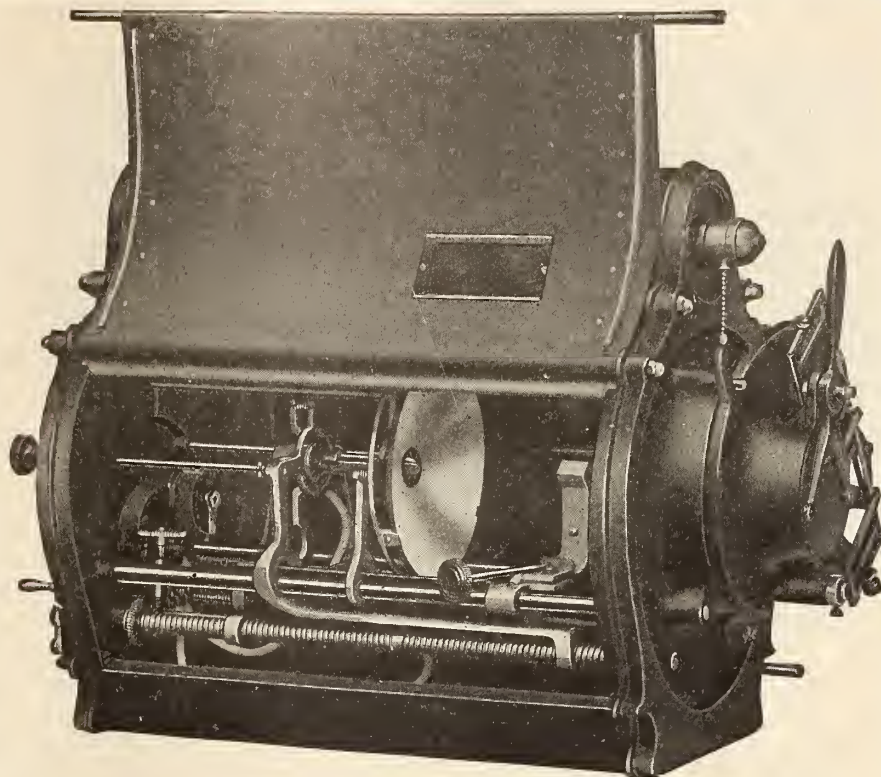
(Continued from page 43)

receives the total profits earned by the business, less the salary of his employes and other necessary expenses. However, an important disadvantage in this latter form of ownership is that in case of financial disaster the sole owner must bear the total loss; whereas in an ordinary partnership business, the partners bear the loss equally to the extent of their financial worth; in a limited partnership, the partners bear the losses equally up to, but not exceeding, the amount specified in the registered partnership agreement; and in a corporation the owners of stock suffer financial loss equal to their respective investments, unless by contract they assume greater obligations to creditors of the theatre business.

A Myriad of Lights



A mighty enemy to darkness is this electric theatre sign of 1,800 lights. It is one of the recent erections of the Milne Electric Sign Company, Milwaukee. It is 34 feet high and six feet wide. The letters measure 24 inches in height and are of the gold bevel edge channel type. There are three channel borders all around the sign.



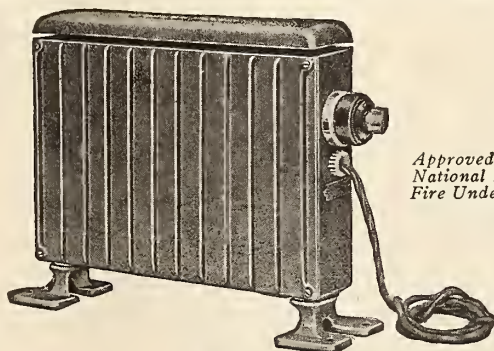
The STRONG REFLECTOR ARC LAMP

Manufactured by

THE STRONG ELECTRIC CO.

2501 Lagrange Street

Toledo, Ohio



Approved by the National Board of Fire Underwriters.

Organ Protection

SAVE costly repairs, and insure perfect organ service the year round, by protecting your organ against cold and deterioration from dampness—with a PROMETHEUS Electric Organ Heater.

Especially designed for this purpose, it heats the air in the organ chamber to the desired temperature, keeping the pipes and chests dry and warm—always, regardless of weather or climatic conditions.

It is equipped with a simple, trouble-proof thermostat, which automatically maintains a uniformly even heat of any predetermined degree, and requires absolutely no attention.

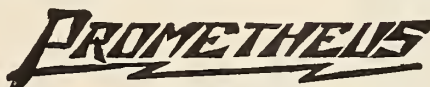
A small investment in protection may save you many dollars in repairs. Mail the coupon.

Some Recent Installations

The Rialto, New York
The Rivoli, New York
The Apollo, Brooklyn
The Lincoln, Brooklyn
Sterns Theatre, Newark
Stanley Fabian, Newark
Proctors Grand, Albany
Proctors, Troy
Proctors, Mt. Vernon
and hundreds upon hundreds of other Theatres.

OF SPECIAL INTEREST to organ owners is the fact that in the PROMETHEUS Heater the heat issues not from the top, but from small apertures on the sides, thus heating the air in the chamber from as near the bottom as possible.

OF FURTHER INTEREST is the fact that its heating elements are the same as those we make for the U. S. Navy, which has adopted them as standard, after having subjected them to the most rigorous tests.

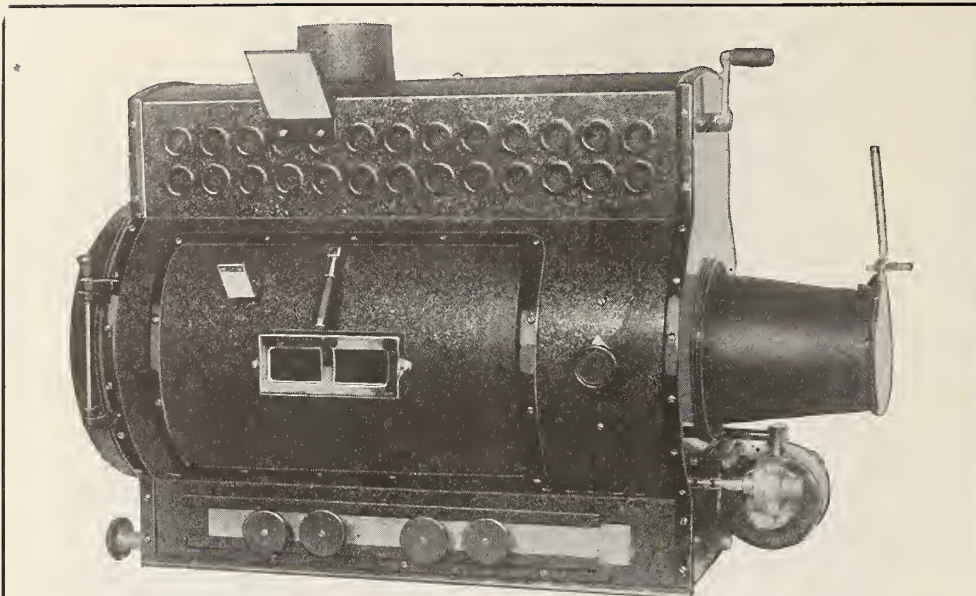


PROMETHEUS ELECTRIC CORP., 354 West 13th St., New York

Send further details regarding PROMETHEUS Organ Heaters.

Name.....

Address.....



THE H & C Inc. HIGH INTENSITY REFLECTOR ARC Type H.I.R.
For Motion Picture Projection

The latest and greatest step forward in the development of High Intensity projection.

Snow White High Intensity Light. 60 Amperes equal in screen illumination to 120 amperes with the older High Intensity Lamps. Gives more and better light for current expended.

HALL & CONNOLLY, INC.

129 Grand Street

New York City

Orchestra vs. Organ

(Continued from page 31)

other houses located both in the residential and the downtown districts.

At the Mark Strand, in Albany, where the highest admission price is charged in the city, there is an excellent orchestra directed by Julius Boxhorn, who was one time in charge of an orchestra that played at Buckingham Palace in London. Selections rendered by the orchestra are very frequently applauded, and there is no doubt but that this part of the program of entertainment attracts a great many people to the theatre. The same holds true with the Troy theatre, both houses being under the same management. Of course both houses have organs to supplement their orchestras.

It is noticeable, however, that when the Mark Ritz was opened in Albany, the latest addition locally, to the chain, that an organ was installed and no orchestra hired. In Troy, practically all of the houses have organs these days, houses such as the American, the Lincoln, and others that have come into existence during the last few years or where the organ has replaced the orchestra.

Len Garvey, who operates theatres at New Hartford as well as Clinton, and who was for several years musical director for a chain of houses in the South, prefers an organ, although admitting that the initial cost is heavy, and also that it is a pretty hard matter to find good organists.

"It sometimes happens," said Mr. Garvey, "that when you do get a really good organist, he gains the impression that he is running the theatre. And yet, on the other hand, an orchestra is pretty thin at certain times, and an organ is best fitted to bring out the emotional qualities of a picture."

Others exhibitors in this territory declared last week that it was a hard matter to locate a violinist these days who would stay on the job and that it was far harder to maintain an orchestra of several pieces and observe all the union rules, than it was to use an organist and one assistant. There is no question, however, but that the organ is filling the bill throughout this part of New York state and that sooner or later, the orchestra of from two to five pieces will be a thing of the past in the motion picture theatres.

At least one semi-residential theatre in Albany, is using a radio these nights, for its music. With the WGY broadcasting station only a few miles away, and its associated network of broadcasting stations it is a comparatively easy matter for this exhibitor to regulate his dials so that there will be continuous music. The only trouble with the arrangement lies in the fact that it sometimes happens that in the saddest part of a picture, some orchestra is broadcasting a jazz number, which even with the wildest stretch of imagination, can not be conceived to be just the proper thing.

* * *

DES MOINES.—Nate Frudenfelt, manager of the Capitol in Des Moines, didn't hesitate a second in naming the organ as the preferred music attraction in theatres forced to choose between orchestras and organ. The all around practical usefulness of the organ gave it first place in Frudenfelt's judgment.

"The organ," said Frudenfelt, "can produce about all the effects produced by the orchestra, if it is a five-piece orchestra, and it costs very much less to maintain than the orchestra. Continuous music is possible with the organ when it is possible to have a relief player. With the orchestra there must be many periods during the day when there is no note of music in the house. The men play an hour or so and then rest for a period. The organ is the best if one must choose."

"For a moderate priced house," said Jesse Day, manager of the Strand in Des Moines, "the organ meets the musical demands and saves money for the house. We have dispensed

Signs That Sell!

THE brilliantly lighted Milne Made Electric Signs are the signs that sell. They shout your show message to the crowds that fill your theatre. They attract attention for they are built by men who know and understand "showmanship."

The best Theatres in the country are using MILNE Signs because they are convinced that this "showmanship" is built right in.

Send us the name of your theatre and let us submit a colored sketch to you—no obligation on your part.

MILNE ELECTRIC SIGN COMPANY

614-618 Cherry St.

Milwaukee, Wis.

Long Distance Phone Grand 7666

Chicago Branch: 4352 Broadway
 Graceland 4289

MILNE SIGNS

Changeable Letter Marquise or Canopies



The Palace Orpheum, Milwaukee, the brightest spot on "The White Way."

with an orchestra in this house since September and we have no bad effect on the box office receipts to report from this source. The people who come to these moderate priced houses, come to see the pictures and not for any special program of musical numbers. This does not mean, however, that the music is not important or that it is not carefully planned, because we make the matter of music and film coordination one of the most important of the week's jobs.

"It takes careful planning to place the 12-minute rest periods taken by the organist at the best time during the filming. We plan these periods during the feature and not during either the news reel or the comedy. Experience shows that the music is missed less while the feature is in full sway than when the short subjects are on the screen. Manager and organist work together to place the rest periods in the psychologically correct spots. Sometimes audiences are so intent on the film that they scarcely notice the loss of the music. By that time the organist is back and the music goes on."

Dynamic Machine Assures Balance in Stabilarc Set

To eliminate vibration and noise through almost perfect balance in the rotating element of its Stabilarc motor generator, Automatic Devices Company of Allentown, Pa., uses an accurate mechanism known as a dynamic balancing machine.

In announcing the process used, the Automatic company says:

"The armature is placed in this machine and rotated at full speed and the location and extent of unbalance is immediately indicated and corrected. Having thus duplicated the action of the rotating element as in actual service, the machine when shipped and installed is assured of practically noiseless operation.

"Contributing further to the lack of vibration in the Stabilarc set are the rubber pads incorporated in the feet of the generator making the use of other absorption material unnecessary."

Garage Gives Way To a New Theatre In Latchis Chain

(Special to Exhibitors Herald and Moving Picture World)

KEENE, N. H., March 13.—Work has started on demolition of Howe's garage to make room for the Latchis theatre, store and office building here. The building is to be erected by the Latchis interests of Brattleboro, Vt., and Keene, N. H.

The building is to be of brick with white marble front. Four stores and the theatre will be on the first floor; offices on the second, and apartments on the third. The theatre will seat 1,300.

Pick Virginia Brown Faire

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 13.—Virginia Brown Faire has replaced Edna Murphy, who was planned to star opposite Bryant Washburn in Gotham's "The Chorus Girl."

Convicts Are Arraigned

(Special to Exhibitors Herald and Moving Picture World)

KANSAS CITY, March 13.—Three former convicts were arraigned in connection with the \$452 holdup of the Benton theatre, suburban house.



Of Course They Selected
BELSON
 FOOTLIGHT
 Border Lights and other lighting equipment for the up-to-date
NEW REGAL
 A Lubliner & Trinz play house at 47th and South Park Ave., Chicago
 For 8 years we have been making Lighting Equipment for Theatres. Belson Lights are the last word in mechanical design and workmanlike construction. Better materials are used than some other makers deem necessary.
 Foot Lights Spot Lights
 Border Lights Olivettes
 Flood Lights Exit Signs
Everything in Theatre Lighting
 Send Blueprints and specifications for estimates Ask for our circulars
BELSON MFG. CO.
 804 Sibley St., Chicago Est. 1901
 Representatives All Over the Country

Perlite— PRACTICAL ARTISTIC

Perlite signs were designed and perfected with full appreciation of the artistic note which dominates the equipment of Modern Motion Picture Theatres. Even where furnishings and decorations are of the most palatial character, PERLITE signs attract favorable attention because of their classic beauty. The illumination of Perlite Directional Signs is also an outstanding feature. Years of troubleless service guaranteed by simple construction. Nothing to get out of order or replace but the lamp. Standard inscriptions, as listed, or special designs to order.

Size Overall
 8"x16"
 Glass
 6"x14"



Price one side with standard inscription (without lamp) **\$13.50**
 Two sides \$15.00

Catalogue on request

MANUFACTURED BY
WILLEY SIGN CO.
 DETROIT, MICH.

Order from National Theatre Supply Co.—Your Nearest Office

WILLEY SIGN CO.
 1559 Church St., Detroit, Mich.

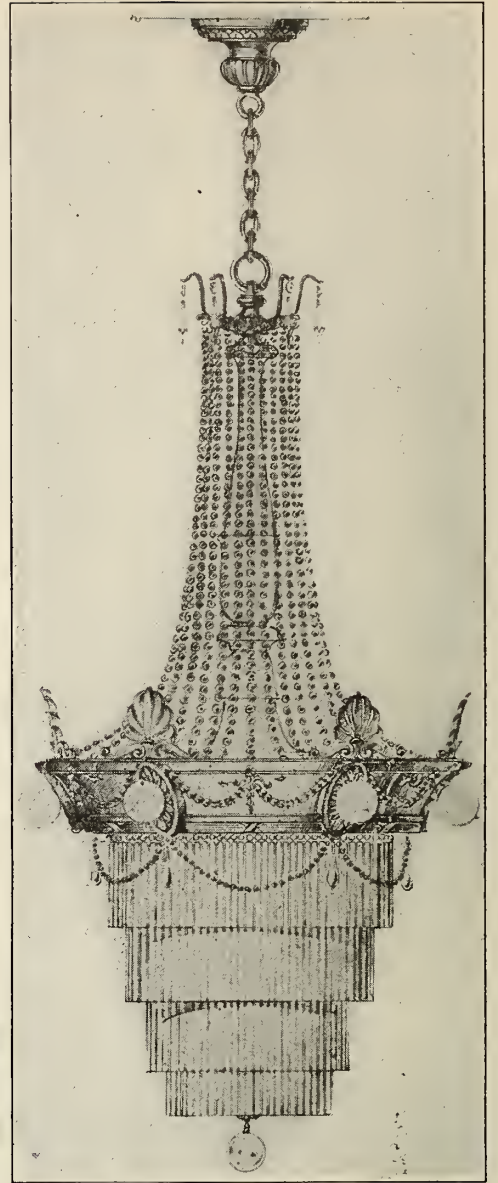
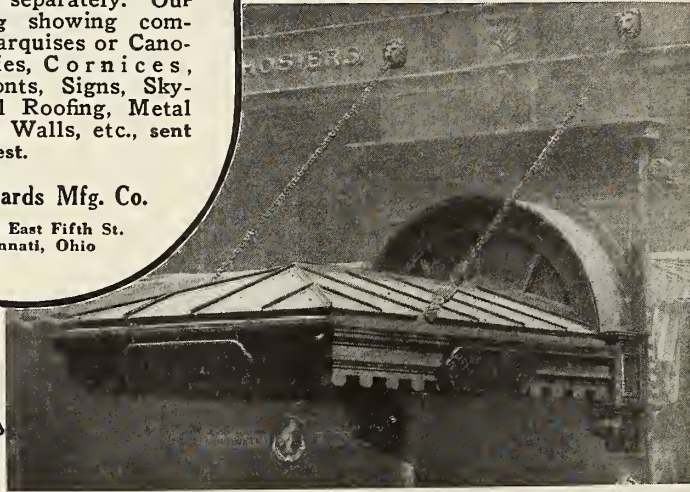
I am interested in Perlite Directional Signs. Send literature showing full line of inscriptions:

Name.....
 Theatre.....
 City.....
 State.....

"EDWARDS" Sheet Metal MARQUEES or CANOPIES

For use over entrances to theatres, hotels, cafes, store buildings, etc. A work of art and they have the massive and ornamental appearance of cast iron, at but a fraction of the cost. Furnished complete, easy to erect—Made of galvanized iron or copper in any style or size desired. Shipped in largest convenient sections, with glass packed separately. Our large catalog showing complete line Marquises or Canopies, Balconies, Cornices, Theatre Fronts, Signs, Skylights, Metal Roofing, Metal Ceilings and Walls, etc., sent free on request.

The Edwards Mfg. Co.
409-459 East Fifth St.
Cincinnati, Ohio



A crystal chandelier which has a length overall of seven feet. This creation is by the Voigt Company.

Lighting

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A great variety of unusual lighting effects are obtained with very little effort by using Brenkert effect lighting devices. Brenkert equipment is used by leading theatres throughout the world, ranging from the largest theatres to small community houses. This universal preference for Brenkert products is ample proof of efficiency and reliability.

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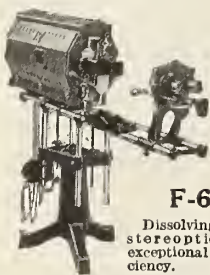
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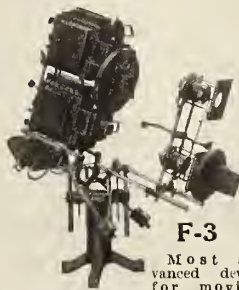
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"B. T." Survey Reveals Millions For New Theatres

Picture Houses Opened

MONTGOMERY, ALA.—C. Colley has opened the West End Theatre with first-class picture program.
BIRMINGHAM, ALA.—The old Lyric Theatre has reopened as a first-run picture house, under the management of A. W. Ludke.
BIRMINGHAM, ALA.—Avon Theatre, a new suburban picture house, has opened under the supervision of A. B. Parks, manager of the Jefferson.
HARTFORD, CONN.—The Majestic Theatre has reopened with pictures and presentation acts.
PUEBLO, COLO.—Gordon Ashworth has taken a long-term lease on the Broadway Theatre, and reopened the house with first-class picture program.
BLOOMINGTON, ILL.—Kirkwood Avenue Theatre has opened with first-class picture policy.
LAFAYETTE, IND.—Thompson & Thompson, formerly of Canton, O., have reopened the Lyric Theatre with first-class picture program.
WINSTON-SALEM, N. C.—The Rex Theatre, for colored people exclusively, has opened under the management of R. D. Craver.
BROOKLYN, N. Y.—Washington Theatre, located at 474 Myrtle avenue, has reopened under the management of Louis Attanasio.
NYACK, N. Y.—Reported that the new Rockland Theatre, located at North Broadway and High avenue, is scheduled to open early in March, and will be under the management of Arthur J. Phillips.
DOVER, O.—James S. Beck has opened the Bexley Theatre. House has seating capacity of 650.
CLEVELAND, O.—The Moreland Theatre, with

seating capacity of 1,600, has opened under the management of William Michalson.

TOLEDO, O.—The Westwood, a suburban moving picture house, has been opened by Martin G. Smith.

LORAIN, O.—Palace Theatre, with seating capacity of 2,500, and costing approximately \$500,000, is scheduled to open early in March.

TROY, O.—The Mayflower Theatre has opened.

KANE, PA.—The New Albertson Theatre has been completed and is scheduled to open soon.

ROCK HILL, S. C.—Stevenson Theatre has opened with picture policy, under the management of George Stevenson.

UNION, S. C.—The Carolina Theatre has opened under the management of Roy Williford.

TULIA, TEXAS.—The Tulia Theatre, with seating capacity of 600, has reopened with picture policy. House has been renamed the New Theatre.

SAN ANTONIO, TEXAS.—Victor's Harlandale Theatre has opened with first-run pictures.

MADISON, WIS.—The Capitol Theatre has opened under the management of Art Desormeaux.

SHEBOYGAN, WIS.—The Sheboygan, a new theatre in Universal's chain, with seating capacity of 1,550, has opened.

THERMOPOLIS, WYO.—Iris Theatre has reopened with first-class picture program.

DADE CITY, FLA.—Having been closed for some time, the Colonial Theatre has been reopened by Vivian Gaskins with picture policy.

HIGH SPRINGS, FLA.—High Springs Theatre has opened.

CARLINVILLE, ILL.—Frank Paul has opened the Marvel Theatre.

ROCKFORD, ILL.—The Capitol Theatre, with seating capacity of 1,000, has opened under the management of C. B. Anderson.

Improving Theatres

WALNUT RIDGE, ARK.—James Boyd, of Blytheville, Ark., has purchased Swan Theatre and plans to make improvements and install new pipe organ.

LOS ANGELES, CALIF.—Approximately \$75,000 will be expended to renovate the Hillstreet Theatre, a sister house of the New Orpheum.

COLORADO, COLO.—Improvements costing approximately \$80,000 have been made to the Burns Theatre, and house reopened.

AUBURN, IND.—Auburn Theatre has been remodeled and reopened.

ROCHESTER, IND.—The Char-Bell Theatre is being thoroughly renovated and refurbished.

BIWABIK, MINN.—Extensive improvements are being made to the Grand Theatre.

KANSAS CITY, MO.—Midland Theatre Company, M. B. Shanberg, general manager, Midland Theatre Building, contemplates remodeling burned Isis Theatre, located at southwest corner Thirty-first street and Troost avenue. Architect not selected. Estimated cost \$100,000.

SPRINGFIELD, MO.—Tri-State Amusement Company, E. A. Barbour, secretary, 780 East Elm street, has leased the Jefferson Theatre. Reported will remodel, construct new front and lobby.

TECUMSEH, NEB.—H. S. Villers contemplates making alterations and erecting an addition to one-story brick moving picture theatre.

ROCHESTER, N. Y.—Palace Theatre, George Dilger, has plans by M. J. DeAngelis, 49 East avenue, for alterations and brick addition to Palace Theatre at Joseph and Weyl street. Estimated cost, \$50,000.

OKLAHOMA CITY, OKLA.—Reported that \$200,000 will be expended to construct an addition to Capitol Hill Theatre.

CHICKASHA, OKLA.—Chickasha Theatre has been remodeled and seating capacity increased.

PHILADELPHIA, PA.—Harry and Albert Weiss, 1748 George's lane, have revised plans by Magaziner, Eberhard & Harris, 603 Chestnut street, for alterations and brick addition to new Elm Theatre, located on Elmwood avenue, between Seventieth and Seventy-first streets.

REPUBLIC, PA.—Papuzzi Brothers have plans by Charles R. Geisler, Ferguson Building, Pittsburgh, Pa., for alterations and brick theatre addition. Estimated cost, \$35,000.

JOHNSON CITY, TENN.—Extensive improvements are being made to the Liberty Theatre, including a new ticket office and marquee.

MT. PLEASANT, TEXAS.—Reported that the East Texas Theatres, Inc., of Beaumont, Texas, has purchased the Martin Theatre, and will expend approximately \$10,000 to remodel, redecorate and install new pipe organ.

CARROLL, TEXAS.—The Carrollton Theatre has been remodeled and reopened.

DENISON, TEXAS.—The Liberty Theatre, with seating capacity of 600, has been remodeled and reopened under the management of J. A. Cuff.

SISTERSVILLE, W. VA.—New equipment has been installed in the Paramount Theatre and the interior improved.

MILWAUKEE, WIS.—Universal Realty Company has plans by Dick & Bauer, 208 Third street, for interior alterations to Pabst Theatre, located on Wall street, near East Water. Will take bids during the summer. Estimated cost, \$50,000.

Picture Theatres Planned

GURDON, ARK.—Fred E. Wright will rebuild Wright Theatre, recently burned.

HELENA, ARK.—American Legion plans to erect theatre. J. B. Butts, Jr., Frank Clancy and John I. Moore, Jr., chosen to select plans. Estimated cost, \$35,000.

SAN FRANCISCO, CALIF.—New Liberty Theatre has plans by Reid Brothers, 105 Montgomery street, for two-story reinforced concrete theatre to be located on Broadway, near Grant avenue. Estimated cost, \$400,000.

WATERBURY, CONN.—J. Moriarty, Inc., 147 East Main street, has plans by E. C. Horn & Sons,

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- New Stanley Theatre, Pittsburgh, Pa.
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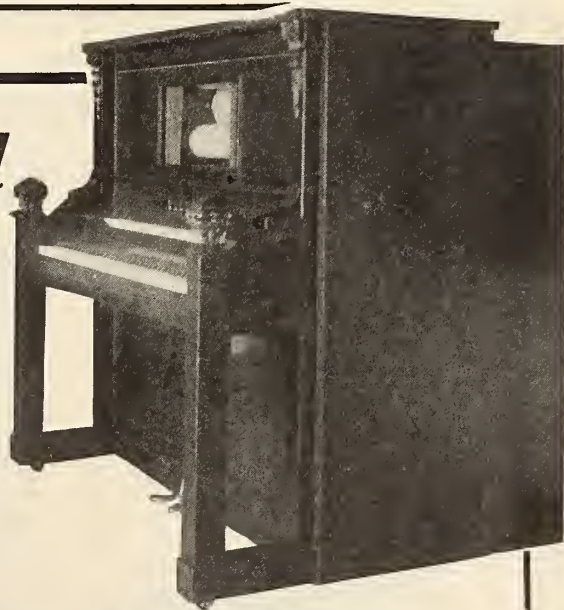
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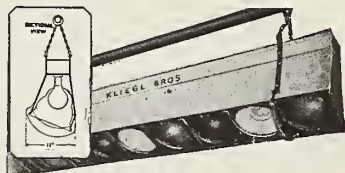
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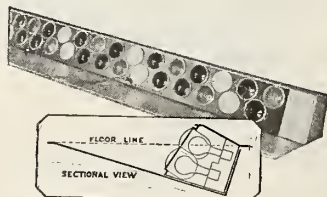
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CEARTOWN, GA.—T. F. Thompson has plans by C. K. Howell, Forsyth Building, Atlanta, Ga., for converting two-story brick building into theatre.

DECATUR, ILL.—Francini & Clark, Mattoon, Ill., have plans by S. A. Clauson, 701 Millikin Building, for contemplated three-story brick theatre. Site not selected. Estimated cost, \$275,000.

LIBERTYVILLE, ILL.—Carroll Gridley, First National Bank Building, has plans by Oppenhamer & Obel, 503 Bellin Building, Green Bay, Wis., for two-story brick theatre, store and office building. Will mature in spring. Estimated cost, \$150,000.

MORRISON, ILL.—More-Son Theatre Corporation, L. J. Burkett, has plans by Walter E. Bort, Tucker Building, Clinton, Ia., for one-story brick theatre to be located on Main street. May mature during summer. Estimated cost, \$60,000.

CHICAGO, ILL.—Jack & Jill Theatre, Mrs. Edith Rockefeller, 952 North Michigan avenue, has plans by E. D. Krenn and H. Beidler, 952 North Michigan avenue, for seventeen-story brick theatre and apartment building. Location withheld. Estimated cost, \$1,500,000.

* * *

JUNCTION CITY, KANS.—G. W. Dickinson, Enterprise Theatre, Lawrence, Kans., contemplates erecting brick theatre and store building. Architect not selected. Estimated cost, \$70,000.

LOUISVILLE, KY.—Parkway Amusement Company has plans by Carl J. Epping, 625 South Third street, for brick and stone-front theatre to be located at 2129 South Preston street. Estimated cost, \$50,000.

TAUNTON, MASS.—F. J. Hartwick, Cedar street, plans to erect one and two-story brick theatre on Broadway. Architect not selected. Estimated cost, \$160,000.

FALL RIVER, MASS.—W. J. Dunn, 65 Academy Building, plans to rebuild theatre on Rock street, recently destroyed by fire. Architect not selected. Estimated cost, \$250,000.

FALL RIVER, MASS.—W. Durfee, 80 North Main street, plans to rebuild theatre on North Main street recently destroyed by fire. Architect not selected. Lessee Rialto Amusement Company, N. Yamins, 160 Bank street.

LEOMINSTER, MASS.—P. Tragia, 199 Lancaster street, has plans by J. S. Belzerlan, 339 Main street, Worcester, Mass., for two-story brick theatre and store building to be located on Central street. Estimated cost, \$200,000.

LANSING, MICH.—Butterfield Theatres, Inc., W. S. Butterfield, 159 East Elizabeth street, Detroit, Mich., has plans by John Eberson, 212 East Superior street, Chicago, Ill., for moving picture theatre to be located at Grand avenue and Allegan street.

MONROE, MICH.—Butterfield Theatres, Inc., 159 East Elizabeth street, Detroit, Mich., plans to erect two-story brick reinforced concrete theatre on South Monroe street. Architect not selected. Estimated cost, \$225,000.

JACKSON, MISS.—J. B. Dumestre, 8515 Pritchard street, New Orleans, La., has plans by Claude H. Lindsley, Lamar Life Building, for converting building on Capital street into theatre. Estimated cost, \$25,000.

WAYNESVILLE, N. C.—J. E. Massie does not plan to erect theatre. It had been reported that he would build one in the rear of his furniture store.

WAYNESVILLE, N. C.—James Massie it is reported will erect theatre in rear of Massie Furniture Company.

CLIFFSIDE PARK (Mail Cliffside), N. J.—H. B. Crosby, 125 Ellison street, Paterson, N. J., is preparing plans for brick theatre to be located at Anderson avenue and Gorge road. Owner withheld. Estimated cost, \$150,000.

SCOTCH PLAINS, N. J.—H. L. Hissem has plans by C. C. Bell, 17 Union avenue, Cranford, N. J., for two-story brick theatre, store and apartment building, 95 by 100 feet. Estimated cost, \$150,000.

NEWARK, N. J.—S. Rubine and L. S. Kasower, 251 Claremont avenue, Jersey City, N. J., has plans by J. Centanni, 142 Market street, for two-story brick theatre, store and office building to be located at Broadway and Elwood avenue. Estimated cost, \$150,000.

* * *

BROOKLYN, N. Y.—P. S. Levy, 1975 Eighty-third street, has plans by C. A. Sandblom, 145 West Forty-fifth street, New York, for theatre, 100 by 140 feet, to be located on Flushing avenue. Estimated cost, \$100,000.

DAYTON, O.—H. P. Clegg, Hills and Dales streets, Oakwood, O., plans to erect two-story brick and concrete theatre on South Jefferson street, 50 by 75 feet. Architect not selected. Estimated cost, \$150,000.

MARSHALL, OKLA.—C. C. Place, of Enid, Okla., plans to erect brick and reinforced concrete theatre on Main street. Architect not selected. Estimated cost, \$150,000.

NORMAN, OKLA.—H. N. Britten plans to erect brick and reinforced concrete theatre on Main street. Architect not selected. Estimated cost, \$170,000.

NORRISTOWN, PA.—Stanley Company of America, 1916 Race street, Philadelphia, has plans by Hoffman-Henon Company, Finance Building, Philadelphia, for brick and reinforced concrete theatre to be located on West Main street. Estimated cost, \$750,000.

PHILADELPHIA, PA.—Sol Hopkins, N. W. cor. Sixty-second and Market streets, has plans by Albert E. Westover, 109 South Twenty-second street, for one-story brick moving picture theatre, with seating capacity of 1,200, to be located at S. E. cor. Master and Conestoga streets.

HOUSTON, TEXAS.—Interstate Amusement Company, Karl Hohlitzelle, president, 5519 St. Andrew street, Dallas, plans to erect new Majestic Theatre,

with seating capacity of 4,500. Site not announced. Estimated cost, \$2,500,000.

EL PASO, TEXAS.—Dent Theatres, Inc., 2009½ Jackson street, Dallas, Texas, will erect brick, stone and reinforced concrete theatre, equal to four-story, 100 by 200 feet. Private plans. Estimated cost, \$300,000.

PRINCETON, W. VA.—Goodwill Theatres, Inc., Bramwell, W. Va., plans to erect new theatre. Estimated cost, \$100,000.

RACINE, WIS.—F. Marino, 1118 Blake avenue, has plans by J. M. Matson, 521 Main street, for one and two-story brick theatre, store and office building to be located at State and Lafayette streets. Estimated cost, \$75,000.

DELAVAN, WIS.—Dan Killiher, of Elkhorn, Wis., has plans by Dick & Bauer, 208 Third street, Milwaukee, Wis., for proposed new brick theatre.

BERLIN, WIS.—E. M. Starkey plans to erect one-story brick moving picture theatre at Huron and Wisconsin streets. Estimated cost, \$60,000.

MUKWONAGO, WIS.—Herbert Ripley has plans by J. Topzant, 144 East Wells street, Milwaukee, Wis., for two-story brick theatre and store building. Estimated cost, \$40,000.

CEDARBURG, WIS.—Company forming, care R. Hoker, 3 North Washington avenue, contemplates erecting moving picture theatre. Architect not selected.

BELOIT, WIS.—United Studios, Inc., 14 West Lake street, Chicago, Ill., plans to erect seven-story brick, stone and reinforced concrete theatre and hotel building, 107 by 155 feet, to be located on Public avenue. Estimated cost, \$525,000.

* * *

Management Changed

CAMDEN, ARK.—William C. Gibson, of Stuttgart, Ark., has been appointed manager of the Rialto Theatre, succeeding Alton Mashaw.

MOBILE, ALA.—Edward A. Greenblatt has been appointed manager of the Saenger Theatre.

BERKELEY, CALIF.—Harold M. Honore, formerly house manager of the Grand, Imperial and St. Francis Theatres at San Francisco, has been transferred to the U. C. Theatre in the same capacity.

SAN FRANCISCO, CALIF.—Gaston J. Levy has been appointed manager of the Alexandria Theatre, operated by Ackerman & Harris interests.

MOUNTAIN VIEW, CALIF.—Charles Robinson has been appointed assistant manager of the new Mountain View Theatre.

ENCINITAS, CALIF.—Thomas J. Lewis is the manager of the La Paloma Theatre, which opened recently.

BRIDGEPORT, CONN.—Fred L. Rowe, recently contract representative with Station WICC, has been appointed assistant manager of Poli's Palace Theatre, succeeding Ted Holt.

MIDDLETOWN, CONN.—Ted Holt, formerly assistant manager of Poli's Palace Theatre at Bridgeport, Conn., has become assistant manager of the Middlesex Theatre.

TAMPA, FLA.—Jack Hobby, formerly publicity representative for the Consolidated Amusement Corporation, has been appointed manager of the Strand Theatre.

JACKSONVILLE, FLA.—John Thomas has been made manager of the Riverside Theatre.

WAUKEGAN, ILL.—W. O. Butts has resigned as manager of the Genesee Theatre.

DAVENPORT, IA.—George Watson, formerly manager of the Spencer Square Theatre at Rock Island, Ill., has become manager of both the Garden and Family Theatres.

ALBIA, IA.—M. E. McClain has become manager of the King Theatre. House is operated by the Commonwealth Theatres Company, of Des Moines, Ia.

DES MOINES, IA.—Nate Frudenfeld has become manager of the Capitol Theatre. He was formerly publicity director for the Salk-Public interests.

BASTROP, LA.—C. M. Solly, formerly associated with the Lyceum Theatre at Monroe, La., has been made manager of the Rose Theatre.

OMAHA, NEB.—Harry B. Watts has been appointed manager of the Riviera Theatre, succeeding A. G. Stolte.

WILMINGTON, N. C.—Harry Somerville has been appointed manager of the Victory and Bijou Theatres, operated by Howard & Wells.

RALEIGH, N. C.—J. N. Arnold, formerly associated with the Rialto Theatre at Macon, Ga., has been appointed manager of the Superba Theatre, succeeding Fred H. Young.

* * *

HENDERSONVILLE, N. C.—Paul Phillips has been made managing director of the Queens and Rex Theatres, both operated by the Publix-Saenger interests.

MILFORD, MASS.—John M. Hogan, of Putnam, Conn., has become manager of the State Theatre, succeeding Theodore Fleischer.

DETROIT, MICH.—Charles R. Hammerslough has been appointed manager of the new United Artists Theatre, located at Bagley avenue and Clifford street.

VICKSBURG, MISS.—E. C. Kingman has become manager of the Saenger Theatre, succeeding Raleigh Dent.

BALTIMORE, MD.—James Fowler, formerly connected with the State Theatre, has become manager of the Forrest Theatre, succeeding Edward Alexander.

BROOKLYN, N. Y.—H. K. Brown has become manager of the Manor Theatre, succeeding A. Greene.

BROOKLYN, N. Y.—A. Greene is the new manager of Loew's Avalon Theatre, which opened recently.

CINCINNATI, O.—Willis Bachman, formerly manager of the Hippodrome Theatre at Newport, Ky., and until recently connected with the Hippodrome Theatre here, has been appointed manager of the Forest Theatre.

PORTLAND, ORE.—Holt Summings has become assistant manager of the Orpheum Theatre.

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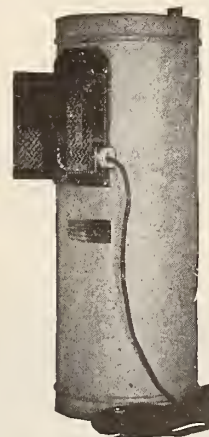
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Theatre Builders of 1928

(Continued from page 11)

E. D. Krenn & H. Beidler, 952 North
Michigan avenue, Chicago.

L

Thos. W. Lamb, 644 Eighth street, New
York City.

C. W. Lampe, 155 North Clark street,
Chicago.

W. J. Laws & Company, First National
Bank building, Oklahoma City, Okla.

Wm. H. Lee, 1505 Race street, Philadelphia,
Pa.

Lee, Smith & Vandervoort, Richmond, Va.
Leon M. Lempert & Son, 1058 Mercantile
building, Rochester, N. Y.

Lewis & Daugherty, Danville, Ill.

C. W. Linsley, Lamar building, Jackson,
Miss.

H. C. Loomis, Fidelity Mortgage building,
Cleveland, O.

M

MacKenzie & Pratt, 306 Genesee County
Bank building, Flint, Mich.

Edw. Geo. McClellan, 7441 Cottage Grove
avenue, Chicago.

Magaziner, Eberhard & Harris, 603 Chest-
nut street, Philadelphia, Pa.

J. Mandor Matson, 521 Main street, Racine,
Wis.

Meginnis & Schaumberg, 614 Federal Trust
building, Lincoln, Neb.

C. Meyers, 104 North 6th street, Springfield,
Ill.

Midwest Engineering & Construction Corp.,
Interurban Terminal building, Columbus, O.

Milburn Heister Company, Roanoke, Va.;
Washington, D. C.

Jos. C. Moresi, 418 Canyon avenue, Ft. Col-
lins, Col.

B. A. Mueller, Arcade building, East St.
Louis, Ill.

N

A. E. Neucks, 604 Old State National Bank
building, Evansville, Ind.

C. H. North, 1711 Sansom street, Phila-
delphia, Pa.

O

Oppenhamer & Obel, 503 Bellin building,
Green Bay, Wis., and Wausau, Wis.

A. W. Ott, 178-80 147th avenue, Spring-
field, L. I.

P

Oliver Randolph Parry, 1524 Sansom build-
ing, Philadelphia, Pa.

Peacock & Frank, 445 Milwaukee street,
Milwaukee, Wis.

Henry T. Phelps, Hicks building, San
Antonio, Tex.

Pope & Manning, Equitable building, Wilm-
ington, Del.

R

C. W. & Geo. L. Rapp:
231 West 43rd street, New York City.
190 North State street, Chicago.

Victor Rigaumont:
State Theatre building, Pittsburgh, Pa.
1540 Broadway, New York City.

Frاند A. Roman, Boston, Mass.

Peter Rossello, 406 Congress building, De-
troit, Mich.

LeRoy B. Rothschild, 215 East Broad street,
Philadelphia, Pa.

Rubin & VeShancey, 960 Union Trust build-
ing, Pittsburgh, Pa.

Rubush & Hunter, 430 American Central
Life building, Indianapolis, Ind.

Paul Ruehl, 247 Park avenue, New York
City.

S. Russell, 11 East Lexington street, Balti-
more, Md.

S

Henry J. Schneider, 66 Baldwin block,
Council Bluffs, Ia.

Royal L. Simmons, Templin building, Elk-
hart, Ind.

E. Steinberg, 360 North Michigan avenue, Chicago.

A. M. Strauss, 415 Cal-Wayne building, Fort Wayne, Ind.

T

Thalheimer & Weitz, 10 South 18th street, Philadelphia, Pa.

C. Totten, 101 Hassayampa hotel, Prescott, Ariz.

U

Fred T. Uezzell, Robinson building, Ocala, Fla.

V

Van Gunten & Van Gunten, 26 East Huron street, Chicago.

P. A. Vivarttas, Union City, N. J.

C. Edward Vosbury, 509 Binghamton Savings Bank building, Binghamton, N. Y.

W

Warren & Wetmore, 17 East 47th street, New York City.

C. W. Webster and L. J. Latz, 5 North Genesee, Waukegan, Wis.

Emile Weil, Inc., Whitney Bank building, New Orleans, La.

Arthur Weiser, 510 Madison avenue, New York City.

Wm. J. Westfall, 1104 Nixon building, Corpus Christi, Tex.

Albert E. Westover, 109 South 22nd street, Philadelphia, Pa.

W. P. Whitney, 6951 South Green street, Chicago.

Thos. W. Williamson, Central National Bank building, Topeka, Kan.

Wm. Wrifford, Camden, N. J.

Z

John J. Zink, 2726 Overland avenue, Baltimore, Md.

Zook & McCaughey, 222 West Adams street, Chicago.

**Noted Ad Writer
Supplies Copy for
National Program**

National Program and Printing Company of Chicago has just announced a new feature for subscribers to its house organ service.

L. D. Herrold, professor of advertising at Northwestern university, has been engaged to prepare a series of 12 advertisements for seven different businesses—haberdasher, banks, electric shop, candy store, drug store, restaurant and radio music store.

Subscribers to the program service are supplied with these 84 advertisements, each one illustrated, with a proof sheet on which is published a sales argument to be used in presenting the program advertising proposition to the merchants.

National has issued a new pamphlet which will illustrate this new service.

**Silversheet Executives
in Chicago on Business**

A business mission brought H. C. Wood, president, and A. M. Pollack, an executive, of American Silversheet Company, St. Louis, to Chicago the week of March 4.

The executives report numerous contracts just closed, a number of installations now being made and deals pending.

**Zorn Named President
of Channon Corporation**

LeRoy J. Zorn has been elected president of J. H. Channon Corporation, manufacturer of theatrical hardware and rigging, Chicago, by the board of directors. At the same meeting N. C. Nussbaumer was named vice-president.

This does not mean any change in management, according to the announcement

by the company, as both executives have been actively in charge for some time.

**Levy District Manager
for Wurlitzer Company**

George A. Levy has been appointed district manager of the organ division of the Rudolph Wurlitzer Company. His headquarters will be at 329 South Wabash avenue, Chicago.



NOW ready THE "BEST" Heat Shield for SIMPLEX

Price \$3.00

Best Devices Co.
Film Bldg.
Cleveland Ohio

Motion Picture Patents My Specialty

PATENTS

William N. Moore
Patent Attorney

Loan and Trust Building
Washington, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with \$5.00, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.


Copyright your play \$5.00
Trade-Mark your goods or titles \$30.00

You Can Actually Make Money on These Programs

Full of the latest pictures and human interest copy about the Stars playing in your theatre. They give a distinctive interesting program that gets your "house" advertising read, with plenty of space left to sell. The revenue from 2 or 3 local merchants' advertising in your program every week will pay their entire cost. They are actual money-makers.

Beautifully printed in roto ink. Shipped flat, 4 or 8 page sizes. Sold only to one theatre in a town.

Send for samples of these snappy programs and further details of our money making advertising plan.



Gravure Publications


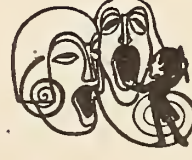
Box 216
Appleton Wisconsin

Richard R. Bruckner

Stage Equipment

A Specialist on
Console - Orchestra - Stage Elevators

532 W. 22nd St. New York City

TYPHOON COOLING SYSTEM

TYPHOON FAN CO. 345 W. 39th ST. NEW YORK

Better Theatres Information and Catalog Bureau

Many of the products listed below are advertised by reliable companies in this issue of "Better Theatres"

A

- 1 Accounting systems.
- 2 Accoustical installations.
- 3 Adapters, carbon.
- 4 Adding, calculating machines.
- 5 Admission signs.
- 6 Addressing machines.
- 7 Advertising novelties, materials.
- 8 Advertising projectors.
- 9 Air conditioning equipment.
- 10 Air dome tents.
- 11 Aisle lights.
- 12 Aisle rope.
- 13 Alarm signals.
- 14 Arc lamps, reflecting.
- 15 Architectural service.
- 16 Arc regulators.
- 17 Artificial plants, flowers.
- 18 Art titles.
- 19 Automatic curtain control.
- 20 Automatic projection cutouts.
- 21 Automatic sprinklers.

B

- 22 Balloons, advertising.
- 23 Banners.
- 24 Baskets, decorative.
- 25 Bell-buzzer signal systems.
- 26 Blocks, pulleys, stage-rigging.
- 27 Blowers, hand.
- 28 Booking agencies for musicians.
- 29 Booking agencies (state kind).
- 30 Boilers.
- 31 Bolts, Chair anchor.
- 32 Booths, projection.
- 33 Booths, ticket.
- 34 Box, loge chairs.
- 35 Brass grills.
- 36 Brass rails.
- 37 Brokers-Theatre promotion.
- 38 Bulletin boards, changeable.

C

- 39 Cable.
- 40 Cabinets.
- 41 Calcium lights.
- 42 Cameras.
- 43 Canopies for fronts.
- 44 Carbons.
- 45 Carbon sharpeners.
- 46 Carbon wrenches.
- 47 Carpets.
- 48 Carpet cushion.

Free Service to Readers of "Better Theatres"

"Better Theatres" offers on these pages an individual service to its readers through this Exhibitors Information and Catalog Bureau. Detailed information and catalogs concerning any product listed on these pages will be sent to any theatre owner, manager, architect or projectionist.

Fill in the coupon on the next page and mail it to the "Better Theatres" division, Exhibitors Herald and Moving Picture World, 407 S. Dearborn street, Chicago.

Many of the products listed by this Bureau are advertised in this issue of "Better Theatres." See Advertisers Index.

We are glad to serve you. Do not hesitate to ask us for any information on equipment or problems pertaining to the efficient operation of your theatre.

- 49 Carpet cleaning compound.
- 50 Carpet covering.
- 51 Cases, film shipping.
- 52 Cement, film.
- 53 Chair covers.
- 54 Chairs, wicker.
- 55 Chairs, theatre.
- 56 Change makers.
- 57 Changer overs.
- 58 Color hoods.
- 59 Color wheels.
- 60 Condensers.

D

- 61 Date strips.
- 62 Decorations (state kind).
- 63 Decorators, theatre.
- 64 Dimmers.
- 65 Disinfectants—perfumed.
- 66 Doors, fireproof.
- 67 Draperies.
- 68 Drinking fountains.
- 69 Duplicating machines.

E

- 70 Electric circuit testing instruments.
- 71 Electric fans.
- 72 Electrical flowers.
- 73 Electric power generating plants.
- 74 Electric signs.
- 75 Electric signal and control systems.
- 76 Emergency lighting plants.
- 77 Exit light signs.

F

- 78 Film cleaners.
- 79 Film splicing machine.
- 80 Film tools (state kind).
- 81 Film waxing machine.

- 82 Fire alarms.
- 83 Fire escapes.
- 84 Fire extinguishers.
- 85 Fire hose.
- 86 Fire hose reels, carts.
- 87 Fire proof curtains.
- 88 Fire proof doors.
- 89 Fire proofing materials.
- 90 Fixtures, lighting.
- 91 Flashlights.
- 92 Flashers, Electric sign.
- 93 Flood lighting.
- 94 Floorlights.
- 95 Floor covering.
- 96 Floor runners.
- 97 Flowers, artificial.
- 98 Footlights.
- 99 Fountains, decorative.
- 100 Fountains, drinking.
- 101 Frames-poster, lobby display.
- 102 Fronts, metal theatre.
- 103 Furnaces, coal burning.
- 104 Furnaces, oil burning.
- 105 Furniture, theatre.
- 106 Fuses.

G

- 107 Generators.
- 108 Grilles, brass.
- 109 Gummed labels.
- 110 Gypsum products.

H

- 111 Hardware, stage.
- 112 Heating system, coal.
- 113 Heating system, oil.

I

- 114 Ink, pencils for slides.
- 115 Insurance, Fire.
- 116 Insurance, Rain.
- 117 Interior decorating service.
- 118 Interior illuminated signs.

J

- 119 Janitors' supplies.

L

- 120 Labels, film caution.
- 121 Lamps, decorative.
- 122 Lamp dip coloring.
- 123 Lamps, general lighting.
- 124 Lamps, incandescent projection.
- 125 Lamps, high intensity.
- 126 Lamps, reflecting arc.
- 127 Lavatory equipment, furnishings.
- 128 Lavatory fixtures.
- 129 Ledgers, theatre.
- 130 Lenses.
- 131 Lights, exit.
- 132 Lights, spot.
- 133 Lighting fixtures.
- 134 Lighting installations.
- 135 Lighting systems, complete.
- 136 Linoleum.
- 137 Liquid soap.
- 138 Liquid soap containers.
- 139 Lithographers.
- 140 Lobby display frames.
- 141 Lobby gazing balls.
- 142 Lobby furniture.
- 143 Lobby decorations.
- 144 Lubricants (state kind).
- 145 Luminous numbers.
- 146 Luminous signs, interior, exterior.

M

- 147 Machines, ticket.
- 148 Machines, pop corn.
- 149 Machines, sanitary vending.
- 150 Make up, boxes, theatrical.
- 151 Marble.
- 152 Marquise.
- 153 Mats, leather.
- 154 Mats and runners.
- 155 Mazda projection adapters.
- 156 Metal lath.
- 157 Metal polish.
- 158 Mirror, shades.
- 159 Motor generators.
- 160 Motion picture cable.
- 161 Musical instruments (state kind).
- 162 Music publishers.
- 163 Music rolls.
- 164 Music stands.

N

- 165 Napkins.
- 166 Novelties, advertising.
- 167 Nursery furnishings and equipment.

Exhibitors Information and Catalog Bureau

O

- 168 Oil burners.
- 169 Orchestral pieces.
- 170 Orchestra pit fittings, furnishings.
- 171 Organs.
- 172 Organ novelty slides.
- 173 Organ lifts.
- 174 Organ chamber heaters.
- 175 Ornamental fountains.
- 176 Ornamental metal work.
- 177 Ornamental metal theatre fronts.

P

- 178 Paint, screen.
- 179 Paper drinking cups.
- 180 Paper towels.
- 181 Perfumers.
- 182 Photo frames.
- 183 Pianos.
- 184 Picture sets.
- 185 Player pianos.
- 186 Plastic fixtures and decorations.
- 187 Plumbing fixtures.
- 188 Positive film.
- 189 Posters.
- 190 Poster frames.
- 191 Poster lights.
- 192 Poster paste.
- 193 Portable projectors.
- 194 Pottery, decorative.
- 195 Power generating plants.
- 196 Printing, theatre.
- 197 Programs.
- 198 Program covers.
- 199 Program signs, illuminated.
- 200 Projection lamps.

- 201 Projection machines.
- 202 Projection machine parts.
- 203 Projection room equipment.

R

- 204 Radiators.
- 205 Radiator covers.
- 206 Rails, brass.
- 207 Rails, rope.
- 208 Rain insurance.
- 209 Rectifiers.
- 210 Reconstruction service.
- 211 Redecorating service.
- 212 Reflectors (state kind).
- 213 Refurnishing service.
- 214 Regulators, Mazda.
- 215 Reels.
- 216 Reel end signals.
- 217 Reel packing, carrying cases.
- 218 Resonant orchestra platform.
- 219 Reseating service.
- 220 Rewinding film.
- 221 Rheostats.
- 222 Rigging, stage.
- 223 Roofing materials.

S

- 224 Safes, film.
- 225 Scenery, stage.
- 226 Scenic artists' service.
- 227 Screens.
- 228 Screen paint.
- 229 Seat covers.
- 230 Seat indicators, vacant.
- 231 Seats, theatres.
- 232 Signs (state kind).

- 233 Signs, parking.
- 234 Signals, reel end.
- 235 Sign flashers.
- 236 Sign-cloth.
- 237 Sign lettering service.
- 238 Sidewalk machines, corn poppers.
- 239 Slides.
- 240 Slide ink, pencils.
- 241 Slide lanterns.
- 242 Slide making outfits.
- 243 Slide mats.
- 244 Shutters, metal fire.
- 245 Soap containers, liquid.
- 246 Speed indicators.
- 247 Spotlights.
- 248 Stage doors-valances, etc.
- 249 Stage lighting equipment.
- 250 Stage lighting systems.
- 251 Stage rigging-blocks, pulleys.
- 252 Stage scenery.
- 253 Stair treads.
- 254 Statuary.
- 255 Steel lockers.
- 256 Stereopticons.
- 257 Sweeping compounds.
- 258 Switchboards.
- 259 Switches, automatic.

T

- 260 Talley counters.
- 261 Tapestries.
- 262 Tax free music.
- 263 Telephones, inter-communicating.
- 264 Temperature regulation system.
- 265 Terra Cotta.
- 266 Terminals.
- 267 Theatre accounting systems.
- 268 Theatre dimmers.

- 269 Theatre seats.
- 270 Tickets.
- 271 Ticket booths.
- 272 Ticket choppers.
- 273 Ticket holders.
- 274 Ticket racks.
- 275 Ticket selling machines.
- 276 Tile.
- 277 Tile stands.
- 278 Tool cases, operator's.
- 279 Towels, paper.
- 280 Towels, cloth.
- 281 Trailers.
- 282 Transformers.
- 283 Tripods.
- 284 Turnstiles, registering.
- 285 Typewriters.

U

- 286 Uniforms.

V

- 287 Valances, for boxes.
- 288 Vases, stone.
- 289 Vacuum cleaners.
- 290 Ventilating fans.
- 291 Ventilating, cooling system.
- 292 Ventilating systems, complete.
- 293 Vending machines, soap, towels, napkins, etc.
- 294 Vitrolite.

W

- 295 Wall burlap.
- 296 Wall leather.
- 297 Watchman's clocks.
- 298 Water coolers.
- 299 Wheels, color.

USE THIS COUPON

"BETTER THEATRES" DIVISION
Exhibitors Herald and Moving Picture World
407 South Dearborn St., Chicago.

GENTLEMEN: I should like to receive reliable information on the items listed following:

(Refer to Items by Number)

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REMARKS:

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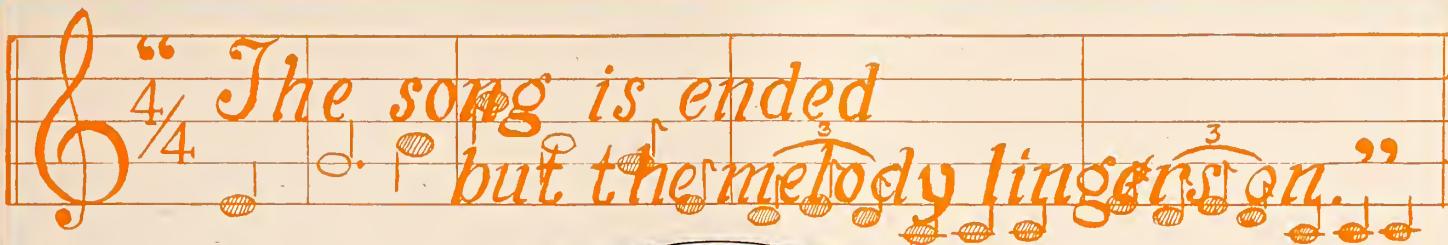
Name..... Theatre..... City.....

State..... Seating Capacity.....

Advertised in This BETTER THEATRES SECTION

(If you desire something not listed here, Exhibitors Information and Catalog Bureau published in this issue will get it for you.)

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and the music
of the
SEEBURG
Twin-Roll
Reproducing
Pipe-Organ



registers
with lasting
effect
upon the minds
of your
patrons

EDWARD K. HOUSE
CHICAGO'S FAMOUS ENTERTAINING ORGANIST
AT THE
SEEBURG ORGAN

IF YOU, like so many others, have discovered the undeniable necessity of pipe organ music for the accompaniment of your cinema plays; if your house seats less than 1,200 persons; if you require an instrument that is economical both from a standpoint of money invested and operating cost; and if you appreciate superior tone quality and the utmost convenience in performance—then, you should buy a SEEBURG! FEATURES never before heard of in theatre pipe organs have been provided in this new SEEBURG model.

With the Remote Control device the organ can be operated completely from your office, projection room or other location. This includes stopping and starting motors, as well as regulating either music roll in addition to certain stop control effects.

The twin rolls which either provide continuous music or a quick change from sentimental to hurry music at the will of the operator are recorded by highly skilled solo artists and fully re-enact the technique and expression of the original master.

Send in the coupon and learn more of the SEEBURG Style “TR!”



Mail the coupon today!

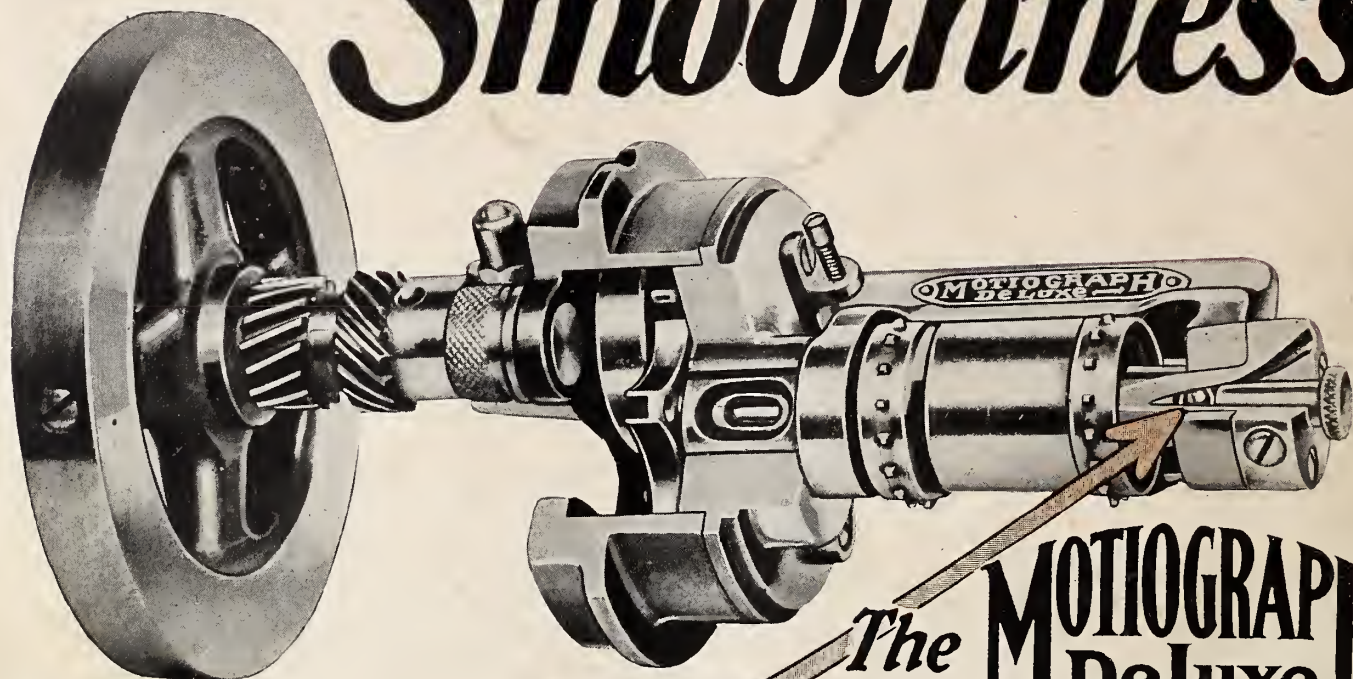
J. P. SEEBURG COMPANY

World's Largest Manufacturers of Automatic
Musical Instruments

1510 DAYTON STREET
CHICAGO, ILLINOIS

(Clip coupon along this line. Save the ad.)
J. P. Seeburg Co., Chicago, Ill.
Gentlemen: I am interested in the SEEBURG
TWIN ROLL Reproducing Pipe Organ.
Our obligating me kindly send book-
let, "The Soul of the Film." My
house seats _____ people. I now
have a _____ inst.
(Name)
(Address)

Smoothness



Ball Bearing Intermittent Movement

Enterprise Optical Mfg. Co.,
564 W. Randolph St.,
Chicago, Ill.

Indianapolis, Ind.
October 28, 1927.

Gentlemen:

Just a few words on your wonderful projector. The theatre opened last Saturday and I can truthfully say I have never seen two projectors put up a better picture.

I have operated other projectors for the past ten years, naturally I would say I liked them, but after operating your Motiograph DeLuxe Projectors for only five days, will say I know I am going to like them better than the others.

What takes my eye with your projector is the coolness of the gate and aperture after the use of high powered light and the ease to the film in framing.

Very truly yours,

NORTON H. WILSON,
Projectionist, Gayety Theatre.

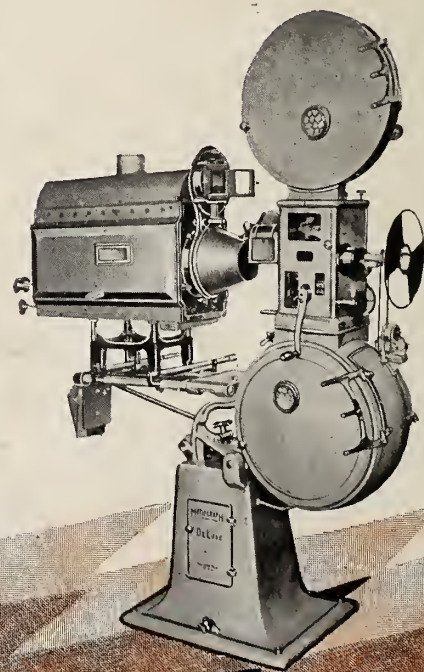
Indianapolis, Ind.
January 27, 1928.

"Since I wrote you in October, I want to say that I like the Motiograph DeLuxe Projectors now still more than I did then."

Very truly yours,

NORTON H. WILSON.

THE ENTERPRISE OPTICAL MFG. CO.
564 W. RANDOLPH ST.,
CHICAGO, ILL.



EXHIBITORS HERALD *and* MOVING PICTURE WORLD



TRY THIS TEST!

pick any territory in America and you'll find the exhibitors are doing the biggest business with Metro-Goldwyn-Mayer Pictures.

For Instance, Here Are a Few Reports From the Northwest, Printed in Current Issue of Greater Amusements, Minneapolis

ADAM & EVIL
Very entertaining. Satisfied all. Two Harbors, Minn.

BABY MINE
Drew well and pleased. Dassel, Minn.

BECKY
Another wow. M-G-M has plenty of these surprises. Patrons ate it up. Dickinson, N. D.

BEN-HUR
Greatest ever made. Book it. You can't go wrong. Christinon & Wright, Minn.

BODY AND SOUL
Set new house record. Brocket, N. D.

BIG PARADE
Four days to capacity. 100 per cent. Palm, Minn.

BUTTONS
A picture that pleased them. Albany, Minn.

FAIR CO-ED
Action. Comedy. Best Davies ever made. Perfect entertainment. Hoffman, Minn.

BODY AND SOUL
Drew good crowd. Bricelyn, Minn.

FRONTIERS-MAN
Another good McCoy. Surely pleased. North Branch, Minn.

LAW OF THE RANGE
One fine Western. Watertown, Minn.

LONDON AFTER MIDNIGHT
They're still talking about it. Give us more. Brocket, N. D.

ROSE-MARIE
Exceptionally fine. Strong drawing power. Willow City, N. D.

SPRING FEVER
Another dandy. Set house record. Brocket, N. D.

THIRTEENTH HOUR
One of best. A real one, boys. Dickinson, N. D.

WEST POINT
They don't make them any better. Cloquet, Minn.

NOTE: We placed our finger on the map of the U. S. A. blind-folded. The territory we picked happened to be Minnesota. Read the reports from that section. No matter what territory you chance to pick, you'll find the box-office facts are the same.



M-G-M

Robert Morton Unit Organ

World's
Finest
Theatre
Organ



Robert Morton Organ Company

New York
1560 Broadway

Chicago
624 So. Michigan

Los Angeles
1914 So. Vermont

San Francisco
168 Golden Gate

The background is a dense collage of vintage movie magazines and a large crowd of people. The magazines, including titles like 'The Saturday Evening Post', 'Photoplay', 'Picture Play', and 'Screenland', are scattered across the frame. A large, dense crowd of people, many wearing hats, is visible in the background, suggesting a movie premiere or a large public gathering. In the center, a large red circle contains the text 'millions are all set to see this picture!' in a black, serif font.

millions
are all
set to
see this
picture!

THE
EVENING

SATURDAY
EVENING POST

"best show in town" ★

THE SATURDAY EVENING POST

March 24, 1928

"A Band of Men whose Sweetheart was Death!"

From every corner of the world they came, that valiant band of youths who had tried everything in life but Death! There were men from sunny Spain, from far Argentina, from Fifth Avenue mansions, from the plains of Texas, from the downs of England—and each one had a story to tell more thrilling than fiction. Fearful tragedies, smashed loves, lost fortunes had driven them to join that dared-devil band of war fliers—"The Legion of the Condemned". Day after day, high above the earth, they flirted with Death, or dove their roaring planes far behind the enemy lines to land spies—the most hazardous mission of the war. "Stepsons of Hell" they were, whose only honorable discharge was a death certificate!



FAY WRAY and GARY COOPER, Paramount's Glorious Young Lovers, in a scene from "The Legion of the Condemned", their first co-starring picture. Directed by a man who himself was an ace, William Wellman, the story by John Monk Saunders.



"The LEGION of the CONDEMNED"

Another of those great Paramount Pictures that are talked about by everyone and remembered for days and days! Popular approval, and critical opinion from coast to coast, placed Paramount 'way in the lead on all lists of the best pictures of 1927. 1928 hits are even greater! Because Paramount goes ever onward and upward, accelerating progress year by year. Ask your Theatre Manager when he is going to show "The Legion of the Condemned" and all the other great Paramount Pictures of 1928.

Edgar
Hibben

★ "If it's a Paramount Picture it's the best show in town."

Paramount Pictures

PARAMOUNT FAMOUS LASKY CORP., Adolph Zukor, Pres., Paramount Bldg., N.Y.



sold in
advance
to the
public!

as predicted!

THE Film DAILY
 ALL THE NEWS ALL THE TIME
 THE NEWSPAPER OF FILM DOM

A TIP: If you've got "The Legion of the Condemned" coming along, count the day or days on which you show it as lucky days. If this is one which has slipped away from you, do what you can to nab it. For it is entertainment of the superior grade that will load your bank account down with good American dollars.

Paramount has a bell ringer in this. Here are some reasons why: a corking title, a first rate, gripping story, which contains romance, suspense, thrills, action and pathos; a splendid cast, which does its stuff mighty well and production values of real merit. Lordy, how the yarn grips—all the way, too! It's a very, very good picture.

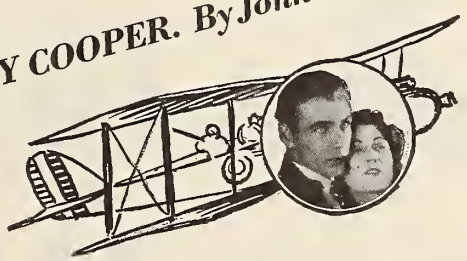
KANN

ST. LOUIS (Wire) "With genuine pleasure am wiring to tell you 'LEGION OF THE CONDEMNED' just finished one of biggest weeks this theatre has had since its opening. In this tremendous picture 'Paramount beyond any question of a doubt has one of the biggest box office attractions in years.'"—S. P. Skouras, Ambassador Theatre.

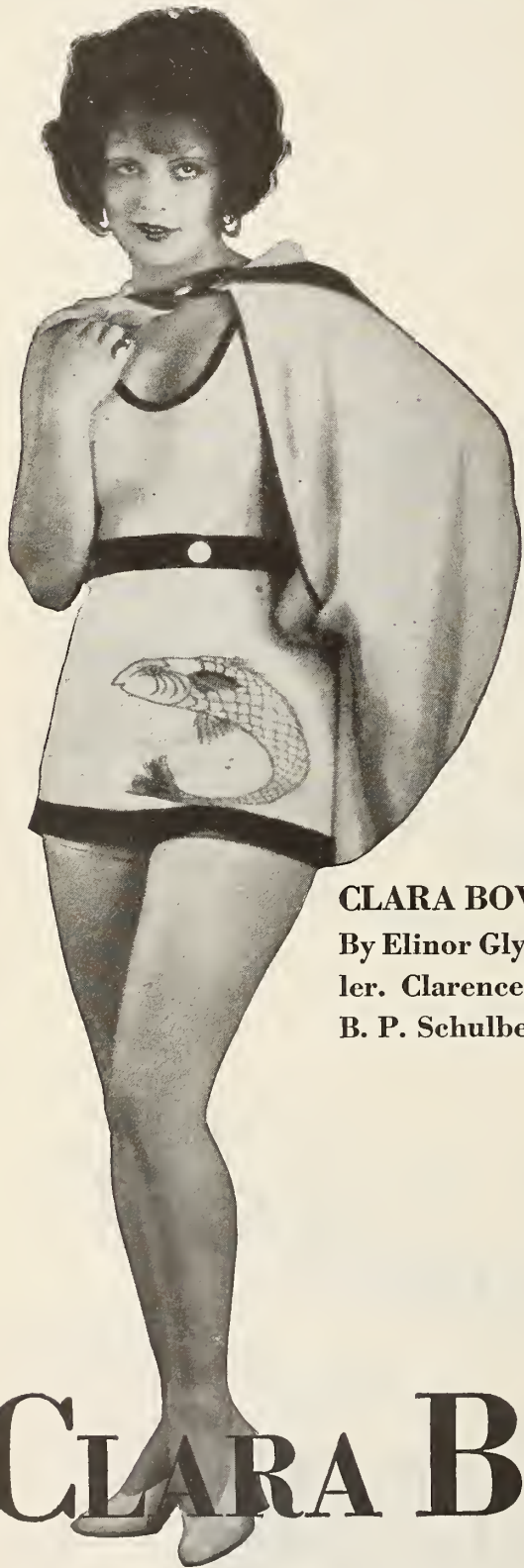
DAYTONA BEACH, FLA. (Wire) "World's premiere 'LEGION OF THE CONDEMNED' going great. Standing room only sign out early. Patrons declare this picture to be the masterpiece for twenty-eight."—Florida Theatre.

PARAMOUNT'S Great Special "LEGION OF THE CONDEMNED"

William Wellman Production starring FAY WRAY and GARY COOPER. By John Monk Saunders.



¶The star, author, director and producers of "IT" have another big one! ¶One of many wires: (Des Moines) "RED HAIR" exceptional, one of outstanding hits of year."




CLARA BOW in "RED HAIR"
By Elinor Glyn. With Lane Chandler. Clarence Badger Production.
B. P. Schulberg, Assoc. Producer.

CLARA BOW in "RED HAIR"
PARAMOUNT
new CLARA BOW
hits exclusively

"CHICAGO" STANDS 'EM IN LINE TWO BLOCKS LONG IN PORTLAND, OREGON

CLASS OF SERVICE	SYMBOL
Day Message	Blue
Day Letter	Nite
Night Message	N L
Night Letter	



WESTERN UNION TELEGRAM

Day Letter	N L
Night Message	
Night Letter	

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

PORTLAND, ORE., FEBRUARY 16, 1928

RECEIVED AT
 PHIL REISMAN,
 PATHE EXCHANGE, INC., 1560 BROADWAY, N. Y. C.

"CHICAGO" OPENED TO TREMENDOUS BUSINESS. PEOPLE WERE STANDING IN LINE TWO BLOCKS LONG. STILL SHOWING TO FULL HOUSES. MY PATRONS SAY IT IS FINEST SATIRICAL PICTURE THEY HAVE EVER SEEN. LET'S HAVE MORE LIKE IT. REGARDS.

W. E. TEBBETTS
ORIENTAL THEATRE

WHAT A
PICTURE!

PATHÉ *presents*

"CHICAGO"



with PHYLLIS HAVER, Victor Varconi,
 Virginia Bradford, Robert Edeson, Julia Faye,
 May Robson and T. Roy Barnes

Adapted by Lenore J. Coffee, from the play by Maurine Watkins
 Produced upon the stage by Sam H. Harris
 Directed by FRANK URSON
 DeMILLE STUDIO PRODUCTION

The Sensational Hits are now being released by Pathé

Gentlemen— We Americans!



(No. 578 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.)

THERE ARE SOME PICTURES WHICH ARE BEYOND DESCRIBING.

THEY GIVE YOU SUCH A FEELING OF FULLNESS, THEY INSPIRE YOU with something so close to reverence and awe that words seem rather puny things.

SUCH A PICTURE IS "WE AMERICANS."

I THINK IT IS ONE OF THE BIGGEST PICTURES EVER MADE. I DON'T mean the biggest sets and the biggest crowds of extras. I mean the biggest sentiment, the biggest theme, the biggest appeal to the heart and soul.

"WE AMERICANS" WAS A SUCCESSFUL STAGE PLAY, WRITTEN BY Milton Herbert Gropper and Max Siegel, but I never saw such startling proof of the superiority of the screen over the stage in the telling of a great story.

EDWARD SLOMAN DIRECTED IT. ALFRED COHN WROTE THE adaptation. Carl Laemmle, Jr. supervised the production.

EVERY MEMBER OF THE CAST IS A STERLING PERFORMER AND YET so mighty is the sweep of the story that each one is lifted up to heights he never reached before. Such stories are rare. IN A WHOLE SEASON'S OUTPUT OF PICTURES THROUGHOUT THE WORLD, YOU CAN COUNT STORIES OF THIS QUALITY ON THE FINGERS OF ONE HAND!

PLEASE NOTE THE CAST:—GEORGE SIDNEY, BERYL MERCER, PATSY Ruth Miller, George Lewis, Albert Gran, Daisy Belmore, Michael Visaroff, Rosita Marstini, Eddie Phillips, Andy De Vino, John Boles, Flora Bramley, Jake Bleifer, Kathlyn Williams, Edward Martindel and Josephine Dunn.

THE STORY IS SIMPLE! ALL TRULY GREAT STORIES ARE. THIS ONE deals with the foreigners who come to America, some to become Americans and some to remain foreign. The generations born in this country outstrip the generations born abroad and it is this difference of viewpoint which makes the story.

THE FAMILY LIVES OF THESE AMERICANS AND NEAR-AMERICANS—their loves—their hates—their prejudices—their habits of thought—their humors—all these are portrayed in a manner which will make you shed tears one moment and chuckle the next.

I AM PROUD TO PRESENT THIS GLORIOUS PICTURE TO THE WHOLE WORLD. I FEEL THAT IN DOING SO, I AM HELPING TO MAKE THE WORLD A BETTER PLACE, I AM HELPING TO SOFTEN MANY A HEART AND I AM ADDING LUSTRE AND QUALITY TO THE MOTION PICTURE INDUSTRY.

AND (WHISPER) INCIDENTALLY, I AM RELEASING A PICTURE WHICH is going to give you the darndest dose of profit you ever had in all your born days.

At Last!

the picture
you've been
waiting for

MOTHER MACHREE

*There's
Sure*

*a spot on your playdates no other may own,
That big profit awaits you for months you have known,
Well, the picture's a hit on hard-hearted Broadway,
And you can sign up for it now any day.*

*you love the dear silver that shines on your till,
And the statements that show that you just made a kill,
Well, you just ain't seen nothing till you play Machree,
Oh, this picture means real dough, take it from me.*

THE ONE GREAT



INDEPENDENT

Best by Box-office test

Twice Daily
at the **GLOBE THEATRE**
Broadway and 46th Street
New York



JOHN FORD production with **BELLE BENNETT**

— and that's No Blarney!

“‘Mother Machree’ will be one of the talked about pictures of next season . . . We recommend it without a single reservation . . .”

—Film Daily



*From the story by Rida Johnson Young
who also wrote the famous song sung round the world*

VICTOR M'LAGLEN, NEIL HAMILTON and all-star cast

Three Cheers from the Sullivans the Hogans and the McMahaons

2

James A. Sullivan,
Former District Deputy,
District of Columbia

THE KNIGHTS OF
COLUMBUS
Washington, D. C.

"I am confident that everybody who sees the picture will want to see it again. It is blameless, compared with so-called Irish pictures put out in the past. There isn't the slightest suggestion of ridicule or disparagement of the Irish race in its make-up. The children will enjoy it most and it will have a great influence in developing an understanding of what sacrifices mothers are willing to make. We congratulate the Fox Film Corporation and we highly commend the director, John Ford, who has woven from Rida Johnson Young's immortal story a film portrayal which eclipses anything of its kind in history."

National Catholic Welfare Conference

Most Rev. Edward J. Hanna, D.D.
CHAIRMAN, ADMINISTRATIVE COMMITTEE
Rev. John J. Burke, C.S.P., GENERAL SECRETARY



NATIONAL HEADQUARTERS
1913 MASSACHUSETTS AVE., N. W.
WASHINGTON, D. C.

STATEMENT BY CHARLES A. McMAHON, DIRECTOR, N.C.W.C. MOTION PICTURE BUREAU, FOLLOWING A PREVIEW OF "MOTHER MACHREE" PHOTOPLAY AT THE FOX WASHINGTON THEATRE, FEBRUARY 20, 1928.

Personally I was extremely pleased with the Fox "Mother Machree" photoplay. It is excellent motion picture entertainment -- clean, appealing and charged with many dramatic situations that register strongly on the emotions. Its theme -- mother love and sacrifice -- has been capably and effectively served by author and director as well as by a competent acting cast.

In addition, and to me this was especially gratifying, the picture throughout does credit to the finer elements of the Irish character. Artistically and morally a notably high plane prevails throughout the production, which is free from offense, religious or racial, and is powerfully appealing in its stressing of the traditional qualities of the true Irish nature.

The movietone accompaniment has been arranged with fine musical discrimination and adds immensely to the enjoyment of this altogether unique motion picture. "Mother Machree" can be unreservedly recommended to every type of film audience -- juvenile, family and adult.

Rida Johnson Young, upon whose story the photoplay is based, Gertrude Orr, who is responsible for the scenario, John Ford, who directed the picture, as well as the Fox Production Department, all deserve credit for this remarkable film.

Charles A. McMahon

Feb. 20, 1928.

Edward C. Hogan,
Chairman of
THE FOUR PROVINCES
ASSOCIATION,
New York

"I am not given to tears, but I succumbed to 'Mother Machree.' The pathos in this wonderful Fox production is irresistible. John Ford, an Irishman by birth, has been true to his colors in directing this greatest of all Irish photoplays. It is presented on a very high plane and is free from even the slightest suggestion of vulgarity or ridicule. With this picture 'the stage Irishman' passes into a deserved oblivion. We are unanimous in pronouncing it most acceptable to our race because it is dignified and inoffensive to race and creed."

William Fox
presents

MOTHER MACHREE

JOHN FORD PRODUCTION

Story by
Rida Johnson Young

Scenario by
Gertrude Orr

Production Editors
Katharine Hilliker
and
H. H. Caldwell



THE ONE GREAT

INDEPENDENT

PATHE presents

LEATRICE JOY



One of the most fascinating and beautiful love dramas of the current season. A magnificent production elaborately and sumptuously produced with Leatrice Joy at her loveliest and best.

“*The Blue Danube*”

Filmed against a picturesque and colorful background made famous and inspired by that haunting waltz melody, this superb picture represents one of the unusual and distinctive showmanship offerings of the year.



with
JOSEPH SCHILDKRAUT
and NILS ASTHER

Adaptation and continuity by
HARRY CARR and PAUL SLOANE

From John Farrow's original

Directed by PAUL SLOANE
RALPH BLOCK, *Associate Producer*
DEMILLE STUDIO PRODUCTION

The sensational hits are now being released by Pathé

The "Big Top" of

OUTDOOR SKETCHES
BY
ROBERT C. BRUCE



Mc CALL
COLOUR
FASHION
NEWS



Cameo
COMEDIES



KINOGRAMS
The News Reel
That Tops the
Field

MERMAID
COMEDIES

with
JERRY DREW
and **GEORGE DAVIS**
(Jack White Productions)

Tuxedo
Comedies

with **JOHNNY ARTHUR**



Felix
the Cat
Cartoons by Pat Sullivan



Lupino Lane
Comedies



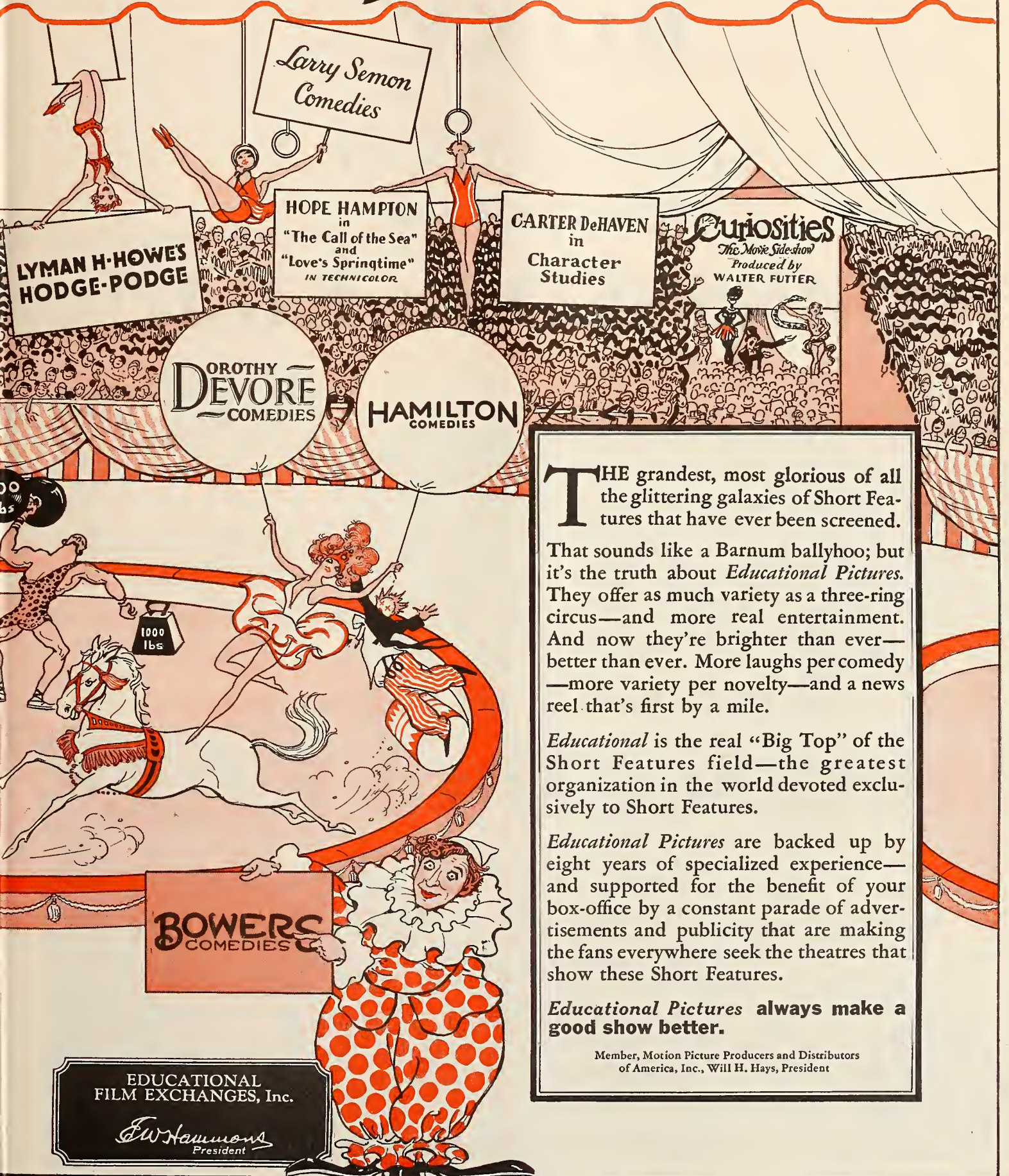
BIG BOY
Juvenile
-COMEDIES-

Educational Pictures

"THE SPICE OF THE PROGRAM"

Julian Ollendor

Short Features



Larry Semon
Comedies

LYMAN H-HOWES
HODGE-PODGE

HOPE HAMPTON
in
"The Call of the Sea"
and
"Love's Springtime"
IN TECHNICOLOR.

CARTER DeHAVEN
in
Character
Studies

Curiosities
The Movie Side-show
Produced by
WALTER FUTTER

DOROTHY
DEVORE
COMEDIES

HAMILTON
COMEDIES

THE grandest, most glorious of all the glittering galaxies of Short Features that have ever been screened. That sounds like a Barnum ballyhoo; but it's the truth about *Educational Pictures*. They offer as much variety as a three-ring circus—and more real entertainment. And now they're brighter than ever—better than ever. More laughs per comedy—more variety per novelty—and a news reel that's first by a mile.

Educational is the real "Big Top" of the Short Features field—the greatest organization in the world devoted exclusively to Short Features.

Educational Pictures are backed up by eight years of specialized experience—and supported for the benefit of your box-office by a constant parade of advertisements and publicity that are making the fans everywhere seek the theatres that show these Short Features.

***Educational Pictures* always make a good show better.**

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

EDUCATIONAL
FILM EXCHANGES, Inc.
Ed Hammond
President

Held Over for 2nd Week
at the
ROXY
because of
SENSATIONAL
BUSINESS
“DRESSED to KILL”

In choosing “Dressed to Kill” as the feature film for the week, Roxy did wisely. Eddie Lowe is always grand, as he certainly is in this one. Mary Astor acts instead of merely looking beautiful. —Irene Thirer in the *Sunday News*

One of the best films the Roxy Theatre has presented in some time is to be seen on the screen. It is in the direction and characterizations that it offers a cinema entertainment worth seeing. —Betty Colfax in the *Evening Graphic*

A record of crime is always fascinating, and the activities of Edmund Lowe and his gang provide an hour's interesting entertainment. We recommend “Dressed to Kill.” —Regina Cannon in the *American*

“Dressed to Kill” is the best crime melodrama to come this way since another good picture by another producer. It moves rapidly and dramatically, it is well acted and the direction of Irving Cummings is exceptionally fine. Mary Astor is not only more alluring than she has ever been, but also gives by far her best performance. As the bandit hero, Edmund Lowe is considerably better than usual. —Richard Watts, Jr., in the *Herald Tribune*

“Dressed to Kill” is an underworld drama that is underworld and is drama. It's a wow film which shouldn't be missed. If “Dressed to Kill” is indicative of the Roxy's second year picture program, they'll be hanging the surplus customers on the Roxy chandeliers. —Bland Johaneson in the *Daily Mirror*

A Masquerade of the Underworld

“DRESSED to KILL”

Presented by WILLIAM FOX

with EDMUND LOWE ~ MARY ASTOR

CHARLES MORTON BEN BARD

Story by William Conselman and Irving Cummings

Titled by Malcolm Stuart Boylan

Scenario by Howard Estabrook



THE ONE GREAT INDEPENDENT

IRVING CUMMINGS Production

WHAT YOU ARE ALWAYS
SEEKING TO BOOK—

*What you are always hoping you
have booked—*

is here in

“RAMONA”

A Truly Great Box-Office Picture

FROM the director—
Edwin Carewe - and
the star DOLORES
DEL RIO and the
organization that gave
you -
“RESURRECTION”
Comes this United
Artists Picture—the
screen story millions
are waiting for you to
announce.



Think of these money values

DOLORES DEL RIO

One of the most popular
sensational screen stars of
the day.

In HELEN HUNT JACK-
SON'S great American
novel—today in its 92nd
edition.



Presented by INSPIRATION PICTURES INC.
and EDWIN CAREWE

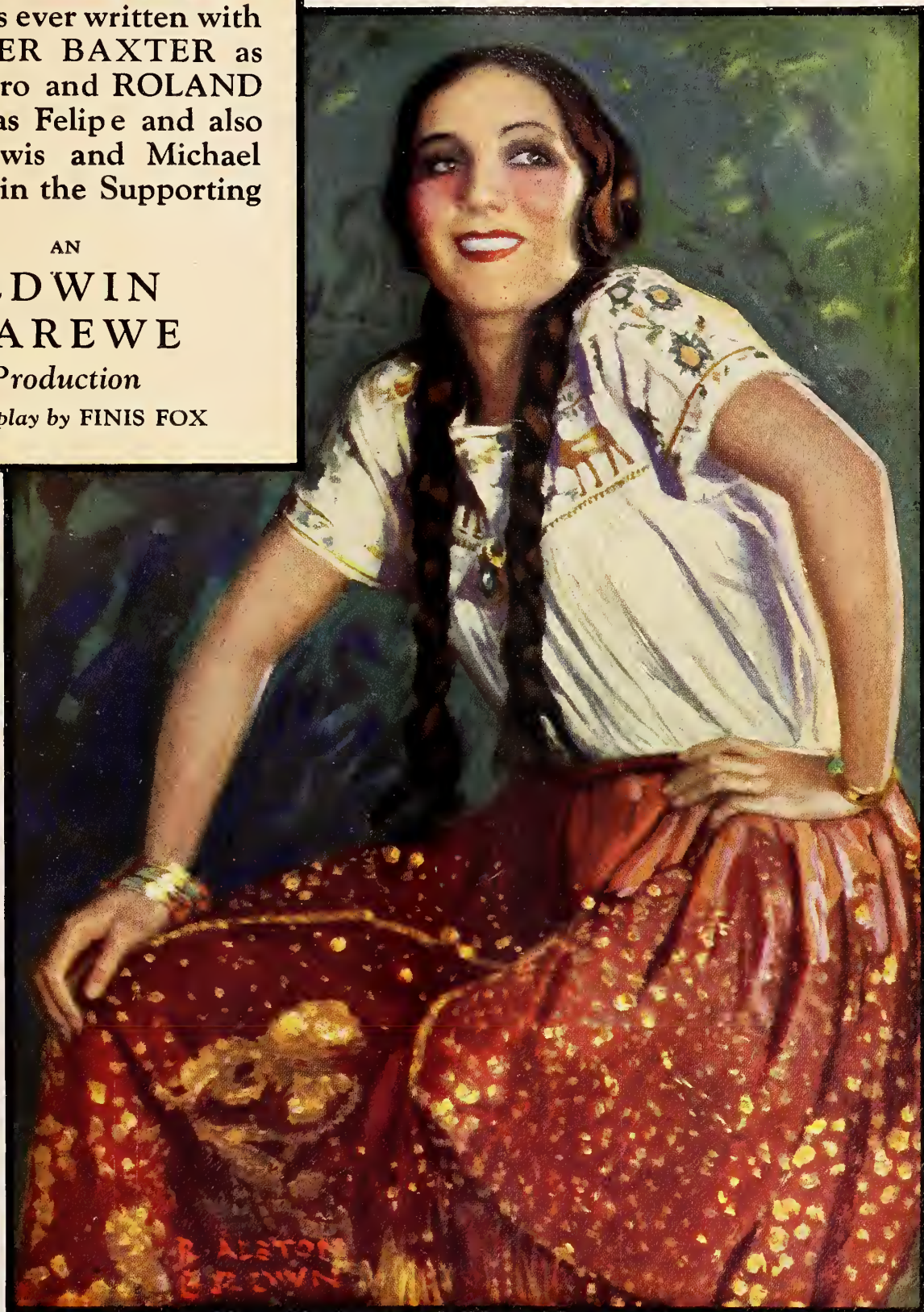
"RAMONA"

One of the most gorgeous romances ever written with WARNER BAXTER as Alessandro and ROLAND DREW as Felipe and also Vera Lewis and Michael Visaroff in the Supporting Cast.

AN
EDWIN
CAREWE

Production

Screen play by FINIS FOX



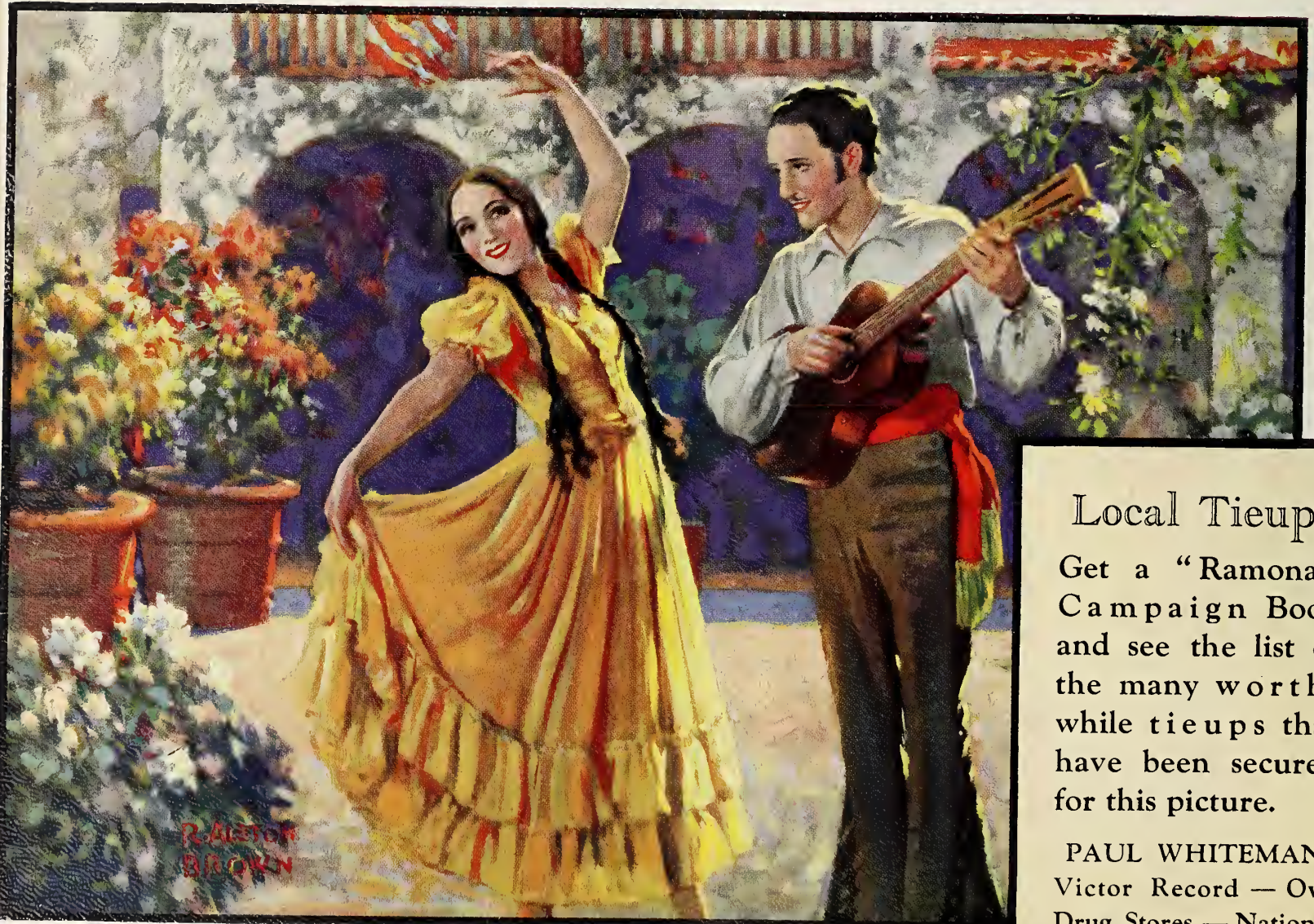
UNITED ARTISTS PICTURE

Hail **DOLORES DEL RIO** in **"RAMONA"**
—it's the answer to any box-
office problem

With the tremendous world-wide popularity of the book—the enthusiastic **BIG** drawing power of the star—the pulsating, absorbing heart appeal in-

terest of the story, gorgeously and vividly caught by the camera—"Ramona" enters the field as one of the most pleasurable buys of the season.

*This is a picture you will **Bank On**—
Bank On and **Bank On!***



Local Tieups

Get a "Ramona" Campaign Book and see the list of the many worthwhile tieups that have been secured for this picture.

PAUL WHITEMAN
Victor Record — Owl
Drug Stores — National
Federation of Women's
Clubs and others.

HEADLINERS

MACK SENNETT'S BATHING BEAUTIES

An incomparable galaxy of the most publicized array of screen personalities in the world.



DAPHNE POLLARD

plus
DAPHNE POLLARD

Famous International
Comedienne

presented by
MACK SENNETT

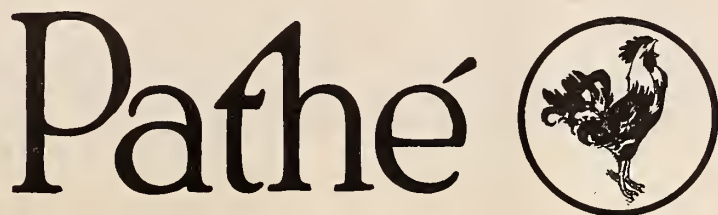
Master Producer of Short
Comedies

make

"THE SWIM PRINCESS"

An electric light attraction

RELEASED BY



ONE of the series of sensational Mack Sennett two reel Girl Comedies now being released on the Pathe Program, featuring the world famous Sennett Bathing Beauties and a host of inimitable Sennett Funmakers. A Headline Attraction in Any Theatre.



WARNER BROS. SU

ROXY, the master showman,
captures the *greatest attraction*
in the world for the *greatest*
theatre in the world.....

...BEGINNING MARCH 24th

JOLSON

in

SINGER "

ROXY THEATRE

First run in New York following
the 25 week twice daily engagement
at the **WARNER THEATRE**

*And day and date in 234 other theatres throughout
the country....*

PREME TRIUMPH

I'LL PLAY THESE!



Perhaps the Most Remarkable Letter Ever Written by an Exhibitor!

"Dear Mr. Depinet—

"It is due you and First National to say to you that during the first eight weeks of this year, 1928, we have run consecutively six First National pictures, two of which were run two weeks each, and four were run one week each and all were run at advanced prices.

"During these eight weeks we played against the strongest attractions of United Artists, Paramount and Metro-Goldwyn and also against . . .

"In Toledo with a population of about 300,000 people, having seven first run picture houses down town, including two combination houses showing vaudeville and pictures, I can honestly say to you that with 'THE PATENT LEATHER KID', 'SHEPHERD OF THE HILLS', 'THE PRIVATE LIFE OF HELEN OF TROY', 'THE LOVE MART', 'LADIES' NIGHT IN A TURKISH BATH', and 'THE NOOSE', we have had the best business in Toledo during this period, and each and every week of these eight weeks has been a big winner and a huge success in every way, with records broken too numerous to mention. Strong opposition was not a factor with us at our box office.

"With kindest regards, I am
Yours very truly,
(Signed) JOHN F. KUMLER,
Pantheon Theatre, Toledo, O.

This man knows he can't improve a winning combination like—

COLLEEN MOORE in "LILAC TIME"—

There's a SPECIAL for you . . . Some of the prettiest aviation stuff ever caught on celluloid . . . AND Colleen—AND how!

RICHARD BARTHELMESS in
"THE LITTLE SHEPHERD OF KINGDOM COME"—

The follow-up on "Tol'able David" that you've been waiting for for years.

"VAMPING VENUS", with **CHARLIE MURRAY**—

Charlie and Louise Fazenda and a galaxy of good-lookers all dressed up in Grecian nighties as ancient gods and goddesses . . . You know how THEY carried on!

RICHARD BARTHELMESS
in "THE PATENT LEATHER KID"—

Is there any record it HASN'T broken!

and "THE SHEPHERD OF THE HILLS"
by **HAROLD BELL WRIGHT**—

Has turned many a nice, conservative Showman into a Raving Rooter!

Of course he's going to **PLAY** them—

It's a Pat Hand for Profits!

First National Pictures

SUREST Thing You Know!





The
Independent
Film Trade
Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home
Office:
407 So. Dearborn St.
Chicago

IN THIS ISSUE—

Million protest to Congress against Sunday closing bill; Lankford is asked by members to stop pressing his measure for action until after elections; Plans for huge demonstration before legislature and at White House go on rocks when few attend meeting and half of those oppose move to saddle blue Sabbath upon District of Columbia and nation.

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PRESENTATION—Leo Feist, Villa Moret, Lassiter Brothers, Harry Zimmerman, Lou Kosloff, Johnnie Devine, Cornelius Maffie, Milton Charles, Ginger Rogers, Bernard Cowham, Leo Terry, Henri A. Keates, Bob La Salle, Don Miguel Galvan, Wade Hamilton, Brooks Costumes, Dave Gould, Ransley Studios, New York Costume Company.

NEWS

Law must not interfere with religious pictures, says circuit judge in Tennessee in upholding showing of "King of Kings."
Who started first theatre circuit? Mrs. M. M. Sloan is entry; Opened initial picture house in Tacoma 31 years ago.
Survey of Kiwanis clubs shows exhibitors' opportunity to tie up with civic organizations to build up goodwill in their communities.
Schenck pledges cooperation with theatre owners following protests against stars' appearance on radio March 29 as conducive to slump in attendance.

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WHOLE VOL. 90, No. 12 (VOL. 33, No. 2) MARCH 24, 1928

The Pittman Decision

A DECISION which may have an important effect upon the censorship of motion pictures throughout the United States was delivered by Judge A. B. Pittman of the Tennessee circuit court in dissolving an injunction which would have restrained Vincent Carlinc, manager of the Lyric theatre of Memphis, from showing De Mille's opus, "The King of Kings."

"Some things are too sacred for the law to lay its profane hands on," declared Judge Pittman in his impromptu decision. "Religion is. And we have the attitude here of law trying to interfere with a religious picture. Whenever the law steps in to decide between persons of different religious leanings, then trouble begins to rise, then the danger of riots and revolution must rise.

"To censor a picture of this character, to my mind, is simply out of the question," he stated. "To censor any picture is a matter that some folks might rush into where angels fear to tread.

"If you take this literally and carry it to its logical conclusion, the act of the Legislature which empowers the city to censor any picture and forbid it if inimical to public welfare, how far is that to go and where is it to stop? What is public welfare? I do not believe that the Legislature ever had in mind that it was intended they (the censors) could censor books and preachings and picture shows because the censors didn't believe that they were the best on that particular subject.

"Indeed, carried to its logical conclusion, the Baptists could censor the Presbyterians and the Presbyterians stop the Baptists from preaching because they did not agree. If the courts ever embroil themselves into such controversies, the very foundations, in my opinion, of our government are beginning to crack. We must keep religion and law separate and apart."

In Memphis, the fight has been between groups of religious organizations. Laying aside the merits of the contention of either faction, the probability is that all concerned will view the subject of censorship in a new and clearer light. When censorship touches a subject in which an individual is intensely interested, he is apt to regard

it from an entirely different attitude than when it was simply an abstract proposition.

* * *

Of Interest to Publishers

ONE of the most amusing assertions which has appeared in the public print in many a day was made by Mr. R. E. Wright, of the First Wisconsin National Bank of Milwaukee, in speaking before the American Bankers' Association at Chicago recently. He is quoted as saying:

"In writing advertising for the newspapers, bear in mind that the average mental age of your readers is fourteen years."

Mr. Wright's address was given wide prominence in the newspapers, his keynote having been that the daily newspaper is the banker's best advertising medium.

Everyone in the motion picture industry should keenly enjoy Mr. Wright's conclusions. For years, the press of the nation has editorialized in a rather superior tone on the theory that motion picture producers must gauge their product for the fourteen-year-old mind.

According to Mr. Wright, the newspaper publisher and the motion picture producer appeal to the same audience.

* * *

A Valuable Ally

EXHIBITORS confronted with the persistent harpings of self-styled moralists who sacrifice fact for phrase in their unfounded accusations against the motion picture will do well to keep ready for use the last and the current issue of this publication. Secretaries of Kiwanis clubs throughout the nation expressed in no uncertain terms their conviction that the motion picture theatre is a positive influence for good among the youth of their communities.

No civic organization is better qualified than Kiwanis International to speak on moral influences among young people. Working among them and for their betterment is a cardinal duty of Kiwanis branches. And when the consensus of leading Kiwanians is that the motion picture theatre is a helpful factor in education, in eliminating "street corner gangs", and in teaching the young how to meet the moral problems of everyday life, the fact is brought home that there is no excuse for permitting sweeping accusations of the uninformed—or, worse still, the misinformed—to go unchallenged.

In fact, these Kiwanis secretaries—with no connection with the industry, except possibly as chairmen of motion picture committees—cite direct benefits conferred upon youth by the motion picture theatre which the theatre owner himself might fail to emphasize under fire of the so-called reformer. There is no justification for the exhibitor who supinely retreats into his office when the meddlers—fortunately few in number but unfortunately many in verbiage—undertake to tell him what is wrong with the theatre.

* * *

Summer Is On the Way

IN THE motion-picture industry, the real harbinger of Spring is the manufacturer of ventilating equipment. Even before the first robin is faithfully reported to the newspapers, the firms specializing in ventilation begin to apprise the theatre owner that summer is coming and something should be done about it.

The motion picture theatre in the larger cities is recognized as a year-around amusement center. In fact, the hotter the day the better business is apt to be.

It is only within the last two years that great numbers of small town theatre owners have realized the possibility of summer business if proper attention is given to the comfort of their patrons. Last year, hundreds of smaller theatres were equipped. This year should see an even larger number.

Million Protest to Congress Against Sunday Closing Bill

Bandits Get \$14,000 From Theatre Men In Week of Thefts

Over \$14,000 in cash and a quantity of jewelry were stolen the past week in burglaries and robberies of which film men were the victims. The largest amount, \$8,400, was taken from the Mainstreet theatre, Kansas City, when three bandits entered the office of Manager Taylor F. Myers and forced him to open the safe. Carl Nasselo, 20 years old, was seized by the police for questioning.

Two masked and armed bandits got \$4,500, the weekly payroll, when they held up Harvey M. Hobbe, assistant manager of Keith's theatre, Syracuse, last Saturday morning. Four armed men Sunday night forced the cashier of the Annetta theatre, Cicero, Chicago suburb, to hand \$500 through the ticket window, while 1,000 were watching a performance.

In four Philadelphia burglaries in one night \$300 was taken from the Kline Poster Company; \$200 from Gibelli & Company, theatre decorators (\$500 in gold leaf being overlooked); \$50 from the Liberty exchange; and jewelry from the Reliance Printing Company, theatre printers. E. W. McFarland of the Pine Grove theatre, Port Huron, Mich., was the victim of burglary of his home. Receipts from the evening's performance, amounting to \$145, a check for \$39, and considerable jewelry were stolen while the family slept.

Sapiro's Entry in Trade to Be Marked by Dinner

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—Aaron Sapiro, newly appointed head of the Motion Picture Exhibitors' Association of New York, an organization of independent owners, will be the guest of honor at a dinner given by the T. O. C. C. at the Ritz-Carlton, April 16.

The dinner will serve as an introduction of Sapiro to the picture industry, as he has been associated with other trades, as an expert in cooperative marketing and buying.

"Store Nights" Called Lottery; Arrest Four

(Special to Exhibitors Herald and Moving Picture World)

PORTLAND, Ore., March 20.—Four managers of motion picture theatres have been arrested here charged with operating lotteries as a result of Chief of Police Jenkins' edict that "country store" nights must be discontinued.

Those arrested were Art Hile, Bagdad theatre; Steven Parker, Granada theatre; I. Geller, manager Geller's theatre, and C. F. Yeager.

Woman Mayor Loses Office to Theatre Man

(Special to Exhibitors Herald and Moving Picture World)

SEATTLE, MARCH 20.—Frank Edwards, former theatre owner, defeated Bertha K. Landes, incumbent, for the office of mayor of Seattle by a large majority in the election last week. Mayor Landes declared that her defeat merely indicated that men still hold the balance of voting power.

Lankford Asked to Hush Up Until After Fall Elections

Legislators, Impressed by Petitions, Turn Against Measure—Two Bluenose "Demonstrations" Fail

More than one million individuals already have protested to Congress over their signatures against the Lankford bill which, while specifically demanding Sunday closing for the District of Columbia, is being supported by bluenoses as a wedge for a nationwide shutdown of theatres on the Sabbath.

Ten Million Names Expected

The million names have been sent in by the International Religious Liberty Association of Washington, through its branches throughout the country, and it is hoped to swell the list to ten millions, Dr. C. S. Longacre, secretary, has written C. E. Holmes, secretary of the Progressive Civic League, Oak Park, Ill.

Two other developments of importance have just come to light. One is the complete blowup of a huge demonstration which had been planned by advocates of the blue legislation. The other is the report that Lankford has been requested by some of his fellow congressmen to refrain from pushing the bill until after the fall elections. Meantime the supporters of his measure are accumulating petitions in the hope that they can make a strong impression by presenting them all at once at some later date.

30,000 Protest in One Day

Names of individuals opposed to the bill are being registered in the Congressional Record from every state, as many as 30,000 having been received in one day.

The failure of the bluenoses to put over their demonstration meeting hearkens back to a session of the United Council, a committee composed of 20 religious organizations, in the Congress Hall hotel at the national capital. It was planned to tie up the demonstration meeting with a national prohibition rally of the day previous. The committee had hopes of wheeling a number of the prohibition delegates into the movement, and then, with a ponderous delegation, storming the House of Representatives and the White House with a demand for favorable consideration of the Lankford bill now before the House.

Only 30 Attend, Half Opposed

The plan failed. When the time for the great demonstration arrived, there were only 30 present, and half of these were opposed to the bill. Then the blue law proponents went into executive session, ejecting those who opposed the measure.

Another attempt that same night to drum up an imposing showing of the so-called reformers was equally unsuccessful. Lankford spoke at a church in Washington in defense of the bill, but only 70 heard him, and 50 per cent opposed his scheme. In contrast, 2,000 attended a meeting of champions of Sunday shows in the Arcadia Auditorium.

A number of congressmen have been so impressed by the thousands of petitions against the Lankford measure, according to Washington dispatches, that they have declared they will oppose the bill.

New York State Will Have Censorship Another Year; Assembly Kills Repeal Bill

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, March 20.—Censorship will remain in New York state at least another year. This became certain last week when the Assembly, the lower house of the Legislature, by a strict party vote, downed the censorship bill that had been introduced earlier in the session by Irwin Steingut of Brooklyn. The censorship question has entered into politics with the Republicans opposing it to a man.

Ban Hickman Picture

(Special to Exhibitors Herald and Moving Picture World)

DALLAS, March 20.—The Texas M. P. T. O. has issued a proclamation to its members asking them to restrain the showing of the Hickman reel.

\$350,000 Fire Destroys Two Theatre Buildings; Manager Hurt Saving Cash

(Special to Exhibitors Herald and Moving Picture World)

PLATTSBURG, N. Y., March 20.—The Plattsburg Theatre Building, housing offices and a motion picture theatre operated by William Benton of Saratoga Springs, owner of a chain of houses in Northern New York, was totally destroyed by fire early Saturday morning. The Clinton theatre adjoining, which has been closed for the past three years and is owned by Benton, was also destroyed. The total loss is estimated at \$350,000.

Ralph J. Henry, manager of the theatre, was severely cut about the wrist and hands while attempting to recover cash and records in the box office, when the windows were shattered by the heat. A detachment of 125 soldiers from the military barracks was summoned to assist the firemen and police, and four soldiers narrowly escaped death under a falling wall. Benton stated over the telephone that the fire had apparently started from defective wiring in the old Clinton theatre. He said that the loss was covered by insurance.

BROADWAY

NEW YORK—Sooner or later all the hot ones will be back in town and dear old Broadway will be taking a peek at "The Captive" on the so-called silver screen. We've just finished applauding *Gloria Swanson* in something that looked just the teentsiest little bit like that awful "Rain." And now there's a new one that couldn't possibly be motion picture version of that horrid "They Knew What They Wanted"—or could it . . . Further details of the great *Harriette Underhill* opus, for which she gleefully reported the receipt of enough dough from FBO for the purchase of a diamond bracelet, reveal that it's a comedy. What laughs for the boys! . . . Mark Luescher has done everything for the poloists of the N. V. A. but mount a nag and hit the ball himself. Where was *Will Rogers*—and that promising young feller from Long Island, *Fred Stone*? . . . *Roxy* had the front yard all done up in flags this week. And the stack of telegrams that arrived! Great fishhooks, doesn't anybody write letters any more? . . . *Betty Bronson*, the Peter Pan of the screen, is getting as close to her favorite character as possible. Her Fiance's initials are P. A. N. His last name is *Eccleswood*. . . *Paul J. Smith*, general sales manager for the Vitaphone, has returned to New York, from San Francisco, in which city he opened a Vitaphone branch. This is not the olive branch, at least so far as the Vocafilms are concerned. . . Press agent extraordinary and plenipotentiary "*Randy*" *White* says that *Jack Noble* is engaged in making permanent waves for the Vocafilms. Might be well to remark that *Jack Noble* is the only director living who was injured by the landing of Columbus. (Historic note) Columbus landed for Mutual at High Island, in 1909. . . Two companies seem to be on the verge of bringing *Zaza* out of the moth balls, and giving her an airing. She made her first visit to the screen in 1915, and *Gloria Swanson* put her over the jumps in 1923. *Zaza* is a tough baby, but she wears well. . . *Wray Physioc*, the well-known director, who has been making pictures throughout the West Indies for the past two years, has returned to New York, and opened one of the most up-to-date picture studios in the city. *Physioc* is also an artist in oils, as well as photography. . . *Jack Keegan* has recovered from an attack of la grippe, and is back at his desk as usual, somewhat thinner, but the mustache is now thick enough to be noticed. . . *Harry Sherman* is in town, and looking fine. *Harry* has joined forces with "*Jimmie*" *Cruze* and they expect to make and distribute 26 pictures a year on the open market. . . *Harry Carey* is at the Ambassador with his wife and family. *Harry's* ranch in California was swept away in the dam flood at San Francisquito. *Harry* worked hard for that ranch, and he has our sympathy. . . *Timothy E. Leahy*, mostly called "*Tim*," has been appointed advertising solicitor general, for moving pictures, by the Morning Telegraph. "*Tim*" knows picture people backwards, and calls 'em by the front name. Here's how, "*Tim*"! Trust you knock them over the fence. . . *Charlie Burr* is in New York, and we hope he will renew his contract with First National. *Charlie* made good pictures and it would be a shame to lose a good producer these days. . . *James R. Cameron* has just brought out the fourth edition of "Motion Picture Projection" and *J. R.* says it is selling like "hot cakes". It looks like a telephone directory, and is packed full of valuable information to the projectionist.

PETER STUYVESANT.

F B O Reissues 1926 Winner

FBO is reissuing "The Keeper of the Bees." This picture, it will be recalled, made more money for exhibitors in 1926 than any other production, according to the Herald-World "Ticker." Clara Bow is featured. Leo Meehan directed. Presented here are three scenes from this outstanding box office success.



At right—(left to right) Clara Bow and Martha Mattox.



At left—(left to right) Martha Mattox, Robert Frazer, and Gene Stratton.



Below—(left to right) Alyce Mills, Clara Bow, and Martha Mattox.

Cecil Maberry Is Named Sales Head of Columbia Films

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—Cecil E. Maberry, widely known executive in distribution and sales in the film industry, has been appointed sales manager of Columbia. Before joining Columbia, he was district manager and later special representative for Pathe in the Chicago territory.



Cecil E. Maberry

His initial motion picture affiliation was as a theatre owner in 1910, when he opened and managed several theatres in St. Louis. He was with Goldwyn Pictures for

five years as branch manager in St. Louis and Chicago, district manager and vice-president in charge of sales.

Joe Goldberg, formerly booking manager of West Coast Theatres, will join Columbia April 1, as West Coast sales manager. John C. Ragland, formerly in charge of this territory, is leaving Columbia to devote himself to other interests.

Irish in San Francisco Hit Films Slurring Race

(Special to Exhibitors Herald and Moving Picture World)

SAN FRANCISCO, March 20.—A definite campaign against moving pictures ridiculing the Irish race was launched last week at a convention of the United Irish Societies, at which Will Hays was criticised for permitting such films to be made and shown.

"The Callahans and Murphys" was mentioned specifically as an example. Supervisor Andrew J. Gallagher was appointed chairman of the campaign executive committee, with instructions to join committees in other cities and leaders of the Jewish people. The committee will protest to local exhibitors.

Eastman Escapes Death When Fire Razes Coach

George Eastman narrowly escaped death in Egypt when a fire swept two coaches, including the sleeping car in which the manufacturer and his party were returning from a hunting party in the heart of Africa, according to dispatches from Cairo. The loss of films was slight, all but two of the rolls having been shipped separately. Eastman fled from the blazing coach in his pajamas.

Nora Bayes Dies

(Special to Exhibitors Herald and Moving Picture World)

BROOKLYN, March 20.—Nora Bayes, celebrated musical comedy and vaudeville actress, died here yesterday after a relapse from an operation. Nora Bayes, whose real name was Leonora Goldberg, was born in Chicago in 1880.

Show Russian Scientific Film

NEW YORK.—"Mechanics of the Brain," a scientific film made in Russia to illustrate the experiments of Professor Ivan Pavlov, Russian physiologist, was shown in the Engineering Auditorium, 29 West 39th Street, recently.

Law Must Not Interfere with Religious Film, Judge Decides

Censoring Production Like "King of Kings" Is Out of Question, Tennessee Jurist Holds—Herald-World Prints Text of Ruling on Censorship

(Special to Exhibitors Herald and Moving Picture World)

MEMPHIS, March 20.—The law has no right to attempt to interfere with a religious picture, Judge A. B. Pittman of the circuit court ruled in the decision which dissolved an injunction against the showing of "The King of Kings" at the Lyric theatre, of which Vincent Carline is manager.

"Keep Religion and Law Separate"

"If the courts ever embroil themselves into such controversies, the very foundations, in my opinion, of our government are beginning to crack," Judge Pittman stated in his opinion. "We must keep religion and law separate and apart."

Judge Pittman declared that censoring such a production is "out of the question", and added that he did not believe the legislature ever intended that the censors "could censor books and preachings and picture shows because the censors didn't believe that they were the best on that particular subject."

See Nationwide Precedent

Exhibitors and others in the industry here saw the possibility of a nationwide effect upon censorship as a result of the precedent-setting decision, which, they agreed, clipped the wings of the local censor board.

Captain Walter Chandler, city attorney and counsel for the censor board, declared the validity of the opinion will be tested before the state supreme court.

Judge Pittman's opinion, in full, follows:

"I have listened to more intelligent witnesses in this case than I have heard in any one lawsuit before. I have listened to witnesses who, to my mind (and it is rather refreshing) have told the truth. I was particularly impressed with the frankness of the statement of Rabbi Ettelson in this case. His testimony and the other testimony that I have heard here convinces me that this is a religious question that has been brought into the law court.

Censorship Leads to Situation

"The appointment of a censor board by a government, carried logically to its conclusion, where motion pictures are censored, is most certain to lead to situations like the present.

"We have heard from a Lutheran minister, Baptist minister and a Jewish rabbi, on one side, and we have heard from representatives of the Catholics, the Methodists, the Presbyterians, the Episcopalians, and even a Unitarian, on the other side. And these men see this picture in a wholly different light. They see it through religious eyes. All of them look at it religiously. And then a court is called upon to determine this kind of a controversy.

Not for Government to Handle

"What Dr. Ettelson said I heartily agree with, and that is that nothing should be done that would tend to incite race or religious prejudice. Everything should be done, rather, to prevent that. And yet that is a religious thing. That is not a thing for government to handle. In all of the New Testament and the Four Gospels—and I have looked through them for a period of years carefully to find one piece in the Gospels where Jesus ever called upon Caesar to help him in anything he undertook to do—one of the witnesses here, I believe the Lutheran minister, referred to that part in the Bible where Jesus was asked if it was lawful to pay tribute unto Caesar and he replied: 'Render unto Caesar the things that are Caesar's; and unto God the things that are God's.'

Law Must Not Interfere

"To my mind that meant that Caesar, which is but another name for government, should keep its hands strictly off of religious matters and, indeed, the very foundation of this government is that law must not interfere with religion. To my mind that is what was meant by this statement: 'Render unto Caesar the things that are Caesar's; and unto God the things that are God's.'

"Too Sacred for Law"

"Some things are too sacred for law to lay its profane hand upon. Religion is.

"Now we have the attitude here of law undertaking to interfere in the religious picture and to say that it must stop because it does not please every one of the different religions in the world. Certainly if the picture was one that ridiculed or profaned religion, then, under the well settled authorities throughout the country, it could be stopped. But not one witness has testified that that is true of this picture. Dr. Ettelson himself says that the picture portrays fairly the life of Jesus insofar as it undertakes to do so. He says that the spirit of the Gospel is there but that his objection to it was that

it would tend to bring sharply—challenge the attention sharply of those of the mob who are imbued with prejudice. Unfortunately, that is true. And there can not be a sermon preached in the pulpit in America today on the subject of the betrayal and the crucifixion of Jesus Christ, but what there is some comment on some question and feeling against the Jews might arise. But, as he frankly says, the broad-minded and liberal people of the world have gotten away from that.

Not an Immoral Picture

"Another minister objects to it on the ground that he is opposed to any portrayal of a human being of Jesus.

"Certainly that difference of opinion between these men as to the propriety of those things is not a question that the law should step in and deal with.

"This picture is evidently—it is impossible, from the testimony I have listened to in this court room, that it is an immoral picture. It is impossible that it is inimical to public safety. Indeed, it might be inimical to public safety if the law laid its profane hand upon a religious ceremony and undertook to stop it. Men are more tolerant of interference by men of other beliefs than they are tolerant of interference by government with their beliefs, and whenever the law steps in to decide between persons of different religious leanings, then trouble begins to arise, and then the danger of riots and revolutions must arise. Time and time again in this court we have been called upon to determine between members of a church but never before has it been presented here where members representing different churches were widely differing with each other about the propriety of a picture which is essentially religious and should be a sacred affair.

Highest Court to Decide

"It is simply unbelievable that the leading members of this community and of the religious life of Memphis would come into this court and testify that this picture was a beautiful and sacred and Christian making production when it was a thing that was inimical to public safety and immoral. It could not be. And the judgment of this court is unhesitatingly that the certiorari is granted and the supersedeas made permanent. And I think indeed it is fortunate that the question has arisen this early, that it may be settled by the highest court in this state and determined whether or not the judges of the court must be compelled to censor the pictures. To censor a picture of this character, to my mind, is simply out of the question. To censor any picture is a matter that some folks might rush into where angels fear to tread.

Sees Danger to Government

"If you take literally, and carry it to its logical conclusion, the act of the legislature which empowers the city to censor any picture and forbid it if it is inimical to public welfare, how far is that to go and where is it to stop? What is public welfare? I do not believe that the legislature ever had in mind that it was intended that they could censor books and preachings and picture shows because the censors didn't believe that they were the best on that particular subject. Indeed, carried to its logical conclusion, the Baptists could censor the Presbyterians, and the Presbyterians stop the Baptists from preaching because they are not altogether. And one of the witnesses testified that in his opinion it was inimical to public welfare to show at all a sacred picture of this kind undertaking to portray the life of Jesus and the activities of Jesus.

"And if the courts ever embroil themselves into such controversies of that kind, the very foundations, in my opinion, of our government are beginning to crack. And we must keep religion and law separate and apart.

Prejudice Held Meanest Thing

"But I want too, in conclusion, to concur with Dr. Ettelson in my opinion that we ought all do all that we can to prevent inciting race prejudice. To my mind it is the meanest and lightest thing in human nature, racial or religious prejudice.

"And with that statement, I grant the petition and make the supersedeas permanent, and hope that the city attorney will take the matter to the supreme court to the end that it may be determined if the circuit courts have got to censor pictures."

Who Began First Theatre Circuit? Mrs. M. M. Sloan Is Entry

Opened Initial Exclusive Picture House in Tacoma 31 Years Ago, With William McConahae as Associate

Who started the first motion picture theatre circuit? Here is a story of the first entry for the title, and she is 70 years old. This publication will welcome articles from any individuals who dispute Mrs. Sloan's right to the crown as oldest circuit exhibitor.

(Special from Correspondent of Exhibitors Herald and Moving Picture World)

TACOMA, March 20.—Just 31 years ago, in 1897, Mrs. M. M. Sloan, who still makes this city her home, with her associate, Mr. William McConahae, opened here the first exclusive motion picture show, the Searchlight Moving Picture theatre, at 9th and Pacific avenue. Furthermore, it is claimed that the first real motion picture house and the first chain of motion picture theatres in the United States, and very likely in the world, were first established in the State of Washington.

MRS. SLOAN and Mr. McConahae opened their first theatre in Seattle. A few months later they established a circuit of motion picture show houses in Tacoma, Spokane, Portland and Victoria, B. C.

No Tickets Used Then

Tacoma's first picture theatre had a frontage of 25 feet on Pacific avenue. Rows of seats on a level floor gave the audience a view of the white canvas stretched close to the high ceiling upon which screen the pictures were projected. From the outside entrance, the Gramophone, Grand, talking machine, which cost \$350 and was one of three in the State of Washington, provided the music, except when the piano was played for the singer of an illustrated song.

The moving picture operator, the girl who took the entrance fee (there were no tickets), a boy who distributed handbills, and Mrs. Sloane who had charge of the talking machine, were the working force of the theatre.

Operated by Hand Crank

Operated by hand crank, the moving picture machine of cinematograph, as it was called, was one perfected by M. Lemiere of Paris. The cinematograph, as well as the rolls of films, were imported from France and had to be purchased outright, each picture costing from \$300 to \$500. Programs were changed weekly; occasionally by request they ran an additional week. Later the Edison motion picture machines and films were used.

The nearest approach to the scenario as shown today was classed on the handbills as "The Astor Tramp." This picture, according to Mrs. Sloan, met with great approval.

Although 70 years of age, Mrs. Sloan is mentally and physically alert. She is keenly alive to the events of the day and to progress in the industry, but now spends most of her time taking care of her garden and lawn.

"Dawn" Called Artistic Picture; German Sees No Slur on His People

[By the London Correspondent of Exhibitors Herald and Moving Picture World]

LONDON, March 10.—I have seen the film "Dawn," and I can imagine no one who is opposed to war and all its damnable consequences, wishing to obstruct the exhibition of this film. It is a masterpiece of artistry and screen story telling.

Sitting beside me at the showing, which was a private one attended by only a few journalists, was a leading German journalist. He afterwards said that he could find nothing in the picture that would offend German feelings. On the contrary, he said, he felt it was done in a manner which showed that the Germans, like the Allies, were chained to the chariot and could not escape the stain of ordering Nurse Cavell's execution.

It is understood here that "Dawn" has

been sold in America. There it will be shown to people happily free from stodgy national prejudices and the throttling influences of musty tradition. I believe America will like the film, simply because it is a good straightforward human story.

In spite of the censors' ban, the film is likely to be shown in this country. It is to be shown to a large party of journalists and politicians in Germany within a very short time.

Big Names Fail

To Lure Investors

Last week a new capital issue was made by the Welsh-Pearson-Elder company, and although the directorate includes such well known names as George Pearson, T. A. Welsh and T. A. Elder, the issue was practically turned down by the public.

Only a small fraction of the issue was taken up, leaving the underwriters with more than 75 per cent. This has left a bad taste in the mouths of the financiers, and will probably give British production a jar.

Arthur Maude, who came over here from Hollywood last year, is joining Edward Godal and others in forming a new British producing company.

Orpheum Publicity to Be Done by K-A-O in East

Consolidation of the Orpheum Publicity Department in Chicago with the New York publicity department of Keith-Albee-Orpheum, is now being effected. The single department will be located in New York, the Chicago office being discontinued.

William Burlock, who has been director of publicity for Orpheum, is remaining in Chicago to handle exploitation for the local K-A-O houses.

Standard Price Survey To Appear in Later Issue

So great has been the response to the survey among Kiwanis Clubs on the influence of the motion picture theatre on the youth of the community that another page is devoted in this issue to the replies from the secretaries. Considering the publication of that material of as great service to the theatre owner and others in the industry as the article on standard prices in theatres, the latter, which was to have appeared this week, is reserved for publication in a later issue. A number of revelations of value as well as interest will be brought out in the survey on theatre prices.

The Score Society

Exhibitors who have scored for a score or more years

WRITE down the name of H. E. Nelson as the first charter member of the new Score Society. Nelson, of the Star theatre at Quincy, Ill., is interested in knowing theatre owners who have been connected with the industry for twenty or more years, and in recalling the oldtimers. And that's what suggested "The Score Society."

Says Nelson:

"I started in June, 1907, at the Nickelodeon theatre, Ottumwa, Iowa. My first job was playing effects behind the picture curtain. I have been connected with and have had the Star theatre of this city nearly 19 years."

There's the challenge, oldtimers! Nelson isn't claiming any records, but he's the champion of "The Score Society" unless you can outscore him.

New England Exhibitors to Meet Soon in Boston

(Special to Exhibitors Herald and Moving Picture World)

BOSTON, March 20.—Organization of the Allied Theatre Owners of New England is well under way and within a few weeks it is planned to hold the initial meeting at Boston.

Eddie Farrell has charge of organization plans and his work is meeting with widespread success throughout Massachusetts, Maine and New Hampshire and later will be extended into the other New England states.

Saleswoman Wins Prize of Paramount-Photoplay

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, March 20.—Rena Vale, 28 years old, former saleswoman of hosiery in an office building here, is the winner of the \$5,000 first prize of the Paramount-Photoplay magazine \$15,000 Idea contest. Her story, "Swag," will be used as a starring vehicle for George Bancroft.

Actors Vote to Restrict Alien Stars on U. S. Stage

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—Actors Equity Association has adopted restrictions on the appearance of alien stars on the American stage. Alden Gay, American actress, recently was barred from a play in England.

Theatres in South Ask For "Uncle Tom's Cabin"

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—Many theatres throughout the South are asking for bookings on "Uncle Tom's Cabin," according to advice from the Universal home office. It has already played 18 weeks in New York.

"Speedy" Gets World Premiere on April 6

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—Harold Lloyd's latest picture, "Speedy," will be given its world premiere at the annual benefit of the Theatrical Press Representatives Association of New York on April 6. The picture opens the following day at the Rivoli theatre for an extended run.

S. M. P. E. to Hold Spring Sessions in Hollywood, Apr. 9-14

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—The spring meeting of the Society of Motion Picture Engineers will be held at the headquarters of the Academy of Motion Picture Arts and Sciences, Hollywood, April 9 to 14.

This is the first opportunity to be afforded the various technicians of the East and West to meet together. A preliminary program has already been prepared. Full reports of the proceedings of the meeting will be printed in the April 14 issue of Better Theatres.

World Looks to Screen For Guidance in Buying, Milliken Tells Ad Group

(Special to Exhibitors Herald and Moving Picture World)

CLEVELAND, March 20.—Startling evidence of the motion picture's influence upon trade in American goods throughout the world was revealed here today by Carl E. Milliken, secretary of the M. P. P. D. A., in a speech before the Advertising Club of Cleveland.

"For every foot of film exported from this country," Governor Milliken said, "the department of commerce has determined that American business secures a return of at least one dollar in trade. The film has become an animated catalogue for American goods and people the world over are turning to the screen for direction in their purchase of goods, with the result that millions of dollars are being poured annually into the pockets of business men, whether they deal in soap, automobiles, harness, dressgoods, cosmetics, or what not."

Plan Stage Show for King; He Chooses Film

(Special to Exhibitors Herald and Moving Picture World)

BERLIN, March 20.—Aman Ullah, king of Afghanistan, while a guest of the German Reich, visited the Gloria Palast with his attendants and saw Parufamet's "Special Delivery." Originally a visit to a stage theatre was planned, but the king voiced a preference for the picture house, according to *Lichtbildbühne*, trade paper.

British Company Now In Midst of Production

(Special to Exhibitors Herald and Moving Picture World)

LONDON, March 20.—The new British producing company, British Filmcraft Productions, Ltd., has announced that it has already started production on a series of Sexton Blake films, and that production will soon start on several other pictures.

Fox Sends Hake to Tokio

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—Clarence V. Hake, formerly manager in Japan for First National and recently connected with FBO, will sail for Tokio, March 30, to take over the Fox office there.

Hoyt Made Manager

(Special to Exhibitors Herald and Moving Picture World)

ST. JOHNS, N. B., March 20.—Gerald M. Hoyt is the new manager of First National's branch here, succeeding W. A. Owens.

Rivals Start Building Houses; Limited Film Supply Halts One

E. H. Uhlhorn and Associates Drop Construction at Downers Grove, Ill.—Floyd M. Brockell and Joseph Stern, Connected with B & K Midwest, Will Lease Competing House

Convinced that they cannot compete against the opposition theatre with the limited product available to them, E. H. Uhlhorn and his associates have stopped building operations on their proposed new DuPage theatre at Downers Grove, Ill. Real estate purchased, work already performed and contracts placed will necessitate an expenditure of approximately \$90,000 to finish the stores and offices which were to have been contained in the theatre block.

Competing New Theatre Will be Completed

The competing new theatre, the excavation for which was started a short time after the Uhlhorn group broke ground, will be completed by Downers Grove Investment Company and turned over on a twenty-year lease to Floyd M. Brockell and Joseph Stern, who are associated with the Balaban & Katz Midwest Theatres.

The story of the various promotional efforts to give this little suburb of Chicago with its 8,000 residents a modern new theatre culminating in two foundations being dug and one project being abandoned is an interesting one.

Uhlhorn Tells His Story

Uhlhorn, who has been a theatre owner in Downers Grove for the past eight years, came to the HERALD-WORLD office with his story. He said he would like it printed, not because he expected it would change the situation, but simply as information to other theatre owners who might be in the same situation. He says he believes that he has no legal remedy, yet he believes he has a grievance.

"I picked out the HERALD-WORLD because I believe it is for the theatre owner and is sane about it," he said.

Uhlhorn explained that he had operated the Curtis theatre in Downers Grove for eight years. Five years ago he entered a partnership with the opposition house, the Dicke, and managed both houses.

After several attempts to get backing for a new theatre, he interested Judge S. L. Rathje and Adam Dernbach, a theatre owner, both residents of Wheaton. He obtained the necessary property on Curtis street and ground was broken in October, 1927.

Gives Up the Dicke Theatre

September 1 he gave up the Dicke theatre but offered the owners \$200 per month to let it remain dark. A short time later, the Dicke theatre was leased by Brockell and Stern. In November, they broke ground for a 1,200-seat house.

Brockell and Stern obtained Paramount, Metro, First National, Fox, Universal, United Artists and Pathe pictures for the Dicke, running an occasional double feature.

Booth Fire Brings Action for Safety Device

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, March 20.—Prompt action on the part of the police prevented a stampede when fire broke out in the operating room of the Mammoth theatre. As a result, action is being taken by the fire marshal to force equipment of all motion picture projectors with a safety device. While H. Devlin, the operator, was trying to extinguish the flames, Policeman Hoffman summoned the fire department. In attempting to announce the fire was of small consequence, Manager George W. Holman was pushed through the cashier's booth in the rush to the exit and suffered severe laceration of the hand.

Uhlhorn stated that he had FBO pictures under contract and bought Columbia's features. He stated that upon attempting to purchase the product of the other companies, he found them sold to the competition.

"If I can't get more pictures, I can't compete, so work on the theatre has stopped and probably will not be resumed," he declared.

Effort at Compromise Fails

Uhlhorn stated that when it became apparent an opposition theatre was to be built, Adam Dernbach, his associate, urged him to go to the Illinois Exhibitors Association for assistance.

"I didn't like to as I feel it operates for the chain houses," he said. "I was formerly a director of the old exhibitor organization but it was impossible to get the downstate exhibitors to pay their dues. When I found out that only two of the fifteen directors I was associated with had paid their dues, I resigned."

Dernbach insisted, however, he said, and he prepared his version of the situation in letter form. He understood that Ludwig Seigel, an officer of the exhibitor organization, was to present the letter to the Federal Trade Commission at the New York hearing last fall. Upon Seigel's return, he was informed that the Commission was too busy and Seigel had shown the letter to Brockell. Uhlhorn shrugged his shoulders.

Later, Judge Rathje approached Brockell and sought a compromise. He offered Brockell \$25,000 or one-half of the first year's gross to give up the opposition theatre project. As an alternate, he offered to accept the same proposition. Brockell declined.

Brockell Tells His Story

Floyd M. Brockell readily received a representative of the HERALD-WORLD at his office in the Balaban-Katz Midwest Theatre suite in the Butler building, Chicago.

He stated that the entire incident impressed him as a business deal and hardly a story, but that he was ready and willing to discuss any phase of it.

His interest in Downers Grove, he stated, went back fifteen years, when he and the older Dicke, the veteran exhibitor of the town, became warm friends. Brockell as manager for Paramount was able to make a rental adjustment for Dicke, when the latter showed that the rental he was paying was unreasonable in proportion to the amount of business he was doing.

Invited Into Downers Grove

Years passed and Brockell, after many positions in a number of cities, returned to Chicago and joined the Balaban-Katz Midwest organization. George Dicke, son of the other Dicke, dropped in often to confer with him.

Dicke was anxious to have Brockell or his organization take over the two theatres or at

(Continued on page 58)

Survey Shows Value to Exhibitor of Tying Up with Civic Clubs

Kiwanis Secretaries' Suggestions Offer Theatre Owner Opportunity to Cooperate with His Community's Leaders

By ERNEST A. ROVELSTAD

OPPORTUNITY for theatre owners to cooperate with the officials of civic organizations in their communities is evidenced in the comments elicited in the survey which EXHIBITORS HERALD AND MOVING PICTURE WORLD has been conducting among secretaries of Kiwanis clubs regarding the motion picture theatre and youth. So great has been the response that this page is devoted to replies which were received too late for inclusion in the article in last week's issue.

WHEREAS the following replies follow the trend of those received earlier, in which the secretaries brought out the fact that the theatre is an influence for good among the youth of the community, suggestions are offered which the wideawake exhibitor will utilize to cement goodwill, both in cooperation in civic events and in conducting his theatre, both in exploitation and in the shaping of programs.

One secretary emphasizes the value of matinees planned especially for school children. Another calls the newsreel "invaluable in their educational instruction." Several deplore suggestiveness in productions and one offers the interesting comment that the motion picture theatre is "neither an influence for good nor a detriment; it is purely entertainment." Another called the question unfair in not asking what bad influence the theatre might have.

The replies follow:

H. J. Berry, Chairman, Better Films Committee, Jacksonville, Kiwanis Club, Fla.

The raised level of the present day picture is an unquestionably valuable influence on youth in raising social and educational standards. Its technic has advanced faster than its artistic standard, however, lessening its importance as a vital cultural force.

A. B. Claypoole, Aberdeen Kiwanis Club, S. D.

Gives youth a world view in the news flashed on the screen. Provides wholesome entertainment for family parties where youth can go with parents. Keeps youth out of pool halls, dance halls and off the street. Invests youth with the penalty of the breaking of laws of land, laws of health, laws of society, etc. Intensifies in youth an interest in dramatic productions and gives them ideas of self expression.

V. L. Burton, Princeton Kiwanis Club, Ind.

Keeps them off the street. Furnishes wholesome amusement. Educational features. Suggestion: Censor closely. Allow no robbery or murder scenes to be shown. Under present conditions the danger of the motion picture almost outweighs its good effects on the young.

E. C. Henke, Baraboo Kiwanis Club, Wis.

The judgment of our president, who is also superintendent of schools, is that the movies produced here are above the average. The attendance at the theatre is not so large as the management could desire. The general feeling is that the movies can greatly help accordingly as they are of educational or clean quality.

L. Walker, Escanaba Kiwanis Club, Mich.

The majority of films revolve around trifling and insignificant events of human experience. Producers and actors as a rule are not occupied with big things in a big world. They apparently seek for some-

thing that will draw a crowd. In other words, the motion picture business is almost hopelessly commercialized.

Wm. C. Hansen, Neillville Kiwanis Club, Wis.

It presents entertainment less harmful than some they might participate in. It does occasionally present something really interesting.

Harry J. Gould, Troy Kiwanis Club, N. Y.

The right kind of pictures play a very important part, in not only entertaining our youth of today, but the educational and inspirational values are important fundamentals that contribute in making a better community.

George M. Rogers, Public Affairs Chairman, South Orange & Maplewood Kiwanis Club, N. J.

The above conditions that you refer to do not exist in our town. We have a first class motion picture theatre and the pictures are censored by a committee from the Woman's Club.

We also have motion pictures in all the schools once a week.

We never did have any of the conditions which you refer to so it would be hard to estimate to what extent the pictures have been an influence in preventing these conditions.

F. S. Leonard, Chairman of Public Affairs, Lake Placid Kiwanis Club, N. Y.

Management of our local theatre plans many matinee performances especially for the school children. This not only affords many hours of entertainment for our children who have no other amusement of

Stevens Quotes Tallmadge Sequel in "Better Theatres"

"Thomas E. Tallmadge certainly started something with his destructive criticism of the modern movie palace in his 'The Story of American Architecture,' says Ashton Stevens, dramatic critic of the Chicago Herald-Examiner. 'THE EXHIBITORS HERALD AND MOVING PICTURE WORLD, foremost trade journal of the screen, reprinted from the Tallmadge book even longer excerpts than were quoted in this column, and its issue for March 17 follows up with letters from representative architects, all the way from New York to Fort Wayne, but one of whom is not in accord with the Chicago author-architect.'

Stevens then quotes from Tallmadge's "spirited sequel," which also was published in the last issue of "Better Theatres."

this character but many of the pictures shown are highly instructive and educational.

C. E. Abegglen, Colfax, Kiwanis Club, Wash.

Your question, seems to me, was rather unfair, as it asked for some of the good things that the moving picture did for the boys, and did not imply that there might be some bad influence as well. About the only person that would have answered your question as the question was asked would be the moving picture operator himself. I was asked to answer this letter and will do it from an observer's viewpoint.

The moving picture might be made a great educator if there were always the high grade pictures, but too often there is not such and it may, therefore, have a bad influence. It does not appear to me that it causes anyone to save money, in fact it creates a desire to be at the show often and that takes a good deal of money. I know of families who can ill afford to spend as much time at the picture house as I see them. At times the entire family attend about three shows per week, it soon counts up.

N. L. Ramsey, Oil City Kiwanis Club, Pa.

We believe the motion picture could be an influence for good for boys and girls. However, as pictures are shown now I fear that if we honestly analysed the reactions we would find the influence to show up on the wrong side of the sheet. As a usual thing along with a good wholesome picture there is shown some suggestive stuff to drag the minds of our youth into the gutter—this to say nothing of the gunplay shown.

L. C. Simpson, Fairbury Kiwanis Club, Neb.

Moving pictures carry no more influence for good among the youth of the land than any other wholesome recreation or amusement. Personally, I am a theatre goer and enjoy such entertainment but I also feel that the youth who is inclined to enter into questionable activities will find time after the show to gang. It is my belief that the moving picture theatre is neither an influence for good nor a detriment to the youth of the land. It is purely entertainment for an hour and a half.

Charles H. Sloan, Las Vegas Kiwanis Club, N. Mex.

It usually shows that wrong carries with it a penalty and that right is rewarded.

E. C. Hoffman, Muskogee Kiwanis Club, Okla.

Heartily endorse moving pictures of the right kind as a means of entertainment for the youth of the country. Educational features and pictures calculated to inspire the young to a higher moral plane of living and a life of usefulness can and do wield an influence for good in my opinion. I believe that the motion picture has done much to decrease gang "devilment" in this community.

C. H. Dewall, Laramie Kiwanis Club, Wyo.

It all depends on the picture as to whether or not it appears more interesting than the pool hall, or the picture may be such that they would have been better off in the pool hall. This, of course, depends on the home influence as to the parents' attitude towards these things. My boys have been taught to pick out the good and bad features and they enjoy good shows, but they often reply when asked for a criticism that the picture had too much "mush and love stuff," but I suppose the moving pictures try to supply the demand and this must be taken into consideration.

Motion pictures can do a world of good for the young people, especially the so-

(Continued on page 43)



Film News
in Pictures

PICTORIAL SECTION

Stories Told
by the Camera



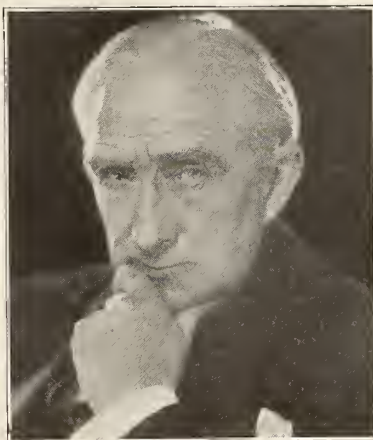
Off on an enviable vacation. Dolores Costello (center) and Sister Helene, relieved from work by the between-season inactivity at Warner Brothers' studio, about to leave with their mother, Mrs. Mae Costello, on a jaunt to Havana.



Ruth Elder, the noted aviatrix, signing for the lead in "Glorifying the American Girl," which Paramount and Florenz Ziegfeld, of Follies fame, will produce. From left to right, Ziegfeld, Miss Elder, and Adolph Zukor, Paramount head.



Tod Browning, M-G-M director, and Mrs. Browning pictured aboard the Roma as they returned from Europe, where Browning shopped for stories of matters weird and felonious, in which he will direct Lon Chaney.



The venerable Alec B. Francis, whose unusually long screen career now includes a role with Vitaphone, in Warner Brothers' "The Lion and the Mouse."



Recognize this young man? If not, you're excused, for it's Johnny Arthur, and serious portraits of this Educational comedy star aren't often published.



Clarence Brown presents the winners of the California whippet racing trophy and their proud master, Clarence Brown. M-G-M's big Alaskan picture, "The Trail of '98," which Brown directed, opened in New York last week.

SEE 'EM and Weep—or Laugh—or Thrill . . .



Myrna Loy and Walter Pidgeon in a scene from Gotham's "Turn Back the Hours," a drama in which love redeems a coward.



What dandy romances used to hatch over garden walls! (Ask grand-dad, he knows!) Here are Johnnie Walker and Bessie Love as hero and maid of '61, before the era of midnight motoring and tea dance flirtations. Very quaint, are they not? The scene is from Columbia's not too serious drama, "The Matinee Idol."



Ronald Colman and Vilma Banky as "Two Lovers." This United Artists production opens at the Embassy, New York, March 22.

Vamping as done in the Golden Age of Pericles. Those were the days, eh, girls? Coupla shakes of a wand—and there the guy lay! Louise Fazenda is applying the method to Charlie Murray in this scene from First National's "Vamping Venus," a tale of Ancient Greece and modern America as demonstrated by New York.

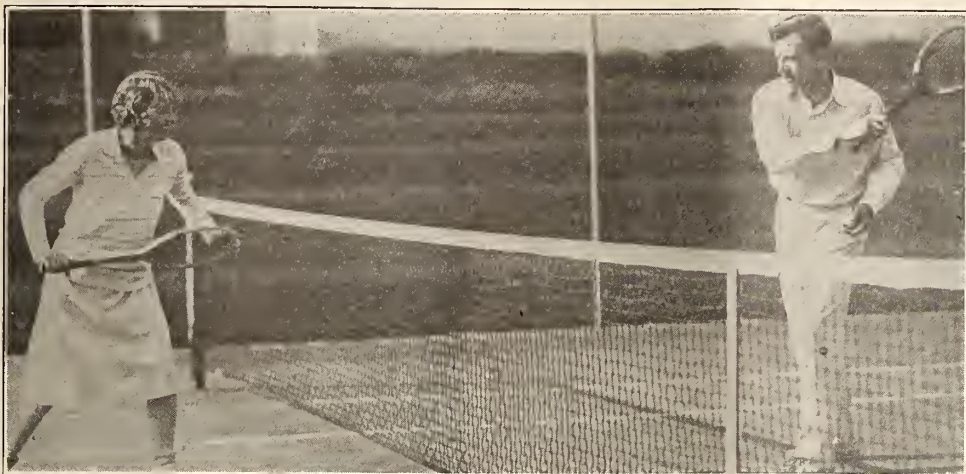


Basement barber shops are not always ideal but they do have their advantages. And nowadays, what with modern feminine styles and all—but what we started out to say was that this is a scene from First National's "Ladies Night in a Turkish Bath." Big Boy Williams (right) is pointing out to Jack Mulhall various items of passing interest above them. Mulhall and Dorothy Mackaill are starred.



One of the tense moments in Paramount's new aviation story, "The Legion of the Condemned." The "condemned" are men who invite death above the battlefields of France, and in the telling of this tale of desperation, fear, courage, and love, two new lovers begin their careers as a team on the screen—Gary Cooper and Fay Wray. They are shown in the scene pictured above.

Verily, this is an Age of Films and Sports



Above—Milton Sills and Doris Kenyon playing the celebrated "love" game on the court at their home—and if the camera has reported accurately, Mrs. Sills was getting the best of First National's brawny star at this juncture. Since returning to the screen some months ago, Miss Kenyon has had several feminine leads opposite her husband.



A regular 6:30 a. m. ceremony at the home of Richard Arlen, youthful Paramount featured player. Arlen takes his golf pretty seriously, and on most any nice morning he may be seen with Mrs. Arlen (Jobyna Ralston) at a club near their home at Toluca Lake.



At right—Miss Hannah Washington, Paramount-Christie comedienne, "snapped" on the links with her favorite caddy, Billy Dooley, Paramount-Christie star. It was only recently that Miss Hannah succumbed to fashion and took up golf, but Sailor Dooley reports (and the picture bears him out) that already she has brought many a dark secret of the game to his amazed attention.



"Pow!"—as the tabloids say of Babe Ruth, and though this is Lina Basquette and the game is tennis, we'll stick to "pow" to describe her serve. Miss Basquette is doing well off the courts, too, being featured in Pathe's "The Godless Girl."



It takes more than pictures to uphold studio prestige, especially among studio-folks themselves. Above is the baseball team that brought the Winter League pennant home to First National, copping the league batting championship while doing it. The team is composed of fellows doing labor around the lot, many of whom are baseball players of considerable repute. For example, George Gottleiber (to the right of Manager Grover Hoskins) goes to the Pittsburgh Pirates. Billy Dove, F-N star, is delivering the trophy to Hoskins.

United Artists Starts 10th Year With Only 75 Films Made

Four Founders Have Released One a Year on Average—36 Produced from Originals—Three-Fourths Roadshown

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—United Artists will start its tenth year April 5 with a record of only 75 pictures having been released for 29 producers, or an average of eight a year. The four founders—Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith—have released only nine pictures each in that time, averaging one production a year.

ONLY four owner-members have been added in the nine years—Joseph M. Schenck, Norma Talmadge, Gloria Swanson and Samuel Goldwyn. The largest increase in personnel has been made since March, 1925, when Joseph M. Schenck became chairman; 22 major stars, directors and producers becoming associated with United Artists.

36 Made From Originals

Thirty-six of the 75 pictures released in the nine years have been from originals, 29 from novels and short stories, nine from stage plays and one from a song, "Little Annie Rooney." Seventeen of the productions have been exhibited at \$2 prices on Broadway and 40 others have played extended runs, so that three-fourths of the product has been in the road-show category.

Actresses

Actresses who have been stars or featured players in United Artists pictures include:

Mary Pickford, Norma Talmadge, Gloria Swanson, Lillian Gish, Corinne Griffith, Vilma Banky, Dolores del Rio, Gilda Grey, Alla Nazimova, Norma Shearer, Dorothy Gish, Edna Purviance, Mae Marsh, Madge Bellamy, Evelyn Brent, Carol Dempster, Mary Philbin, Alice Joyce, Mary Alden, Billie Dove, Lois Moran, Florence Turner, Clara Eames, Mary Astor, Belle Bennett, Estelle Taylor, Lupe Valez, Patsy Ruth Miller, Eve Sothern, Camilla Horn, Greta Nissen, Lucille Ricksen, Marjory Daw, Kate Price, Marceline Day, Marguerite de la Motte, Thelma Todd, Claire McDowell, Carmelita Geraghty, Kathleen Clifford, Enid Bennett, Irene Rich, Effie Shannon, Agnes Ayres, Kathryn McGuire, Anna O. Nilsson, Carmel Myers, Louise Fazenda, Jewel Carmen, Anna May Wong, Louise Dresser, Barbara Lamarr, Mary MacLaren, Gertrude Astor, Barbara Bedford.

Directors

Directors who have made films for United Artists release include:

Charles Chaplin, David Wark Griffith, Ernst Lubitsch, Herbert Brenon, Fred Niblo, Raoul Walsh, Josef von Sternberg, Lewis Milestone, Edwin Carewe,

Mack Sennett, Henry King, George Mitzmaurice, Albert Parker, Roland West, Marshall Neilan, James Cruze, Victor Fleming, Clarence Brown, Allan Dwan, John S. Robertson, Sam Taylor, Donald Crisp, Luther Reed, Alan Crosland, F. Richard Jones, Arthur Rosson, Graham Wilcox, Jack Pickford, Buster Keaton, John Dillon, Paul Powell, Charles F. Reisner, James W. Horne, Sam de Grasse, Charles Bryant, William Beaudine.

Actors

Actors either starred or featured in United Artists pictures since 1919, include:

Charlie Chaplin, Douglas Fairbanks, John Barrymore, Ronald Colman, Adolphe Menjou, Louis Wolheim, Rudolph Valentino, Buster Keaton, Lionel Barrymore, Richard Barthelmess, William S. Hart, H. B. Warner, Alfred Lunt, Jack Pickford, Wallace Beery, Wallace Reid, William Haines, Joseph Schildkraut, Don Alvarado, Jean Hersholt, Conrad Veidt, George K. Arthur, Karl Dane, Ben Lyon, Tyrone Power, William Boyd, Noah Beery, Hobart Bosworth, Gilbert Roland, Nils Asther, Holbrook Blinn, Ben Turpin, Ivor Novello, Lowell Sherman, Gibson Rowland, Lupino Lane, H. B. Walthall, Monte Blue, Charles Ray, Charles Emmett Mack, Robert Harron, Matt Moore, Neil Hamilton, Tully Marshall, John Boles, Lloyd Hughes, Clive Brook, W. C. Fields, George Cooper, Montagu Love, Warner Baxter, Douglas Fairbanks, Jr., Ernest Torrence, David Torrence, George Walsh, Henry Hull, George Fawcett, John Bowers, James Hall, Marc MacDermott, Donald Crisp, Creighton Hale, George Sidney, Alexander Carr, Sojin, Ralph Graves, Mack Swain, Walter Long.

Many of the 75 pictures have been revived several times.

Montreal Managers Hold Annual Frolic and Dance

(Special to Exhibitors Herald and Moving Picture World)

MONTREAL, March 20.—The Montreal Theatre Managers' Association, Inc., held its third annual dance and frolic on March 8. More than 300 couples were present. Many professional performers contributed their services to make the affair an enjoyable one.

KNOW YOUR SALES LEADERS

J. REGINALD WILSON, domestic salesmanager for Educational Film Exchanges, Inc., grew up in the film industry with Educational, for his first job with a motion picture concern was as shipper at the New York branch of this company.

THAT was back in 1919 when the actual nationalizing of the present organization of Educational was in progress. It was Wilson's first position after leaving the Royal Air Force following many months of active service overseas as an aviator. And that he made good with this organization is attested by the fact that he rose in the ranks from a shipping clerk to head of the domestic sales department in less than nine years' time.

Wilson left his duties as shipper to try his hand at selling Educational's product in and around New York and Northern New Jersey. During the time that new exchanges were being organized in many cities throughout the country, he was periodically sent out to visit them as each one was formed.

His activity along these lines was so successful that Wilson was named as assistant

to the salesmanager. He served in this capacity until December 1925 when he was appointed to the present position.

In 1913 and 1914, previous to the World war, Wilson was engaged in selling machinery and power transmission in Ontario and Quebec. He gave this up to serve with the British Forces, and he saw active service in Italy and Greece. Later he joined the Royal Air Force and did patrol duty over the English channel and along the coast of France and Belgium. Wilson next was appointed instructor at training camp and served in this capacity as lieutenant until 1919.

Wilson is a graduate of St. Andrew's College, Toronto. He was born at Belleville, Ont. He is married and has a son, Rex, who is 9 years old. The Wilsons live at Cos Cob, Conn., a short distance from New York City.



J. REGINALD WILSON

Sam Sax Buys Stories for Gotham's Complete 1928-29 Program of 30

NEW YORK, March 20.—Sam Sax, president of Gotham, announces that he purchased the entire 30 stories which will comprise his program for the season of 1928-29. The stories are:

"The River Woman," by Harold Snumate; "Abie of the U. S. A.," by Arthur Caesar; "Without Sin," by Harold Rockey; "The Hell Skipper," adapted from "The Flying Kestrel," by Captain Dingle; "The Bowery," by Harry Hoyt; "Knee High," by Maurice Stephens and Charles B. Dawson; "Law of the Blue Ridge," by Allan Swinburne; "Pajamas for Two," by Harold Snumate; "Circus Love," by Courtney Riley Cooper; "The Racing Fool," by Gerald Beaumont; "The Ship of Hate," by Kent Hale; "Something to Love," by Adele Buffington; "The Varsity Crew," by Holmby Marshall; "The Night Express," by Danny O'Toole; "The Fire Call," by Adele Buffington; "Modern Mothers," by Henry G. Lloyd; "Violence," by Norman Houston; "Backstage," by Rita Larchman; "The Uncensored Woman," by Laura K. Breckweth; "Fingerprints," by Captain Ira Longworth; "Times Square," by Norman Houston; "The Girl from Argentine," by K. T. Kelsona; "Underworld Love," by Gregory Lang; "Flappers Must Live," by Mayne Millard; "Father and Son," by John Drinkman; "Ain't Love Grand!" by Lulu Baine; "The Woman Between," by John Paul Dagget; "Goodbye Broadway," by Valor Pennington; "False Pride," by Tenor Jackson; and "San Francisco After Dark," by Harold Snumate.

Theatrical Press Group to Give Benefit April 6

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—The Theatrical Press Representatives of America has taken over the Rialto theatre for Friday night, April 6, for the annual benefit program, with a pre-release of Harold Lloyd's "Speedy" as the attraction.

Mark A. Luescher, of Keith-Albee, is a governor of the organization, which, through its sick and relief fund, gives much material help to members who have met with illness or other misfortune.

Educational Begins Work on 52 Vocafilm Releases

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—A number of Vocafilm productions are already completed, and work is steadily progressing on the schedule of 52 releases in the studios here. These Vocafilm productions will be distributed exclusively by Educational Film Exchanges, Inc.

U-A will Stop Sale of Pictures 2 Years After Release Date

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—United Artists Corporation has announced a new sales plan whereby all pictures will be withdrawn from sales circulation two years after their release dates.

The arrangement is retroactively effective on all pictures released after September 1, 1927, according to Al Lichtman, general manager. "The two-year releasing period means bigger grosses for showmen through quick playing-off," says Lichtman.

Egyptians Favor Stories of France for Pictures

(Special to Exhibitors Herald and Moving Picture World)

ALEXANDRIA, Egypt, March 20.—Pictures appealing to the French, particularly those based on stories by famous French authors, have the best chance of success in Egypt, a local survey shows. Through the schools, most of which are French or under French influences, the people have become familiar with French ideas and habit. Well dressed women in luxurious surroundings are popular picture subjects.

Pictures showing revolutions, riots, or any other forms of rebellion against constituted authority, are likely to be frowned upon by the censor. Crime pictures are also under suspicion, because of the growing murder rate in this country.

Dallas Board Meetings Will Be at Luncheons

(Special to Exhibitors Herald and Moving Picture World)

DALLAS, March 20.—The Dallas Film Board of Trade has adopted a new plan for meetings. Once a month, or every other week it will have a luncheon attended by members and their guests. Speakers will be arranged for. At the first luncheon R. C. McIlhernan gave a talk upon the history of the film industry, and P. K. Johnston told about national air transport service.

Wellington Tours South

(Special to Exhibitors Herald and Moving Picture World)

SAN ANTONIO, March 20.—Duke Wellington, art director for Publix theatres in this city, is making a tour of all the Publix theatres in the South, and is amassing material for use, in case, as it has been rumored, Publix establishes a central art director with offices in the Paramount building in New York.

Empire Buys Three

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—Empire Productions has bought three novels for the 1928-29 program. "Say It with Flowers" will be made from "The Flower Shop"; "The Love Mystery" from "The Interpreter," and "The Lady from Nowhere" from "A Spinner of Webs."

Business Men Open House

(Special to Exhibitors Herald and Moving Picture World)

ATLANTA, March 20.—The Empire theatre, owned by the Empire Operating Company, composed of a group of Atlanta business men heretofore not engaged in theatrical enterprises, had its formal opening last night.

Schenck Pledges Cooperation In Stars' Radio Hour Protest

Principals Will Appear on Dodge Program March 29—Exhibitors Object Following Slump of Patronage Caused by Victory Broadcast, Woodhull Declares

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—Vigorous protest by R. F. Woodhull against an arrangement for participation of United Artists principals in a 55-station broadcast by Dodge Brothers, over the National Broadcasting Company's network March 29, has brought a reply from Joseph M. Schenck that the contracts have been signed but that stars of the company will take part in no more broadcasts if the exhibitors' consensus is that this is detrimental to their business.

Shows Cooperation Need: Woodhull

Woodhull, as president of the M. P. T. O. A., declared that while he regretted Schenck's position in the matter of having executed contracts, he was pleased to note the assurance that this important matter will be watched in the future, and added that he hoped all producers and distributors will investigate any radio tieups with great care before entering into any contracts without considering possible competition to their customers.

"This is just one more shining example of the necessity of a close cooperation at all times between the wholesalers and the retailers in the industry," Woodhull stated.

Exhibitors Protest Plan

The plans for the broadcast March 29, which will be during the theatre hours of 9 to 10 p. m. (Eastern standard time), are bringing what Woodhull called "an overwhelming expression from theatre owners objecting against stars participating." Woodhull wired Schenck as follows:

"Exhibitor opinion as expressed to our national office is opposed to any such move. Believe same will depreciate the value of stars in picture presentations, as their artistic merit is best expressed in screen productions and must fall below that established standard if used on the radio. Experience proves it will also reduce theatre attendance and such radio publicity is of no future value."

Contracts Signed: Schenck

In his reply Schenck telegraphed:

"Extremely sorry your communication arrived too late as the stars have signed contracts to appear on the air March 29. If it is the consensus of opinion of theatre owners that such a radio hookup is detrimental to the business I shall see that our stars do not in future take part in a national radio hookup. We thought it would be beneficial and stimulate the interest of the public in pictures."

Woodhull previously had announced that exhibitors in various parts of the country had reported a slump in attendance caused by the Victory hour of Dodge Brothers in which Al Jolson, Will Rogers, Fred and Dorothy Stone and Paul Whiteman appeared.

Fairbanks Chosen as M. C.

The United Artists principals who will broadcast on the "Dodge Film Stars Radio Hour" are Norma Talmadge, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith, John Barrymore and Dolores Del Rio. The broadcasting will be done from Fairbanks' bungalow on the lot at Hollywood, with "Doug" as master of ceremonies.

Fairbanks will talk on "Keeping Fit." John Barrymore will render Hamlet's "Soliloquy." Norma Talmadge is to speak on "Women's Fashions in the Motion Picture World." D. W. Griffith will talk on "Love." Charlie Chaplin is to give impersonations, and also disclose inside stories of filming of a number of his pictures. Dolores Del Rio will sing a Spanish song. Paul Whiteman and his band, broadcasting from New York, are to be part of the program, synchronized with the coast by the telephone hook-up.

Mysterious Explosion May Be Fatal to Acord

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 20.—Art Acord, motion picture cowboy, probably was fatally injured in a mysterious explosion which partly wrecked his home here Sunday night.

John D. Law Dies

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, March 20.—John D. Law, inventor of several motion picture and color photographic processes, and also active in literary work, died recently in Philadelphia following an operation.

J. J. Sullivan Is Booker

(Special to Exhibitors Herald and Moving Picture World)

LOS ANGELES, March 20.—J. J. Sullivan has succeeded J. H. Goldberg, resigned, as chief buyer and booking manager of the West Coast Theatres circuit.

R. C. A. Uses Film in Sales

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—Radio Corporation of America has just completed a two-reel film called "Links" for its sales campaigns.

Bombers Make Third Attempt to Wreck Danz Theatre; Police Blame Labor War

(Special to Exhibitors Herald and Moving Picture World)

SEATTLE, March 20.—Trouble with labor unions is believed by the police to be the cause of a third attempt to blow up theatre property of John Danz last week, when a bomb placed in the rear of his State theatre wrecked the rear wall, shattered windows, and blew wires from the poles.

Danz' Palace Hippodrome was twice damaged by bombs during the past few months. The police have not been thus far successful in apprehending the bombers.



THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

MGM, PFL Operate at Capacity; Universal Starts Gibson Film

First National Continues at Steady Rate; Warner Brothers Gets Under Way with Dog Film Directed by Enright; James Tinling Plans to Complete Fox Picture Next Week

By DOUGLAS HODGES

HOLLYWOOD, March 20.—Two big Coast studios are operating at capacity, bringing the total number of productions up to 35, which is nearer to normal than at any time since last November. The lots are Paramount and Metro-Goldwyn-Mayer, each of which is shooting eight pictures.

Universal Resumes Shooting Schedule

Other studios which are operating at all are shooting a normal number of pictures. Universal is opening gradually with the beginning this week of a Hoot Gibson film, "Doubling for Trouble." FBO has no pictures in the shooting stage.

First National, which has not fallen below a quota of four during the past nine months or more, began work on "Roulette" last week under the direction of Al Santell. The preceding week Harry Langdon and Milton Sills had begun new pictures. Langdon's picture is as yet untitled.

Four pictures are in production at the De Mille lot. Cecil B. De Mille heads the list with "The Godless Girl," in which Lina Basquette and Marie Prevost appear.

Both that film and "Four Devils," which Fox is making, and "The Patriot" (Paramount) were begun January 3 and have been in production 11 weeks. As costs go these are figured to be the "big" pictures of the year as the schedule of the pictures

being made nowadays is four weeks, with seldom an exception.

Tinling's Second Is Success

James Tinling is planning to finish work on his third picture next week at the Fox lot. Tinling is a director of the younger set, recently chosen by Winfield Sheehan and given a directorial opportunity. The second picture he ever directed has drawn praise from practically every theatre owner and newspaper reporter who has seen it. It is "Soft Living" and stars Madge Bellamy. Mr Sheehan assigned him to "Don't Marry" after having viewed the former and his results are being watched carefully by

(Continued on page 30)

U. S. Films Scaring German Officialdom

(By Mail to Exhibitors Herald and Moving Picture World)

BERLIN, March 20.—German girls are copying Hollywood girls, and it isn't at all pleasing to the powers that be in the German Reich. Herr von Keudell, minister of the interior, is of the opinion that regulations should be imposed on the showing of films in this country, restricting the exhibition of foreign films. But it seems likely that even such measures would not prove effective. German screen players themselves are trying to copy the Hollywood stars.

Six Companies at Work at F B O; Studios Will Not Close as Reported

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 20.—Six companies are now at work in FBO studios and on locations, according to announcements from William Le Baron, and contrary to recent reports that the studios were to close until June 1.

"We will continue to operate with even greater activity this month and next," says Le Baron. "Stocks and Blondes," and another untitled picture on the new season's product have already been completed and we are working steadily with Tom Tyler, Bob Steele, Buzz Barton and Ranger, our dog star."

Mr. Sheehan announced last week that the next scenario to be written by

JOHN STONE

is "None But the Brave" which will be directed by Richard Rosson for Fox

John Stone Gets Script for Rosson's Next Film

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 20.—John Stone began work on "None But the Brave" last week for Fox Film Corporation. His scenario will be used by Richard Rosson, director of the picture.

Curiously, Stone's latest scenario was for the brother of Dick Rosson—Arthur—who has directed pictures from many of the writer's scripts. Two of them were "The Last Outlaw" for Paramount and "The Sport Girl" for Fox Films.

Colleen Begins; Exhibitor Given Part in "Heart" Film

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 20.—Colleen Moore began shooting scenes for "Heart to Heart" at First National March 16. Earl F. Ingram of the Ingram theatre, Ashland, Ala., who was visiting in Hollywood played a bit in the picture upon the request of Miss Moore. He said he received a regular actor's paycheck from the First National accountant. When asked if he would frame it he said he'd like to but he'd rather donate it to the Santa Clara River victims.

Niblo Signs Greta Garbo for "War in the Dark"

HOLLYWOOD, March 20.—Fred Niblo announced yesterday by arrangement with Louis B. Mayer that Greta Garbo will head the cast of his forthcoming Metro-Goldwyn-Mayer special, "War in the Dark," by Ludwig Wolff.

He was director of "The Temptress" in which Garbo appeared some time ago. Shooting will begin April 9. Bess Meredith is preparing the scenario. John Gilbert will not be in the cast as rumored in Hollywood.

Fox and Carewe Sail for Mexico to Shoot Locale

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 20.—Edwin Carewe, Finis Fox, and a technical staff left last week on Carewe's yacht for Mexico, where they will make many shots of the country for "Revenge" which is to be Dolores Del Rio's next production. The star accompanied the party to Mexico and the trip marked her first visit to her native land since she entered motion pictures.

Semon Says "I'm Broke" to Court; Half Million Debts

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 20.—Larry Semon has \$300. The comedian last week listed that figure as the amount of assets he has with which to pay bills amounting to \$500,000 when he filed a petition in voluntary bankruptcy. Municipal and Superior Court judgments amounting to \$2,287.75 were listed as debts of the actor.

Cast Selected for Film Green, Thew Are Writing

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 20.—Donald Reed and Doris Dawson have been selected to play leading roles in "The Boss of Little Arcady" which Eddie Cline will direct for First National. The scenario is being prepared by Howard J. Green and Harvey Thew.

Film People Offering Thousands to Aid Victims of Flood

Wampas Postpones Big Mexicali Frolic As Result of Santa Paula Disaster; Anderson Converts "Film Food Plant" to Use of Valley Folk

By RAY MURRAY

HOLLYWOOD, March 20.—Motion picture people last week came to the aid of California with contributions amounting to a small fortune which is being spent to relieve the suffering in the Santa Clara River Valley. Players, directors, producers and writers responded readily to the plea for financial help following the flood which occurred with the breaking of the Saint Francis dam, 35 miles Northwest of here.

MANY volunteers from the ranks of the film people spent several days in the valley lending whatever aid they could.

West Coast Theatres is sponsoring a benefit show March 21 at the Metropolitan theatre. The program will feature Gloria Swanson, Charles Chaplin, Jack Dempsey, Tom Mix and Tony, Irving Berlin and other notables. Masters of Ceremonies will be Fred Niblo, Charley Murray, Lew Cody, Eddie Cantor and Eddie Peabody. The show is being personally staged by Sid Grauman. Equipment and assistants have been offered by Marco of Fanchon & Marco.

Ray Coffin, president of the Wampas, ordered a change in the installation meeting which was planned to be held at Mexicali on the night of March 16. Coffin asked that the rituals be postponed and that the customary celebration be called off in deference to the sadness prevailing throughout Southern California.

W. L. Anderson, motion picture location host and expert, was asked to board 1,000 of the flood victims until further notice. Anderson received instructions from city officials

and had only five hours to prepare for the task which will no doubt continue three or four weeks. His entire "food plant" has been turned over to the task.

* * *

Sid Grauman's friends, Irish and other, bestowed upon him little green snakes, green handkerchiefs and shamrocks, for birthday gifts last week. His birthday occurred on St. Patrick's Day.

* * *

James R. Grainger, general sales manager of Fox Films, who arrived here last week, stated that the theatre business throughout the country is good. He said that "motion pictures will reach a new high point in production and quality before the current year has ended.

"While the Fox organization from the standpoint of production has been and is busier than at any time in years the fact that some studios have either closed temporarily or have cut production to the minimum means nothing other than it is necessary in order to make a readjustment—something that comes in all lines of work."



Marie Prevost

Who is now working in "The Godless Girl" under the direction of Cecil B. DeMille for Pathe

Authors' Denunciation of Industry Sour Grapes, Says Lasky

*Motion Pictures Cater to Masses and Not to a Few So-Called Intelligentsia,
Paramount Producer Tells Writers*

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 20.—An author or playwright is only broadcasting his own shortcomings when he leaves Hollywood and writes articles denouncing the industry as ignorant and childish, Jesse L. Lasky, first vice-president in charge of production, declared at a meeting of the production staff with seven new writers last week.

"THE motion picture business is unlike the stage in that we of the motion pictures cater to the masses and not to a certain few, not to the so-called intelligentsia," Lasky said. "We therefore must have screen stories that will appeal to shop girls, the merchant or the banker—and not to the reader of Freud or the man or woman with Bohemian ideas.

"Those authors have tried in vain to please us, submitting stories that are impossible for filming, stories that would bring the wrath of the censors down upon us, stories that would shock the morals of the world craving entertainment. They fail and go back home and tell the world how mismanaged the industry is, in their narrow minds."

The Biltmore meeting was declared by Lasky and B. P. Schulberg, his associate producer, to be the first sensational step to bring screen writing necessities to the attention of established authors. Owen Davis, dean of American playwrights, author of over 200 successful plays, denounced "sophisticated" writers and novelists, saying:

"Sophistication does not and never did exist commercially. Novelists and some playwrights suddenly overplayed it. Sophistication has no

real meaning, for the final analysis of the generally successful play is simplicity. The day of mob confusion and spectacle is ended in pictures. In fewer characters and simplicity of theme is the strength of the motion picture plot. It takes a craftsman to weave simplicity into a screen play and make it mass entertainment."

The seven new authors, all having current successes on Broadway, are most anxious to co-operate with Lasky, Schulberg, and the executive producing staff of the Paramount studios in developing original stories for the screen. These men are Williard Keefe, author of "Celebrity;" Lester Cohen, who wrote "Sweepings" and "The Great Bear;" Samuel Ornitz, author of "Haunch, Paunch and Jowl" and "A Yankee Passional;" Harlan Thomson, whose successes are "Little Jesse James," "Merry Merry," "Twinkle Twinkle" and "My Girl;" Ernest Culbertson, author of "Goat Alley" and others; L. W. McLaren, former columnist of the *New York American*, and Wells Root, late of the *World* and one of the co-authors of "The Quarterback."

Menjou Ill, Halts Wedding

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—Adolphe Menjou is ill, delaying his sailing Saturday with his fiancée, Katherine Carver, for Paris, where they are to be married.

INCORPORATIONS

ALBANY—Camel Films, Inc., \$150,000, Walter G. Lange, Albert Joy and Harold Kelley of New York City; Ruth Enterprise Corporation, capitalization not stated, F. Augusta Marmor, Bessie Lieberman, Martha J. Hoffman, New York; Symon Gould, Inc., \$50,000, Symond and Eva Gould, Isaac M. Sackin, New York City; Rendor, Inc., capitalization not stated, Rose Barnett, Albert S. Hartman, Irving Friedman, New York City; Daller Amusement Corporation, \$2,000, Mortimer May, Ruth Sherman, Brooklyn; Max Orda, Jamaica.

Boyce-Smith's Arrival on Coast Is Signal for Activities by Inspiration

HOLLYWOOD, March 20.—J. Boyce-Smith, vice president both of Inspiration Pictures, Inc., and Tec-Art studios, is enroute to Hollywood from New York City. Immediately upon his arrival here, he will begin production plans involving the activities of Victor and Edward Halperin, and other enterprises.

Smith's arrival in Hollywood will start the wheels of Inspiration moving at top speed in production. It is reported that three companies will be working soon on the Tec-Art lot and that only the biggest stories are being selected for filming.

President Alfred T. Hannon, of Tec-Art, has contracted with from four to six other producers who will invade his plant during the new season on independent production ventures. Edwin Carewe's United Artists unit will remain at Tec-Art to produce "Revenge," with Dolores Del Rio.

Two Companies Operate at Capacity; 35 Filming

(Continued from page 28)

Hollywood producers and others. Tinting is starring Lois Moran in "Don't Marry."

Warner Brothers Working

Warner Brothers has again resumed operations and is now making "Land of the Silver Fox." It is a dog opera and stars Rin-Tin-Tin. Ray Enright is again directing the big canine and has selected John Miljan, Tom Santschi and Leila Hyams for the supporting cast.

Two pictures are in the making at the Columbia studios with another to be started in the very near future. They are "Golf Widows" and "Modern Mothers." Phil Rosen is directing Helen Chadwick in the latter while stars of the former are Vera Reynolds and Harrison Ford.

Suggests Country-Wide Tieup on Langdon Film

HOLLYWOOD, March 20.—Don Eddy, general manager of the Langdon Corporation, last week announced that exhibitors between here and New York and located on the route of the Pyle Foot Derby will have an opportunity to tie up the cross country race with the First National film, "Tramp, Tramp, Tramp," a cross-country race picture.

Considine on Guild Job

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 20.—John W. Considine, Jr., heads a committee which met last week to make plans for the fourth annual gambol of the Catholic Motion Picture Guild of America to be held at the Philharmonic Auditorium April 18.



GEORGE SIDNEY

Says—

Exhibitors Give a Listen
On This One Please Insist
Have "Universal Pictures"
Put "WE AMERICANS"
On Your List.

the Ladies Aid, none the less
is what the picture's all about when it's hoiled
down.

There are a lot of good wheezes in the thing,
smart lines that occur with good reason and get
their laughs. I think the T. O. Service Mythical
Medal for this year will go to the writer of the
line spoken by the enforcedly fasting father
who, upon inspecting the bare cunboard in com-
pany with his likewise fasting fox terrier, says
"If I had some mustard I'd eat you." There is
this and a few other downright riotous gags to
make the picture viewable to those who don't
care for crotch-dance parties even in their
comic significance. (And perhaps, for clarity,
I should separate myself from this group.)

Jack is, as usual, on the job every minute and
there is in the job-out of it. Dero-

*From Exhibitors Herald and Moving
Picture World, March 3, 1928*

AL BOASBERG

TITLED

"LADIES NIGHT IN A
TURKISH BATH"



THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Short Feature Releases

WEEK OF MARCH 25

"Ringside Romeos," Snappy, Universal, one; "The Haunted Island," Adventure, Universal, two; "Some Babies," Special, Universal, two; "Watch George," Stern Bros., Universal, two; "The Payroll Round-up," Western, Universal, two; "Mark of the Frog," No. 1, Pathe, two; "Jungle Days," Fables, Pathe, two-thirds; "Pathe Review," No. 13, Pathe, one; "Topics of the Day," No. 13, Timely, Pathe, one-third; "Feline Frolics," The Tonquin Valley, Outdoor Sketches, Educational, one; "Listen, Sister," Lupino Lane, Educational, two; "Spring Has Come," Cameo, Educational, one; "Circus Blues," Dorothy Devore, Educational, two; "Blow by Blow," Metro-Goldwyn-Mayer, two.

WEEK OF APRIL 1

"Sagebrush Sadie," Snappy, Universal, one; "The Haunted Island," No. 2, Adventure, Universal, two; "Newlyweds' Friends," Jr. Jewel, Universal, two; "Her Only Husband," Stern Bros., Universal, two; "The Ring Leader," Western, Universal, two; "The Mark of the Frog," No. 2, Pathe, two; "Scaling the Alps," Fables, Pathe, two-thirds; "Tail Waggers," Rice, Pathe, one; "Smith's Restaurant," Sennett, Pathe, two; "Do Monkeys Manicure?" Roach, Pathe, one; "Pathe Review," No. 14, Pathe, one; "Topics of the Day," No. 14, Timely, Pathe, one-third; "Mission Bells," Color Classic; Tiffany-Stahl, one.

WEEK OF APRIL 8

"Special Edition," Snappy, Universal, one; "The Haunted Island," No. 3, Adventure, Universal, two; "Married Bachelors," Special, Universal, two; "That's That!" Stern Bros., Universal, two; "A Son of the Frontier," Western, Universal, two; "Half-back Hannah," Christie, Ann Cornwall.

WEEK OF APRIL 15

"Bugs My Dear," Bobby Vernon, Paramount-Christie; "Ride 'Em Plowboy," Snappy, Universal, one; "The Haunted Island," No. 4, Adventure, two, Universal; "Taking the Count," Stern Bros., Universal, two; "The Gauge of Battle," Western, Universal, two; "You're Darn Tootin'," Metro-Goldwyn-Mayer, two.

WEEK OF APRIL 22

"One Every Minute," Snappy, Universal, one; "The Haunted Island," No. 5, Adventure, Universal, two; "When George Hops," Stern Bros., Universal, two; "Hidden Money," Western, Universal, two.

Heavy Production Keeps Educational Studio Open Through Vacation Period

Instead of a complete shutdown for several weeks before starting on the work for the 1928-1929 series, the studio of Educational will be kept partly open straight through the usual vacation period. Although work is rapidly nearing a close on most of the comedy series at the Educational plant, it will require several more weeks to complete the present series of six two-reel Bowers comedies.

75 F B O Pictures will Include H. C. Witwer and "Polly" Series

Seventy-two short features will be released by F B O in the 1928-29 season, setting a record for distribution of this type of product by that company, the home office announced this week.

Witwer and "Polly" Series Added

New series will include twelve jockey stories by H. C. Witwer and a group under the title of "Polly and Her Pals," from the cartoon strip of that name by Cliff Sterrett, which are appearing in the Chicago Evening American, New York Evening Journal and other Hearst newspapers.

Al Cooke, comedian, has been selected for a featured role in the Witwer series, to be made from his stories now running in the Cosmopolitan. Alberta Vaughn may return to F B O for the part of Polly in the other series.

While many of the subjects in the program are still to be announced, it is known that there will be twelve Mickey McGuires, with Mickey Yale in the leading roles, and a series of Standard comedies with "Fat" Carr, "Tiny" Alexander and "Fatty" Ross.

All these short features will be made by Larry Darmour Productions for Standard Cinema Corporation.

ing in the deluxe acts are cheering this style of arranging the show."

Paramount News Sends

Santone to San Antonio

Urban Santone, of New York City, has been appointed staff cameraman for the San Antonio sector of the Southwest edition of the Paramount News, replacing Harry Deihl, who will go to Dallas and become trained in laboratory work for one year. Santone is classed by Paramount as one of their best men, having made some of the greatest New York shots ever recorded on the screen, it is claimed.

Short Comedies on All Bills Is Aim of Butterfield Circuit

Two-reel comedy has a definite part in arranging the show to best advantage, according to Ed C. Beatty, general manager of the Butterfield circuit in Michigan. Beatty, who is giving the new short comedies from Paramount-Christie a good showing in the deluxe theatres of the chain, includes two-reel comedies with all bills regardless of the number of presentation acts used.

"We present first the overture, then a two-reel comedy, then the stage shows which are usually three or more acts, then the news and close with the feature production," Beatty said. "The two-reel comedy starting, not only gets the audience in a good frame of mind for the acts and feature, but also serves a very useful purpose in pleasing the performers of the acts, who thus do not have to go on 'cold.' As a rule, the comedy can hold its own in the opening spot very nicely, and the people work-

Newsreels

PATHE NEWS NO. 22—Brooklyn greets six-year-old voters, who were born on February 29—Atrahip Lee Angeles returns to New Jersey from trip to Panama—Ride round and round in six-day bike race at New York.

PATHE NEWS NO. 24—250 football candidates start work at Notre Dame—Three men die saving lives on Steamer Robert E. Lee—Find oil on Kansas Indian reservation.

PARAMOUNT NEWS NO. 64—Daring workmen climb Eiffel tower, loftiest structure in world—Giant Navy dirigible home in New Jersey after a 2,200 mile non-stop flight—Capt. Malcolm, speed demon, sails for England.

M-G-M NEWS NO. 60—Torpedos launched from Navy planes in war tests at Florida—"Big Guns" of baseball at spring training camps—Study new dances with aid of mirrors.

INTERNATIONAL NEWSREEL NO. 19—Hot sprints enliven 6-day bicycle race in Madison Gardens, New York—Jap rugby stars in clash before Mikado's brother—Los Angeles, steamer home from Panama fight.

FOX NEWS NO. 47—Leading Democrats are chosen to run for president—373 Missouri girls shown in New York, give Broadway something to look at—U. S. Cabinet wives attend flower show.

KINOGRAMS NO. 5377—276 start foot race from coast to New York—Lasting stones will honor our war dead in France—Prince of Wales arrives in Ashbourne, England, to start match.

There is no substitute for Circulation!



PRESENTATION ACTS

Incorporated in this department of Exhibitors Herald is the Moving Picture World Department, "Stage and Pit."

Stanley Expands Presentation Policy

All Suggestive Business Out, Say Managers

Exhibitors and Booking Agencies
Guard High Standing of
Picture Theatres

By EDMUND ANTHONY

Theatre managers and production executives of deluxe picture houses have sent in numerous complaints to the various booking agencies who supply them talent for their stage presentation. Most of these complaints are objections received from their audiences relative to smut and suggestive movements used by various artists on the program. As most of the motion picture audiences are family people, these complaints should be given immediate attention.

As stated before in these columns it is our desire and interest to guide each exhibitor and theatre manager in the proper direction when it comes to launching any new policy or offering something to his public.

Since the stage bandshows have practically revolutionized the entertainment policy in de luxe picture houses, it is also wise that managers watch the particular type of entertainment offered to their audience. A motion picture theatre is conducted entirely different than a straight vaudeville house or a combination of stock, burlesque and musical tab shows.

The theatres as a rule draw a class of people that are particularly interested in the type of policy and entertainment offered in them. Therefore, if you are running a neighborhood house offering pictures and stage entertainment, you must know that clean cut amusement should be presented to your people.

This is very necessary if you expect to build up steady patronage consisting of mothers and fathers and children who bring in their weekly admission money to your box-office. Once you spoil the confidence of the parents and give them the least idea that your entertainment is not clean or fit for their children to witness you are right then and there headed for destruction.

In order to illimitate smut sayings and suggestive business in your theatre you

(Continued on next page)

Frederick Kinsley



New York is learning all about organ novelties from FRED KINSLEY, who operates his original stunts from Keith's Hippodrome, at one time the largest vaudeville theatre in the East.—One of Fred's recent solos, "The Tin Pan Parade," started all Broadway buzzing.—Keep an eye on him, boys, he is making a name for himself.

ORGANISTS "CHLO-E" (Song of the Swamp)

Organists who have been fortunate enough to have used the slides on "CHLO-E" report that this song, with its beautiful melody and underlying "tom-tom" rhythm, holds audiences in a spell, grips and lifts them out of their seats, and finishes to genuine spontaneous applause.—

There is a very beautiful version by Edward K. House entitled "THE LEGEND OF THE EVER-GLADES"—and it is everything the title implies.—

Villa Moret, Inc., also announces still another version in preparation, a very high-class composition, primarily for deluxe picture houses. This was written by Walter Hirsch. The song is by Gus Kahn and Nell Moret.

Write to

VILLA MORET, INC.,
(The Voice of the West)

At their New York, Chicago or San Francisco Offices
—order your slides—now.

New York Chicago
1595 Broadway. 504 Woods Bldg.
San Francisco: 935 Market Street

Eight Houses Now Offering Bandshow Act

Circuit Will Produce and Route
a Unit Each Week from
New York

By A. RAYMOND GALLO

At a recent meeting of the executive board of the Stanley Company of America, one of the largest operators of theatres in the East, it was decided that the circuit would immediately enter the presentation field in all its branches. This statement was made last week by Irving D. Rossheim, its president. This new move means that with the exception of one or two other theatre circuits nearly every other of any importance has succumbed to the policy of pictures and stage presentation.

Several weeks ago a statement came from the West Coast to the effect that Fanchon and Marco were considering a booking affiliation with Stanley. However, since then Stanley have realized the value of this new policy and now have embarked in the field with an organization of their own that will supply everything from the talent to the finished production.

This new department will enable the Stanley Company to engage stage talent through their own booking agency which has operated for a number of years under the name of Acme Booking Agency. The Employment Bureau of the Stanley Company is now being established with headquarters in New York through which scenery and costumes will be executed by a staff of artists and designers and in a separate studio, private auditions will be given for prospective talent.

Arrangements are now being made through a separate agency whereby each Stanley theatre presenting this new stage policy will be supplied with a ballet trained and capable for ensemble and specialty work.

According to President Rossheim's announcement there will be a complete stage unit produced each week built around modern revue themes with a cast of 25 entertainers including the ballet and each unit will rotate over the theatres utilizing the

stage band master of ceremonies in each house.

At present there are eight theatres on the Stanley chain introducing this policy. They are: The Strand, New York; Strand, Brooklyn; Branford, Newark; Stanley, Philadelphia; Stanley, Baltimore; Stanley, Pittsburgh; Stanley, Jersey City; and the Earle, Washington, D. C. Within the next six months, it is hoped that a tour of 25 consecutive weeks will be available to stage talent by selecting the deluxe houses among the three hundred theatres operated by the firm.

The production department will be headed by Simon Fabian, with Mr. Silver as associate. The advisory board will consist of Abe Sablosky, Frank W. Buhler, Harry Crandall, and Charles Strakosch. The units will be produced under the direction of Joseph Plunkett, Edward L. Hyman, and Harry Crull, at their New York headquarters.

Before engaging in this new policy the Stanley Circuit offered featured pictures and concert talent, occasionally intermingled with a vaudeville program. This new policy puts them in the same limelight as Publix, Loew, and Fanchon and Marco, who are now extensively interested in this field.

No Suggestiveness

(Continued from preceding page)

must take an interest in the type of talent booked and produced in your theatre. Comedy acts and hokum situations are all right if the hokum is presented in a clean-cut manner and does not offend the public.

Do not be misled by booking office agents and artist's representatives trying to sell you talent that have made a tremendous hit in some part of the show business and have very little to offer in the way of amusement in your theatre outside of a name.

The real value of a name or a trade-mark rests entirely upon the amount of confidence it has established. Creating this confidence with your audiences is the real purpose for you to remain in business and this fact alone is worth advertising.

Mark Fisher Stages Anniversary Show

Lubliner & Trinz will celebrate the eighth anniversary of their Senate Theatre, Chicago, starting next week, March 26. This celebration will be observed in the form of a giant anniversary stage show featuring Mark Fisher and his Merry Music Masters.

In addition to an all star presentation cast, Mark Fisher will sing and feature "My Stormy Weather Pal" Al Piantodosi's new number. Al is the famous writer of "Pal of My Cradle Days."

B & K and L & T Stage Annual Frolic

Balban and Katz and Lubliner and Trinz will have their annual employees frolic on Friday, March 23. This year's affair will take place at the Armory on Michigan and 16th street, Chicago.

Among the many sports there will be a basket ball match between the runners up, Chicago vs. Harding, and the champions, Tivoli vs. McVickers Theatres. All the employees of both theatre circuits will take part in the frolic which will consist of bowling, billiards, refreshments and many other interesting features.

Film Man Buys Club

Mort Goldberg, former managing director of the Admiral Theatre, Chicago, and at one time an independent film exchange man, has taken over the Valentino Inn of Chicago which hereafter will be known as The Russian Art Club. Associated with Goldberg are several other theatrical men and a real Russian Prince.

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: Kindly address the enclosed envelope to company handling song slides for community singing and oblige—R. E. Quady, Isle theatre Minocqua, Wis.

PRESENTATION ACTS—To the Editor: I am glad to hear from you again. I expect to be here some time, and am going over very big. Of course, they will send me some place else later, but do not know where. However, I will keep you informed.—Sincerely, Don Cordon, Organist, New Orpheum theatre, Madison, Wis.

PRESENTATION ACTS—To the Editor: As per your request I'm returning the letter Mr. Wilkinson gave me in regard to information asked on "Borodkin's Guide to Motion Picture Music."

Thanks very much for the write-up you gave me in your Exhibitors Herald, and I hope to be in a position to reciprocate the favor in some way in the near future. Sincerely yours—Maurice Borodkin, Borodkin's Guide to Motion Picture Music, Chicago, Ill.

PRESENTATION ACTS—To the Editor: This week, during the showing of the feature picture, Chaplin's "The Circus," I am using a set of slides which I called "Under the Top." The numbers used are: "Sunshine," "Oh, Look at That Baby," "Chlo-E," "Ice Cream," "I Just Roll Along," and "Clap Hands, Here Comes Charley."

The introductory slides to each number pertain to a circus in some way or other, and the words to the last number were altered to fit. Also, on the last line of "Clap Hands" the signal was given the operator and he swung right into the film-title "The Circus" of the feature.

The set was not perfect by any means, as it was gotten up rather hurriedly, about six days before the showing, but seems to be going good.—Wm. J. Cowdry, Organist, Sherman theatre, Chillicothe, Ohio.

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Abel Baer, L. Wolfe Gilbert, & Ruth Etting
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STAGE SHOWS

Los Angeles State

Week Ending March 8

Eddie Peabody and his Pals presented for this week a Fanchon & Marco Idea "In Venice." The stage represented a Venetian Carnival scene on the canal with high balconies, lanterns and gondola backstage.

Opening: Eddie Peabody, dressed as organ grinder with monkey, together with entire ensemble of artists make entrance from back of theatre, coming down each aisle, and going up gangways to the stage, with Gwen Evans and 8 girls going into tambourine dance, followed by orchestra playing "Ricketts."

Cook Sisters, Nellie and Lucille, were next, former radio stars from Chicago and the East, making their first tour over the circuit, put over a new number, "Stay Out of the South," following with a piano duet.

Gwen Evans, in a whistling number, was followed by the stage appearance of her Eight Girls in a clever pony dancing number. The orchestra next played "Melancholy Baby."

Klein Brothers, recently from The Passing Show, next gave the audience a fast line of ready-fire gags and hokum, and were easily the feature of the entire bill, outshining even Eddie and his "banjoy."

Eddie next does "Melody in F," with his protege, Jimmy Mazel, which was a very excellent number on the banjos, doing "Diane" for an encore, and as usual, Eddie does several audience request numbers, including "Dream Kisses." Eddie next led his orchestra and the entire ensemble of artists for the closing number.

Portland Portland

Week Ending March 19

"Highlights," Publix stage presentation featuring Alex Hyde and His Stage Band; Willie Solar, comedian; Sherry Louis, operatic soprano; Helen McFarland, xylophonist; and Masse and Dietrich, the dancing duo. Arthur Clauson directed the Grand orchestra. Ralph Hamilton gave original organ recital. All acts well received.

Chicago Oriental

Week Ending March 18

Paul Ash had almost everyone who's a favorite at the Oriental back on the boards this week, including Milton Watson, Paul Small and Ginger Rogers. And then to give full measure he added Will Cowan and Bob-Bob-Bobby to the bill.

The program, called "Northwest Mounted," moved along at a good pace, opening with the 12 dancers doing a modernized Indian dance to a good hand, followed by the orchestral number, "Get Your Man." Members of the orchestra sang the chorus, and were joined by Small. It was enjoyed by the audience.

Cowan then displayed the various steps in tap dancing, and the reception was great. He came back with his original dance, "The Spirit of '76." His exit left the audience crying for more. He is one of the smoothest tap dancers this reporter has ever seen.

Talbert and Fisher, two comics, came on for some vocalizing, among their selections being "Ice Cream, You Scream, etc." and "Get Up Garibaldi." Just fair entertainers.

The orchestra and Small next did "I'm Speaking of Love," with Watson following, while Ash accompanied on the piano. He sang two selections, "I Love You" and "Without You." Small joined him in an encore. Watson's voice is far better than when he left the Oriental some time ago, and there is evidence of considerable training in the interim.

The Bob-Bob-Bobby act started slow and gave evidence of being just another dumbbell throwing act. However, when the little white mongrel joined the two men the house sat up and took notice, and the act went over in fine shape.

Ginger Rogers was next in a new program of songs, such as "I, Myself and Me" and "I Can't Believe You're in Love with Me." The reception accorded her shows her popularity at the Oriental.

In the finale, Watson sang arias from "Rose Marie," selections which give his voice full play.

New York Strand

Week Ending March 23

Alois Reiser, Conductor of the Mark Strand Symphony Orchestra has more closely observed the holiday week, and in honor of St. Patrick has dressed his stage in beautiful varying tones of green. He opens the presentation with excerpts from "Eileen." Mark Strand Frolic, this week's attraction, is

handled by Joseph Plunkett, and the first number of "Moonlight and Roses" with Margaret Schilling and Mascagno Ballet. The songs and ballet numbers presented here are a very high standard, and were very well received from out front.

The Four Aristocrats, the recording artists, presented a program of song and instrumental syncopation with Eddie Lewis on the steel guitar. They sang and played, and the popular renditions went over very good. These boys are well known artists, and they are the reasons popular songs become popular. They closed a well-arranged, though rather brief show.

Detroit Michigan

Week Ending March 16

Brilliant and colorful and gorgeous in setting, the stage show "Gems" at the Michigan this week gets under way with a flying start in an offering by Del Delbridge and his Michigan Syncopators.

Next was an octet of dancing girls, Ormonde's Sparking Gems, who went through a routine of unusual steps with grace and ease. Before the end of the show, the girls were given other opportunities to display their steps, and their costumes were colorful and well in keeping with the title of the production.

The headliner of the acts was David Rubinoff, a violinist par excellence. Besides his regular engagement at the Michigan, Rubinoff found time enough during his stay here to visit various of the public schools and play for the children.

Roy Schuster, Pauline Gaskin, Burns and Kissen and the Three Dennis Sisters were the other well liked individuals who took part in the riot of song, patter and dance which completed the show.

Mort Harris is responsible for the producing of this cleverly stage unit of the Public circuit, and showed his ingenuity in devising the gorgeous settings for the finale.

Philadelphia Carmen

Week Ending March 17

There was nothing particularly outstanding in the entertainment offered at the Carman this week, just a bill of light entertainment of sufficient variety.

Neville Fleeson, composer and pianist, and Bobby Folsom, musical comedy prima donna, were heard in a delightful musical offering, "The Song Painter," which went over well.

Tom Smith, with Harry Newman at the piano, sang, danced and got off a lot of wise cracks that brought him plenty of laughs.

Nellie Arnaut and Brothers gave a pleasing performance, combining violin numbers with acrobatics. They are not only graceful dancers, but skillful musicians.

David Pesetzki made his first appearance as guest conductor of the Carman Orchestra in a brilliant interpretation of the overture "Il Guarany."

Chicago Sheridan

Week Ending March 18

Roy C. McMullen and Verne Buck produced a very fine show this week, which they called "Buck's Black and White Revue."

This show opened in a full stage setting of black and white, with black and white streamers hanging in front of orchestra as they played "Somebody Else" for their opening number. Hal Hiatt played a hot chorus on a "Bassone" to a fine hand.

Lucille Sisters next offered their impression of the Duncan Sisters as Topsy and Eva, and were the hit of the bill. Besides giving a realistic impression of Topsy and Eva they also played a uke and sang very nicely. They took three encores.

The orchestra next offered their own arrangement of "Ice Cream," in which Sutten, Gernberg and Wilson, three boys in the band sing a chorus of same. The number was very well received and they were forced to repeat it.

Mills and Shea, two comedy sailors, that have been reported many times in these columns, again met with success.

The next number, a beautiful arrangement by Murray Cutter of "My Ohio Home," was then played by the boys with Buck playing a pleasing solo on his violin and Frank Wilson singing a chorus (as usual, Frank was forced to encore).

Ross and Edwards, two clever boys, next sang "I Don't Wanna" and "Dream Kisses" with comedy jokes, dancing and playing. They earned two encores.

Hal Hiatt then played a hot chorus of "Clarinet Marmalade Blues," with the orchestra as the back curtain rose exposing a scene with white trees, moon and stars dancing in front of a black background. This was a novel closing number and was very well received.



Franc & Warren

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METROPOLITAN Theatre, HOUSTON, TEXAS

New Orleans Saenger

Week Ending March 23

Using as the theme "Moonlit Waters," with the haunting air of "Wonder When We Will Meet Again," Ben Black, who for the past twenty weeks has directed the stage band and vaudeville acts presented by the Publix shows at the New Saenger, entered upon his last week today with an excellent program, closing with a song written by himself entitled "Good-bye, New Orleans; Hello, Broadway," to which he will go at the close of the present week, being succeeded by Art Landry.

The stage was set in an extravagant style, the handiwork of Alloy in charge of the scenic effects of the Saenger Company's theatres in this city, and represented a barge, decorated with Chinese lanterns of various colors; in this, supposed to be slowly drifting down a stream, hung with southern moss, the stage band presented their program.

On the bill proper were Mario and Lazar, Fauntleroy and Van, Rose Marino, Janton Sisters, Dean Brothers, and Boris Petroff's Dancers. The wardrobe of all was extremely fine and the performances better than in many weeks.

John Hammond presided at the organ, assisted by Ray McNamara. The music for the picture was furnished by Castro Carazo and his orchestra of thirty-five pieces.

It is estimated that between the hours of 2 and 5 p. m. Saturday afternoon fully fifteen thousand people stormed the doors of the theatre seeking admission. The New Saenger seats four thousand people.

Chicago Congress

Week Ending March 14

This theatre changes program twice a week, Sunday and Wednesday. It has no stage orchestra, but has five acts of vaudeville. The stage show this week was reasonably good.

Warner and Cole, two clever comic dancers, gave funny, tricky and interesting steps, getting a fair applause.

Frank Shepherd, one of these trick card magicians, performed an interesting act with the aid of two boys from the audience. He went over in good shape.

Hogan Hancock, the hit of the program with his 10 piece orchestra, rendered some very fine music. The orchestra also contains comic singers which were well appreciated. The entire act was well received.

George and Aubrey, two comedians, were given the biggest applause on the program. The boys were good singers, harmonizing well together. They were called back for an encore.

The Parisian Four, consisting of the Mother, Father and two children, gave a routine of dancing, good tricks, cartoon drawing and a little singing. For an encore, another of the family, a girl about seven, sang a song. The act went over in a pleasing manner.

New York Paramount

Week Ending March 23

Reported on St. Patrick's Day, I took particular notice that the show this week opened with "A Bit of Erin" offered by the Paramount orchestra and two vocalists, a boy and a girl, who thrilled the hearts of lovers of Irish songs with their rendition of "The Little Country Town in the Old County Down" and "Irish Eyes." I wondered who the singers were, until later I saw the boy playing a baritone horn in the orchestra, and curiosity was appeased. The crashing, smashing finale was put over in true Irish style, and opened the presentation in great style.

"See-Saw" was devised and staged by John Murray Anderson, but—Yellow costumes and a yellow set, and on St. Patrick's Day. But even in view of this breach the show went over big, arranged in order of:

The Foster Girls offered "Swing High, Swing Low" a song and dance bit,—the picture dance being quite novel and most entertaining. In the same setting of Green and Gold, followed The Wainright Sisters late from the Music Box Revue who put over unique songs selected from their recent hits. Their ukelele number was received the best.

Max and His Gang (the gang being eight little fox-terriers) then went through a number of difficult and highly amusing comical antics—which perhaps proves that dogs are getting more tricky each year. This is entirely new and a well received offering. The Paramount Orchestra, accompanied by George Griffin and Rosette, rendered "A Dream Fantasy" set in full stage, with scrim drop. Their "Was It a Dream" was particularly pleasing, and Rosette is, besides a beauti-

ful toe dancer, exceptionally good at difficult and thrilling steps.

The big attraction, the hit, the "ace in the hole" or what have you—followed, the much imitated, but never equalled artist, Joe Jackson in his pantomime bicycle act. This act was cut rather short, and the audience was very disappointed not to get more. The internationally famous artist went over big.

The finale was brought about this week in a very special way, with the entire company, stage orchestra and dance ensemble with Jesse Crawford at the organ, bringing in an Irish medley of songs, composed around "A Boquet of Roses" and featuring "Moonlight and Roses." The show was a trifle below Paramount standard, but that means an excellent show at that.

Chicago Senate

Week Ending March 18

"The Mikado of Jazz," a stageband presentation originally produced by Paul Ash, this week featured Mark Fisher with a cast headed by Bob La Salle. As this show was reported before, a brief report of the few changes follows:

Opening: With film trailer announcing the new story form show with the cast of characters after which Mark Fisher made his entrance and introduced each character in person.

After this the curtain rose to full stage setting and the principal characters immediately took to their parts. Mark Fisher as the Mikado won considerable laughs for his natural mannerisms and ad-libbing.

Milton Watson temporarily filled the role of Nanki-Poo originally played by Arch Cannon. Evelyn Vee was the new Yum-Yum originally played by Patricia Manners, and quite an improvement at that.

The Kimiwa Japs again proved a great bet in the show. As for Bob La Salle he was the chief fun-maker who walked away with the laurels.

The Darling Twins who with Evelyn Vee played the Three Little Maids from School were as cute as ever. Willard Andelin as the great Poo-bah was excellent in his role especially in the singing part.

The Finale was as picturesque as the first one with the Abbotts in typical Japanese bridesmaid outfits who helped decorate the setting during the wedding scene to which Mark Fisher sang "Oh What a Wonderful Wedding That Will Be," an appropriate ballad for this type of ending.

Pittsburgh Penn

Week Ending March 17

Dixieland," the stage unit this week, has some cast changes. Joe Penner is replaced by the Norman Thomas Quintette and Luella Lee and Ruth Stanley are out with the Gould Dancers replacing them.

The act opened with the Jubilee Quartette singing off stage. Then Don Albert introduces the Seven Gould Dancers who do a tap routine. Edith Griffith followed singing "Among My Souvenirs" in a dramatic manner following with a peppy rendition of "Love and Kisses." She stopped the show.

Then Don announces an usher wants to show the audience how he can dance and Henry La Mothe, in usher uniform, does a neat Charleston following with a tap dance.

Morris and Rapp, also dancers, did two single routines and a collegiate double together. The Jubilee Quartette sang one number after which came the Norman Thomas Quintette. A pianist, drummer, two dancers, and a single compose this act with the drummer doing trick stuff and the hit of the act. He outdoes Jack Powell, which is saying something, and scored the biggest hit the house has held outside of a well known name.

Chicago Avalon

Week Ending March 15

"Shanghai Dreams" was the name of this show, with Roy Dietrich, the popular leader, and his gang. The stage show was nothing very attractive and better shows have been seen here before.

Roy Dietrich's singing of the songs "Everywhere You Go" and "So Please Don't Say Goodby" were the outstanding numbers and was given a thunder of applause. No matter what song Roy sings, he puts it over with a bang.

The rest of the cast included Ned Miller, the singing composer; Natally and Darnell, fancy dancers; Hashy and O'Say, two Chinese trick actors; Anthony Rizzo, with his usual good accordion solos; Jean Shillings, a clever dancer and a good banjo player, and the Avalon Girls. The stage setting was very clever and pleasing to look at. It is evident that the big draw at this house is Roy Dietrich.

JOHNNIE DEVINE

Solo Organist

PATIO THEATRE, CHICAGO

P. S.—To whom it may concern, I wish to state that I received no part of the "Tea Pot Dome" slush fund, whatsoever.



BOB La SALLE

Starring in Original PAUL ASH Production
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Playing the Principal Comedy Role "KOKO"
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Paging Edmund Fitch

Dear Eddie:—

Here's a brand new idea. Write an organ solo imitating the instruments of the orchestra. Finish with "The Stars and Stripes" and have the ushers march down the aisle waving American flags. That alone will stop the show.

BERNARD COWHAM

ORIENTAL, MILWAUKEE

DON MIGUEL GALVAN

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San Francisco Warfield

Week Ending March 16

Rube Wolf and his musical merry-makers took Warfield Theatre audiences to London this week, the stage act being part of a musical journey around the world. When the front curtain went up it revealed the orchestra on the stage, with the Houses of Parliament and the Thames river in the background, visible through a gauze curtain. Rube announced that the scene is Piccadilly Square and that a number by Victor Herbert will be rendered. He played a solo part and directed with his usual vivacity.

The Gae Girls appear in a dance, dressed as London Bobbies and Rube says: "If you like policemen applaud the girls and if you don't like policemen applaud anyway." While the dance is on Rube disappears and returns wearing a Bobby coat and a helmet.

The musical hounds, Ted and Jack Dale, do a turn at a piano and xylophone. The pianist of the pair sang "Morning Glory Land" and then whistled the air effectively. The second offering was a novelty entitled "Bombay."

Rube then presented Jimmie Lyons as the best dressed man in the British Army and when Jimmie stepped forward he was seen to be wearing mismatched clothes, with his manly form plastered with medals. Instead of the Cockney brogue expected, he spoke with a German accent and dispensed a line of jokes which won favor from the start.

Milwaukee Wisconsin

Week Ending March 16

"Under the Bridge," with a water front setting, was E. J. Weisfeldt's well staged show this week. It opened with the orchestra playing "Down by the Viaduct" as Bebe Barri's Eight English Rockets in apache costumes stage a snappy dance.

Jay Mack, as a gob, does snappy harmonica playing and soft shoe dancing. Among his selections is "Dream Kisses." Cully and Claire accompany themselves on a banjo and uke respectively, singing and playing several popular songs including "It's a Long Time Since I've Been Home."

A comedy song and piano specialty number is put on by the band leader and Irene Havelock, one of the English Rockets. The number receives good applause.

A band selection by the Playboys includes a medley of popular selections including "Did You Mean It," "Among My Souvenirs," "My Blue Heaven," "Just Sing Me a Baby Song," "A Shady Tree" and "Anabelle Lee."

Billy Meyers then sings, accompanied by the piano, snatches from a number of popular selections including "When Day Is Done," "Just a Memory," "At Sundown," "Everywhere You Go," "My Blue Heaven," and "Barbara." The number then ends up with the band playing "Halleluja."

Lloyd and Brice keep the audience laughing with their slow motion acrobatic stunts. A dance by the English Rockets is followed by the Robin Family. First are a boy and girl in soft shoe dancing. Next is father and one of the sons with a bit of comedy. Then there is Hank who sings "School Days," followed by three boys and two girls who do all kinds of snappy stunts including back somersaults and the like. Lastly there is the baby of the family who turns a somersault and mamma who turns a hand spring. They all go over big.

The picture is Clara Bow in "Red Hair."

Chicago Chicago

Week Ending March 18

"Havana" is the stage show at the Chicago this week. It opens with the Petroff girls singing; their faces being illuminated by small lights held in their hands.

After a short routine they exit and the curtain rises to reveal Kosloff and his band in a beautiful patio setting quite in keeping with the name of the show. The Petroff girls come on again for a moment and then a Spaniard does a short song and dance, while playing a banjo.

Then Kosloff leads the band through a fine arrangement of "Way Down South in Heaven," and he plays his violin during the offering.

Then follows an unusually funny act by Clifton and Brent. They do a great deal of clowning and burlesquing, but the dance in which one of them is about the slimmest human ever seen is the feature of the act. It is clever and funny and gets a fine reception. This is followed by a very pretty castinet dance by the Petroff dancers.

Then comes George Dewey Washington, the colored singer. Seldom has this reporter seen a man work harder than he does. He puts everything he has into his songs, so much so that his voice is beginning to tell under the strain. He sings "Chloe," "Give the Blues a Chase," and "Laugh, Clown, Laugh." He gets and deserves a wonderful reception. His stage personality has just the right note for one of his race.

Then follows an unusually fine number called the cupid tango. The Petroff girls dressed in white Spanish costumes do a routine and then a tango couple, dressed altogether in white, do a beautiful tango. A chorus of voices is heard off stage during the dance. A beautiful number well staged.

Then follows a good number called "Underneath Your Skies of Blue," featuring Costner and Hewlett.

The finale is beautiful with the Petroff dancers in beautiful costumes, members of the show coming on for short turns, radium effects, and a beautiful Spanish shawl spreading out to cover the entire background.

New York Capitol

Week Ending March 23

"Araby," featuring Walt Roesner and The Capitoliens of radio fame, opened this week with a number "An Irish Rhapsody" by the Capitol Grand Orchestra. Setting and costumes in very green, and composition of Overture by William Axt. Broadway's versatile conductor, David Mendoza, swung the stick.

The show opened in full stage, and scrim drop, with a dance by the Albertina Rasch girls who have each and every one become inimitable artists of the dance. Arabian costumes and music lent atmosphere to this beautiful number.

Roy Smeck, with the banjo, harmonica, and uke, is billed as "Wizard of the Strings" and rightfully so. His numbers were very well liked. Rosemary offered two very beautiful songs, and she is a very beautiful girl. Her shadow song, her stage presence and winning personality brought her much applause.

Rita Owen, late of Ziegfeld's Follies, proves to us that the glorifier of the American Girl has scored another winner. Miss Owen does a "Sis Hopkins" eccentric dance which was the hit of the show. One of the boys in the stage orchestra, the announcement sounded like John Spurzil, then gave his impression of receiving radio entertainment on a busy evening on a two-tube set. This was given with the assistance of his brass horn, and was very good. Rita Owen comes back after a change of costume, and what a deception. She offers a buck and wing tap dance which went over big.

The next feature was Walt Roesner and his Capitoliens' impression of the original araby jazz number which he calls "Hot Sand." It surely was "hot" and was so received. Johnson and Hewitt, two "micks" were brave enough to wear yellow flowers with their Irish makeup. Their acrobatic eccentric dance was very well appreciated, and made a dandy closing number.

Chicago Capitol

Week Ending March 15

Three cheers for the Capitol and Caesar Linden for the way the show has picked up since Al Short's departure. This week's presentation was called "Kil-larney." The entire stage was arranged as an Irish Garden with the orchestra on one side of it. The seven Capitol girls did an Irish jig while an octet of men sang.

WADE HAMILTON

at the ROBERT MORTON ORGAN, RITZ THEATRE, TULSA

NOVELTY ORGAN ACTS

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This Week—"ESPANOLA," with Ney Neen Farrell, Soprano; Bill Brooks, Guitar; Wade at the Stage Console



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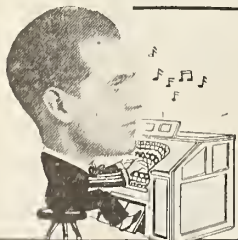


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LUBLINER & TRINZ
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Production Dept.
Chicago

SID SAYS about SONGS



FIVE BEST SELLERS

- "Among My Souvenirs" (DeSylva-Brown & Henderson).
- "My Ohio Home" (Leo Feist).
- "Diane" (Sherman Clay).
- "My Melancholy Baby" (Joe Morris).
- "My Blue Heaven" (Leo Feist).
- "Sunshine" (Irving Berlin).

I'M TIRED OF MAKING BELIEVE—(Al Piantadosi)—Al Piantadosi, at one time one of America's leading writers, is both the writer and publisher of this song. Written as a waltz with a beautiful lyric. Has a good chance of reviving the name of this writer.

HUMORESKIMO—(Sam Fox Pub. Co.)—A novelty piano solo also arranged for saxophone with a lyric that is very clever. This number is great for pianists looking for trick melodies. Words by Alfred Bryan, music by Peter Wendling and Henri Berchman.

I FOUND A HORSESHOE—(Will It Bring Good Luck For Me)—(Jack Mills, Inc.)—This song by two local boys is well written as a fox trot and a suitable lyric. Words and music by Billy Meyers and Elmer Schoebel.

THE DANCE OF THE BLUE DANUBE—(Empire Music Co.)—The writer of "Dardanella" fame has written this number, which is being played extensively on the air. This composition is arranged both as a piano solo and with a lyric. With the start it has it no doubt get a quick bid from one of the large publishers.

BACK IN YOUR OWN BACK YARD—(Irving Berlin, Inc.)—This is the second write-up on this song. Al Jolson just opened up here in "A Night in Spain" and started this song off with a bang. By Al Jolson, Billy Rose and Dave Dreyer.

ONLY A DREAM—(Bibo, Bloedon & Lang)—One of the writers, Lew Pollack, has been exceptionally successful in the last year, particularly with "Charmaine" and "Diane." This waltz has a pretty melody and the lyrics sing well. Irving Bibo is the other composer.

OKMNX—(J. H. Remick & Co.)—Another song about the brotherhood of billy goats. This song is by the cartoonist of Barney Google (Billy Debeck). If the members of the order get back of this number they can put it over for a big hit. Co-writers are Phil Baker, J. Russel Robinson and Sid Silvers.

LILA—(DeSylva, Brown & Henderson)—This song reminds one of "Yes Sir, That's My Baby." Has all the ear marks of a hit song.

YOU'RE WHAT I NEED—(Harms, Inc.)—Lyrics by Lorenz Hart, music by Richard Rodgers. These writers in my opinion, are two of the greatest in the production field. This is the hit song from "She's My Baby," which is now playing in Chicago. Has as its star Beatrice Lillie, the famous English comedienne.

I'M AWAY FROM THE WORLD (When I'm Away From You)—M. Witmark & Sons)—The title tells the whole story. There is also a verse. A beautiful song on a par with the songs this house has published for many years.

MY BABY CAME HOME—(Milton Weil Music Co.)—Now that the testimonial given to this popular music publisher is over, this is one of the new songs Weil is starting and looks like ready money. By Buddy Fields, Charlie Newman and Jack Gardner.

P. S.—If you miss "Joe Lewis' Testimonial" show you'll miss one of the best ever staged. Don't forget the date, MARCH 29.

Sid Silvers

ORGAN SOLOS

Preston Sellers (Chicago Senate) offered a very entertaining community solo this week with the following songs, "Did You Mean It," "My Ohio Home," "Bungalow of Dreams" and a medley of several other popular tunes. The stunt had many catch lines which changed the tune by the color of the lyrics. At this performance the stunt stopped the show completely, and Sellers was forced to take an encore.

J. Otto Hinze (St. Joseph, Rivoli) as guest organist, at the new instrument here, was pronounced by the newspapers as a master of the organ by the style of playing and manner in which he cued the photoplay. This chap also broadcasts from Station KGBX.

Clark Fiers (Scranton West Side) used a stunt by Nelson Chon called "Stage Struck." This was a community version with the slides telling the audience that Ziegfeld was on the lookout for new talent, and by their singing would discover some. The songs used were "Beautiful," "Gee But I'm Lonesome Tonight," and "Everywhere You Go."

William J. Cowdrey (Chillicothe, Sherman) during the showing of Charlie Chaplin "The Circus" picture used a solo with slides called "Under the Top." The songs used were as follows: "Sunshine," "Oh, Look at That Baby," "Cloh-E," "Ice Cream," "I Just Roll Along," and "Clap Hands." It was a travesty operated in conjunction with the picture which served as a good advance trailer.

Dick Leibert (Pittsburgh Penn) does a straight solo this week. Announcing that he has had requests to play hits of former years he selects "Whispering," "Japanese Sandman" and "Remember" as the three he will play. Audience thoroughly enjoyed being reminded of these numbers with solo doing very well. In fact idea can be repeated again with other songs.

George Lee Hamrick (Atlanta Howard) at the organ rendered accompaniment to illustrated technicolor slides on the screen introducing the song, "A Trip to the Sunny South."

Arthur Richter (Milwaukee Wisconsin) offers for his number several of Walter Donaldson's latest hits, preceded by a trailer giving a bit of information about Donaldson, as well as the name of a number of the selections he has written. Richter offered, with the words flashed upon the screen, "What Are You Waiting for, Mary," "There Must Be a Silver Lining" and "My Ohio Home." As usual his numbers are well received.

John Hammond (New Orleans Saenger), solo organist, after a suspension of two months, has resumed his morning concert series. The week's program consisted of Wagner's "Tannhauser Overture," Johann Struss' "Artist Life Waltzes," Wagner's "Evening Star" and Schubert's "Marche Militaire."

Edmund Fitch (Chicago Sheridan) used many comedy slides in his "Just For Fun" solo in which he introduced "Sweeping Cobwebs Off the Moon," "I Told Them All About You," "Auf Wiedersehen" and comedy parodies on "I'll Think of You" and "A Night in June." He played other songs and the audience sang them. Eddie closed with "Cobwebs" and got a good hand.

Harold Daniels (Chicago Buckingham) used a clever novelty community stunt which was called "The Trouble Maker." This included many parodies on popular numbers which his audience sang very well. There was also a musical argument between the boys and girls that created much interest and when Daniels played his original "sneeze" chorus to the tune of "Sing Me a Baby Song," the audience were in hysterics between trying to sing, sneeze and laugh. His closing number was a parody on "It All Depends On You." Daniels was compelled to repeat two choruses of "Among My Souvenirs."

Milton Charles (Chicago Chicago) played for his organ presentation "Among My Souvenirs," "Beautiful," and "Dream Kisses." Slides carrying the lyrics of the songs are all that is used to accompany his playing, yet that is enough to make his presentation a pleasant one, for Charles' masterful playing is enough.

Alexander Schreiner (Salt Lake City Capitol) at the organ offered a solo number and most popular of all was his selection of popular numbers with which the audience was invited to sing, the words being flashed on the screen and an announcement being made that these numbers were being broadcast.

GALLO SAYS Something about Every one



SALUTE . . . members of the Royal Order of our "Friendly Chat Club" . . . before we take up new business matters let us state that the 40 new applications of last week have been accepted and our secretary, Milton Charles, has been instructed to fill out membership cards as soon as their dues have been turned over to our treasurer, Hank Lustgarten, they will be given the Royal Razz-Berries . . . now that that is done let us go on with new affairs. . . Oh, yes, don't forget your monthly dues. . . The next payment should be in by March 31. . . Well, dear friends, I have some sad news for you. One of our dear members, Nora Bayes, has passed into the great beyond. . . Also the wife of Arch Cannon. Let us offer a prayer for the reposal of their souls. . . Albert F. Brown, one of our most popular organists, just recovered from an attack of poisoning. . . Sid Lorraine is well again and back at the Woods theatre building trying his best for Ager, Yellen & Bornstein. . . By the way, Sid will soon be married to Dorothy Deeder. . . We were honored by a personal visit this week by Ben Bornstein. . . Bobby Crawford . . . Bill Jacobs . . . Harry Fink . . . Al Dodson . . . all men musically interested in the publishing business. . . Abe Olman is still in New York organizing a staff for his new office recently opened by the Foster Music Company. . . John Balaban and family have taken a short trip to Europe . . . so has Samuel Insull, but not for the same purpose. . . J. A. Decatur of Leo Feist, says "There Must Be a Silver Lining". . . J. A. should know. . . Speaking of songs, we hear that Grace Clark, featured organist at the Crown theatre, Chicago, has placed a new number with Milton Weil, called "If I Could Reach the Stars." . . . And Walter Donovan, professional manager for Berlins, Chicago, has placed one with the same firm called "Angel." . . . read this backward and you'll have a story. . . Betty Gould, associate organist to Henri A. Keates, is the charming wife of Dave Gould, B. & K.'s ballet master. . . Mel Rubin, formerly with Al Beilin is now with Joey Stool . . . Henry B. Murtagh has been made chief organist for Loew's Circuit. . . J. Virgil Huffman is still in Washington, no not investigating the oil scandal, but playing the organ for Loew. . . Bernard Cowham has been coming into Chicago almost every week from Milwaukee . . . I'll tell you why, folks, he thinks I'm going to take him out to lunch . . . ha, ha, the joke's on him, for I want the same thing from Bernie. . . James A. Cowan has been made general manager of Publix Circuit. . . Mark Fisher has an anniversary show at the Senate next week. . . We have more requests from people who want to join our club. . . At the next meeting we will let Sergeant-at-arms Sam Herman pass the voting box around. . . This meeting is adjourned until next week . . . Horsefeathers.

Join the parade to

JOHNNY HINES

IN

CHINATOWN

CHARLIE

A First National Picture



THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public," and "Better Business Builders."

Get Your Patrons to Make Displays

By Will Whitmore

When R. B. Law, manager of the Orpheum theatre, Savanna, Illinois, played the Warner Bros. picture, "Old San Francisco," he made use of his own contact with the Orient for the basis of his exploitation, and it proved the very thing for putting over the picture. Mr. Law traveled through the Orient in 1923 and in his wanderings collected many souvenirs. These were put on display in connection with the picture.

Three fourths of the people in town saw the display and the picture played to capacity houses.

This shows what even an inexpensive exploitation will do for a picture. Similar exhibits can be used with any number of pictures produced every year. There is a strong attraction for any sort of relics, and there are always many relics and souvenirs in even the smallest town. When you have a picture with a locale in any foreign country, you should be able to find souvenirs from that country in your town, and you can rest assured that they will attract attention.

A good plan would be to analyze all the pictures you have booked and pick out the ones that can be exploited with souvenirs, relics, old costumes and the like. Then get out and find people who have such articles that would be appropriate. You can find them in any town if you look long enough.

Arrange Series of Exhibits

It might be a good idea to arrange for a series of such exhibits, tying up with a certain store or a group of stores to stage



Display made by R. B. Law of the Orpheum theatre, Savanna, Illinois, of souvenirs he gathered in the Orient, for the Warner Bros. picture, "Old San Francisco." The display helped to pack his theatre during the run of this picture.

your exhibits. Then announce all these exhibits in advance, thereby creating advance interest in the whole series of exhibits and pictures. Stress the educational angle in your exhibits and this will appeal to the civic organizations and schools.

This idea can be worked in an endless variety of ways. Pick out a picture that lends itself well to this type of exploitation. Then go to several different organizations in your town and get each one of them to compete in an exhibit contest. You can also work it with several grades in your local school, and tie up with merchants to display the exhibits in their show windows. Offer a prize for the best exhibit or display.

Another idea would be to get several different organizations to put on a short prologue for the picture, one for each night that you play the picture. Appoint judges to select the best prologue of the group. You can do this with practically any good picture on your bookings.

Law's success in putting over "Old San Francisco" shows how easily such displays can be worked up, and how successful they will prove. Here is what Law says in regard to what he did:

How Law Did It

"Since the greater part of the picture was taken in the Chinatown of San Francisco, I used Oriental goods to decorate a window of a prominent dry goods store. All the articles used were brought from China and Japan by myself. (However, any exhibitor could collect enough foreign goods for a window display.)

"The goods were placed in the store a week before the picture was to run. The newspaper story told the people of the unique and unusual display. Phone calls were made to me to ask questions about the goods, the exact showing dates of the picture, etc.

"I feel sure in saying that three fourths of the people in the town saw the window display and a capacity house saw the picture. Due to the fact that we are limited in the amount of expense we can use to exploit a picture I do the painting of signs myself. The large one-sheet painting was conspicuous in colors and drew attention to the fact that an Oriental picture was to be shown at our theatre. Of course special Oriental music was played by our organist, for which we received many compliments."

Oh!--What a hit!

JOHNNY HINES
IN
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Institutional Copy Can Be of Value in Theatre Advertising

(This is the seventh of a series of articles on advertising which originally appeared in the Finkelstein & Ruben house organ. Others will follow.)

Number Seven

Until a few years ago institutional advertising was not looked upon by showmen with very kindly eyes. But get this straight—institutional advertising has a place in showmanship!

Care must be exercised at all times in appealing to movie audiences with institutional copy. At no time should direct selling be sacrificed to promote institutional ideas. Our chief advertising idea at all times is to advertise a certain attraction opening on a definite date in a specific theatre.

* * *

The general office attitude on institutional copy is that when we feel the need we do step into the institutional field. Just recently we broadcast 50,000 booklets through the circuit. The booklet was designed to inform the public on some of the problems we have to meet in entertaining a half million men, women and children every week.

As time goes on we will issue other booklets in the effort to acquaint the public with those aspects of our business that they should know. The writer doesn't believe in exposing the tricks of our trade. Rather we believe that the delightful illusions of the theatre should be sustained at all times. But there are certain things which will make movies more enjoyable if known to the public. These things we will reveal from time to time.

* * *

When you are convinced that you should talk to your people along institutional lines, by all means do so. Such advertising is extremely valuable but its use is limited in showmanship and it should be very, very carefully thought out. The booklets which were put out months ago are still doing fine work for Finkelstein & Ruben. During a series of talks to noon luncheon groups the writer has proved even more fully the value of the booklet, "What the Public Doesn't Know About the Movies." At every meeting the writer is asked at least part of the questions answered in the booklet.

Before leaving the subject of institutional advertising we wish to suggest that it can be conveyed very effectively by means of your screen and direct mail. It should always be tied up with a special attraction at your theatre. These attractions are in the class of "Alakan Adventures" and "Grass." Pictures of this type naturally appeal to a limited patronage. They can be most effectively stressed by direct mail. Direct mail should always be supplementary to your newspaper and poster campaign.

* * *

Now we come to goodwill advertising as distinguished from institutional copy. Goodwill advertising is valuable yes, but do not be misled by it. The general advertising department's ruling is that goodwill advertising can only be purchased when the manager is absolutely convinced of its value.

When you are approached by a solicitor for a program or booklet, don't buy space unless you are convinced that you are going to please possible patrons rather than the solicitor. There are times when it is necessary to break the rule. Good judgment must prevail at these times.

"My Best Idea" Builds Goodwill For Falkinburg, M. B. I. No. 11

R. E. Falkinburg, who operates the Majestic and Ralfal theatres, Lexington, Nebraska, gets real happiness out of his work. He has found that happiness comes in making others happy, and that it pays doubly, too, for it helps his theatres. He contributes much of the success of his theatres to his "My Best Idea" which makes him M. B. I. Number 11.

"My Best Idea" No. 11

By R. E. Falkinburg

MY best idea through 20 odd years of motion picture playing I firmly believe to be the one enclosed and described.

I secure the census each year from our county superintendent. It gives the date of birth of every child in school. From this list we can easily find the names of those having birthdays each week. We mail one of the enclosed birthday cards to each name.

It will admit them to either theatre. Our doormen return to me personally all cards received at the theatres and I know they are used almost 100 per cent. We have used this system several years and it does not grow old.

Perhaps in larger cities it would not prove practical, but even there I believe a suburban theatre could find a way to send them out through his territory with surprising results at his box office and I am convinced that smaller cities can use it to great gain.

We have countless telephone calls from people thanking us for remembering them; children stop me on the streets and personally thank me for the cards. Many ask how we knew their birthdays. We have many birthday parties phone for reservations that originate simply because the child receives the birthday card. Whole families often come to the show, telling us they just had to come along and help Mary or Johnnie celebrate the day.

We have lots of foolish questions and

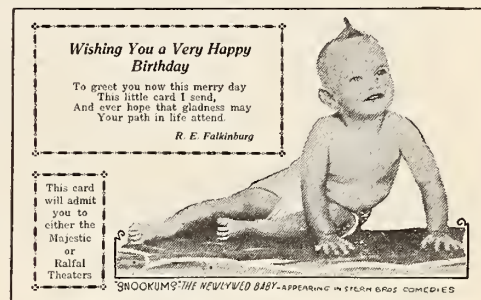
Athletic Contests Feature "Gauchó" Run in Cleveland

During the first run of "Douglas Fairbanks as the Gauchó" at the Stillman theatre, Cleveland, the management and the *Cleveland Press* cooperated in an elaborate tieup which attracted city-wide attention. The newspaper sponsored a Douglas Fairbanks Jump Tournament which was also known as the "Gauchó" Contest.

Entries from all the local gyms were assembled by the Press to participate in these three typically Fairbanks events; running high jump, standing broad jump, and hop, skip and jump. Preliminaries were held at various gyms, and the finals were dated at a central location. A. A. U. rules governed the contests, and entries were limited to amateur athletes under 19 years of age. The trophies were silver loving cups to winners of the first, second and third places in all events; and, in the special Fairbanks trophy contest, silver cups to the athletes making the best averages in three events.

A supervisor was appointed for the tournament for each of seven groups, comprising community centers, settlements, municipal bath houses, Y. M. C. A.'s, etc.

During the engagement of "Douglas Fairbanks as the Gauchó" sporting goods stores featured the tournament in window displays and also replicas of the bolas used by Fairbanks in this United Artists Picture.



Birthday card, good for two admissions, used by Mr. Falkinburg at the Majestic and Ralfal theatres. The sending out of these cards to patrons, he calls "My Best Idea," for it creates that most valuable of assets, goodwill.

thoughtful ones asked a plenty, but that's advertising indeed. And it is always evident from the smiles and the joy displayed by these children over the birthday cards that goodwill is being built.

I believe it to be the most permanent and most pleasing idea we ever used for helping to build patronage. Just a little token, a pass, someone would call it, but with that personal touch that means so much more than the free Christmas show, free serial show, etc., that exhibitors use.

I believe it to be "institutional advertising" that's the heart of it all. Each year we change the design of the card. It costs me an average of \$1 per week, but I feel like a real millionaire, indeed, with the hundreds of smiles, thank yous, and kind words I hear about our theatres. The "stars" pass on, as we all know from experience, but our theatres will live on just as long as we make them institutions worth while.

Here's hoping this idea may bring to others the joy it has to me.

is funniest yet!

JOHNNY HINES
IN
CHINATOWN
CHARLIE

A First National Picture



Everybody coming into Plainview, Texas, sees such signs as this, says Roy E. Mitchell of the Plainview theatre. Mitchell also has trim looking one-sheet boards on every highway as far out as six miles. Such signs do much to attract the rural patrons and travelers passing through the city.

A "Tickler" File Will Keep You in Ideas

Every publicity man and every manager who handles his own publicity, exploitation and advertising, should keep a tickler file if he does not already.

The importance of doing this cannot be overemphasized.

For the benefit of those who might not know just what a tickler file is, we are going to explain it in detail. And you will find after reading, that it is merely a common sense file, a file that is amazing in its simplicity and yet invaluable.

1. Mark a special folder in your file for each of all the holidays in the year, and also for all "special days" such as "Mother's Day," "Father's Day," etc., etc. Every bit of information, publicity and advertising material you get pertaining to these days, file under its proper heading, as fast as you collect it.

2. Mark special folders for each of the movie stars, Douglas Fairbanks, Mary Pickford, Lon Chaney, Colleen Moore, Emil Jannings, etc., etc. Every bit of information and all art hunches that you get from time to time you file under its proper heading. This should include star stills and ad art hunches.

3. Prepare special folders for coming pictures, and in them file pertinent information, such as advance reviews, etc.

A flood of valuable material passes through your hands every day, which, unless carefully filed in this way, will lose most of its value. Almost every motion picture trade magazine, fan magazine, and popular periodical contains many things which you should clip and file away, including reviews, advance synopsis, casts of pictures and stage shows, and exploitation tips. A vast amount of valuable art hunches may thus be gleaned.

Every motion picture studio, moreover, publishes a house organ, and you should write asking that you be placed on the mailing list. In them you will find items of value.

In other words, a tickler file is simply the most complete file you possibly can keep on every single thing that might prove of value to you. You cannot make such a file too complete. Unceasing attention must be paid your file, if you would have it 100 per cent valuable. All material that passes before your eyes must be looked at—not alone with the idea of its immediate use, but for its potential future value. Soon you will get the habit of doing this—and you never will regret that habit.

(From F. & R. "Showmanship News")

Theatre Gives Baby Away; Gets Much Publicity, Goodwill

Working a stunt that is probably new in the repertoire of publicity annals, E. J. Bresendine, manager of the Princess theatre, San Antonio, practically owned the newspaper columns when he played "Motherhood," recently.

Bresendine tied up with the local association for finding homes for "homeless" babies, obtained a pretty blue-eyed boy, and in conjunction with the newspapers and a local department store, proceeded to find a home for the little one. He got pictures in the papers almost every day, together with ads from the store, which gave to the family that was selected to adopt the child a \$100.00 layette, consisting of everything necessary to clothe the baby for six months.

A lobby display of baby clothes was worked with a display case, and the layette was shown. Four times during the week, the baby was taken to the lobby of the Princess, where hundreds of women gathered around to see him.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

One hour and 1 minute of music and 1 hour and 11 minutes of film made up the program which had Victor McLaglen in "A Girl In Every Port" as the feature picture. This latter subject ran 1 hour and 2 minutes, and the Topical Review made up the balance of the film portion of the show, running 9 minutes.

There were four musical incidents, the chief of which was the production, "Cabaret," which was given 38 minutes. The other three presentations included an overture by the orchestra, a spot singer, and the Maryon Vadie Dancers in full stage.

Each of the deluxe shows opened with Wagner's "Tannhauser" as an 11 minute overture with the Famed Mark Strand Orchestra with Willy Stahl conducting. Lights for this were as follows: Lemon floods from the bridges, lemon floods from the dome; 2 spots from the sides hitting ceiling.

A film leader was thrown on the screen in-

roducing Caesar Nesi, tenor and clarinetist of the orchestra, who was then spotted by a white light from the dome as he arose from his chair in the pit and stepped out to the apron of the big stage. He took up 4 minutes with 2 numbers, the first being "La Spanole" and finishing with "Little Log Cabin of Dreams."

The Six Maryon Vadie Dancers appeared in full stage, using 8 minutes with the routine which included "Rhythmic Games" as an opening. Emily Fitzgerald in a solo dance and "Furlana" by the six dancers. This act was backed up by a fabric cyclorama upon which were thrown vari-colored spots.

After the Topical Review came the stage production, "Cabaret," which opened with the stage band seated in front of a cyclorama which had painted on it palms and South Sea plants. The musicians picked up the opening of "When Loves Comes Stealing" and then Gene Vallian, soprano, came on from the left and sang a verse and chorus. At her exit the first violin of the band played the number as a solo, and then the trombonist did the same thing. Each was spotted in turn by a white light from the dome.

One of the boys from the orchestra stepped out and announced a surprise in the nature of a new master of ceremonies, Jack Pepper, whom he then introduced. Pepper, a fast-working and snappy youth with a pleasing personality took up the baton and first brought on Toots Novella, the "upside down dancer," who did his unique dance in clown costume. This was followed by the Six Night Club Girls in black and white costumes in a dance arranged by Johnny Martin, after which the stage band played an arrangement of "Thou Swell" from "The Connecticut Yankee" by Jerry Sears.

Next came Emily Fitzgerald in a dance, after which Gene Vallian was again introduced, this time singing, "Love Everlasting." Pepper then showed his versatility by picking up a ukelele and playing his own accompaniment to a couple of songs. Tom Brown and the Six Brown Brothers followed, doing their act about the same as they have been doing it throughout the country, featuring the bridal scene by Tom Brown. The finale by the entire company closed this production.

New gags--
new stunts--
new features

JOHNNY HINES
IN
CHINATOWN
CHARLIE

A First National Picture



SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

"THE SHOWDOWN"

PEOPLE seated near me in the Chicago theatre looking at "The Showdown" whispered that the thing suggested "Rain." I haven't a doubt of it. Neither have I a doubt that it is an excellent picture nor that I shall remember it after I have forgotten the dozen pictures seen immediately before and after. It is definite, strong, interesting. These are attributes enough for any picture.

George Bancroft is the chief performer in "The Showdown." Fred Kohler is the foe who battles him at intervals and with cause. Evelyn Brent is the good gal in the plot and Helen Lynch is the bad gal. The tropics, aided by an oil well, afford reason enough for the plentiful events with which the time of these people is occupied.

There is the rain that doesn't stop, the effect of the tropics upon men and women, emotionally speaking, and there is the oil well to keep them on in spite of this and that. There is the big scrap near the end of the picture, and after that there is a card game with angles, finally a phone call which fixes up all the loose ends nicely and makes the fadeout a satisfactory finish.

During the picture, the players indulge in carefully close-upped oral exercises which are at least as warm as Mr. MacLaglen's comments to Mr. Lowe in "What Price Glory." The ladies present seemed to react especially strongly to Miss Lynch's remark to Mr. Bancroft at the bedroom door. As I am no lip-reader (and as this is a family magazine), I shall not write it down, but the interpretations throughout the audience were unanimous.

"SQUARE CROOKS"

DOROTHY DWAN and three other sprightly young actors, none of them known to me by sight, make a great deal of good fun out of "Square Crooks," a new kind of crook comedy. The thing has possibilities. It is also very good entertainment.

"Square Crooks" opens like a regulation crook picture. The two young fellows who have been trying to go straight are boosted out of their jobs by the detective who recognizes them and tells their employer of their criminal record. That night the gentleman's house is robbed and of course the discharged employes are suspected. But at this time the thing turns into one of those who's-got-the-jewels farces and runs that way to the end.

By T. O. Service

The serious beginning is a big lift to the comic ending and a good time is had by all.

I know not how many times the recipe might be followed without dulling the edge of its effect, but I know it worked out very well in this case and afforded me a pleasant relief from the humdrum of all-comic or all-serious photoplays of the day.

"THE PATENT LEATHER KID"

I KNOW I'm late in seeing "The Patent Leather Kid," but better late—very much better in this case—than never. For "The Patent Leather Kid" is mighty well worth seeing now, tomorrow or next year. It is a great picture if "The Big Parade" or "What Price Glory" is a great picture, and I'm pretty sure that not one but both of them are. This makes a trio.

The startling thing about "The Patent Leather Kid," to me, is that I didn't know it had a war slant. I thought it was just a prize-ring picture and, to be frank, I couldn't see much in the prospect of Dick Barthelmess performing for several reels as a fistic hero. That's why I didn't go to see the picture when it was available as a roadshow. But the war element is there, and when I say it is there I mean there!

In the picture, Dick's a pug who doesn't go for the war thing until the last minute. After that he goes plenty, but it's pretty late. The rest, however, is not to be told if you're to see the picture—as you should.

I have grouped the picture with "What Price Glory" and "The Big Parade." I think it belongs there. I can see no reason for writing more about it, for there are no stronger words of praise in this writing machine.

"THE SECRET HOUR"

I AM quite sure I don't know what "The Secret Hour" is all about. I arrive at this conclusion after three days in which I have sought, at intervals, to figure out why Paramount produced it and why, if for some obscure reason they had to make the thing, they put Pola Negri into it. Failing in any and all attempts to obtain satisfactory answers for these questions, I come, naturally enough, to the afore-stated conviction—that I don't know what it's all about.

In view of this lack of comprehension on my part, I can only state that to my no doubt

strained and warped vision, "The Secret Hour" is no more than a dull recital of uninteresting events leading up to the marriage of a waitress and a fruit gardener. It had Miss Negri for the waitress, which she has no business being, and it has Jean Hersholt as an Italian fruit farmer, as which he is as excellent as he is as anything else he is called upon to play. But there is, as the picture has been made, nothing of interest for either of them to do. There is, in short, nothing of interest in the story as it has been pictured.

I am told, in a hoarse whisper, that the picture is a modified version of "They Knew What They Wanted." If this be the case—and I am not at all sure of it—the modifications seem to have removed any point of interest there may have been in the original. I still do not know why they made the thing, and so of course I am not qualified to say that it is good, bad or indifferent. I am human enough to add, however, that I strongly suspect the worst.

ADDENDA

SPRING has come to the Middle West and, curiously enough, I feel a renewed interest in going to picture shows. Maybe the weather was keeping me away. Anyway, I hope the experience is widely shared by the populace, for its getting too easy to get into Chicago picture theatres.

Never
a dull
moment

JOHNNY HINES
IN
CHINATOWN
CHARLIE

A First National Picture



NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD and MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaigns.

BOWERY CINDERELLA, A: Excellent drama, with Gladys Hulette, Pat O'Malley, Pat Hartigan, Kate Bruce, Ernest Hilliard, Rosemary Theby, Pauline Parr, Howard Mitchell, Leo White and J. Webb Dillon. Directed by Burton King. Released November 1. Length, 6,805.

TYPE AND THEME: *Virtue is put to the test in this one but wins riches in the end. Nora and Larry, sweethearts, live in hopes that they may get Nora's invalid mother out of the noisy Bowery, New York. Larry, who works on a newspaper, is writing a play, while Nora models dresses. Chandler, backer of a musical comedy, meets her at the dress shop, and though his wife is already watching him because of his liking for other women, he conceives designs on Nora. His plottings get her a job in his show and ultimately provide an apartment for her and her mother. Then his true intentions assert themselves, to Nora's horror. Larry comes to her rescue, however—and the tale closes with happiness assured the two lovers.*

CANYON OF ADVENTURE, THE: First National Western, with Ken Maynard, Virginia Brown Faire, Eric Mayne, Theodore Lorch, Tyrone Brereton, Hal Salter, Billy Franey, Charles Witaker, and Tarzan. Directed by Albert Rogell. Released April 29. Length.....

TYPE AND THEME: *Love and adventure against a background of Spanish California. Steven, a U. S. land-agent in the newly admitted state, warns Don Miguel to register his land. But Don Alfredo is against that, inasmuch as he is plotting to get hold of the land, as well as to acquire Don Miguel's daughter, Dolores, as a wife for his son. Stevens, however, likes Dolores pretty well, and learning that Don Alfredo has captured Don Miguel and Dolores, he and two buddies invite themselves to the wedding of Don Alfredo's son and Dolores. There they are extremely active, even to the point of violence, and succeed in releasing Dolores and Don Alfredo. The wedding continues, but Steven is the bridegroom this time.*

CHORUS KID, THE: Gotham drama, with Virginia Brown Faire, Bryant Washburn, Thelma Hill, Hedda Hopper, John Batten, Tom O'Brien, and Sheldon Lewis. Directed by Howard Bretherton. Released April 1. Length, 6,000.

TYPE AND THEME: *Beatrice, chorus girl, makes some money on oil stock and has a chance to be a kid again. She adopts Powell as her guardian. At his home, Mrs. Garrett, who would like to marry Powell, notices his interest in Beatrice, who he does not know is a chorus girl. Mrs. Garrett tells him, whereupon Powell, angry, follows her to his mountain lodge. There his passions are excited, but a tree falls on the house, injuring Beatrice. When she regains consciousness, he asks her forgiveness and proposes marriage. Beatrice confesses her love for him.*

DEVIL'S SKIPPER, THE: Tiffany-Stahl melodrama, with Belle Bennett, Montagu Love, Cullen Landis, Mary McAlister, Gino Corrado, G. Raymond Nye, Pat Hartigan, Adolph Millar, Phillip Sleeman and Frank Leigh. Directed by John G. Adolfi. Released..... Length.....

TYPE AND THEME: *We've had many a man-devil in charge of a ship, but this is the story of such a woman. She had married only to have her daughter killed (so she believes) and herself shanghaied by her husband. She has grown to be a hellion in charge of the ship, and learning of the whereabouts of the man who had wronged her, she has him taken with his daughter aboard the ship. To punish him, she tells the crew that the best man can have the girl. As a Greek proves his right to her, the devil skipper realizes that the girl is her own daughter. With the help of the second mate, the girl is rescued. The devil skipper has the man and her daughter put off the boat, that they may find happiness.*

EASY COME, EASY GO: Paramount comedy-drama, with Richard Dix, Nancy Carroll, Charles Sellon, Frank Currier, Arnold Kent, Christian J. Frank, Joseph J. Franz, and Guy Oliver. Directed by Frank Tuttle. Released..... Length.....

TYPE AND THEME: *In which a young man tries to do the right thing but is the victim of circumstances. However—but let's start at the beginning. Dix gets attached to a crook when the latter saves his life. Dix helps him catch a train, not knowing that in his bag is \$100,000 recently taken from a bank. On the train they run into the president of the bank and his daughter. They are on the way to a sanitarium. Dix picks up an acquaintance with Nancy, while the crook does the same with the contents of the banker's pockets. Then Dix learns that his companion is a crook. He tries to return the money to the banker but is blocked (laughably) at every turn. Indeed, a suitor for Nancy's love throws suspicion on Dix. But detectives finally get the money, and Dix the girl.*

HIS RISE TO FAME: Excellent drama, with George Walsh, Peggy Shaw, Bradley Barker, Mildred Reardon, Martha Petelle, William G. Nally, and Ivan Linow. Directed by Bernard McEveety. Released February 15. Length 5,792.

TYPE AND THEME: *How fame, fortune, and love may be won in the prize ring. Jerry is a ne'er-do-well, good looking, decent sort of chap and all that, but he just can't get started right. One night in a cabaret he meets a girl to his liking. Laura is a dancer. But there's a fight promoter who likes Laura, and noticing that she warms up to Jerry, he gets one of his fighters to lay Jerry low. The bruising sets Jerry to thinking—and he gets a job in a gymnasium. In time he looks like a fighter, but in a match with the fellow who knocked him out, he loses through crooked work. But later, in a fight with the same pugilist, he wins—and wealth and Laura are his.*

NEST, THE: Excellent Pictures drama starring Pauline Frederick, supported by Holmes Herbert, Thomas Holding, Ruth Dwyer, Reginald Sheffield, Rolland Flander, Jean Acker and Wilfred Lucas. Directed by William Nigh. Released August 1, 1927. Length, 7,393 feet.

TYPE AND THEME: *Mother-love is the big thought, with Miss Frederick as the indulgent widowed mother who won't listen to the marriage pleading of the executor of the estate. Her daughter marries without consulting her. Her son is tricked into the clutches of a gambler through a ne'er-do-well woman. The mother adopts vigorous methods, becomes rejuvenated in Paris and returns as a flapper. The woman who has ensnared her son becomes jealous and traps the son into forging a check. The executor punishes the gambler with his fists, lays down the law to the son and daughter, and marries their mother.*

SPORTING AGE, THE: Columbia drama, with Belle Bennett, Holmes Herbert, Carroll Nye, Josephine Borio, and Edwards Davis. Directed by Erle C. Kenton. Released March 2. Length.....

TYPE AND THEME: *Middle-age tries to recapture the thrills of youthful love and finds that youth is meant only for youth. Miriam, annoyed by her husband's neglect, encourages the attentions of his young secretary, Phillip. The lad falls for her charms, and when Driscoll loses his sight in an accident, the affair is easily carried on. Suddenly recovering his sight, Driscoll sees that Miriam is lost to him, but his doctor advises him to try to win his wife back. Driscoll has a niece visit his home, and Phillip and she fall in love. Miriam is chagrined at this, but when she realizes that her husband still loves her, she is glad to face the winter of life with him.*

SUNSET LEGION, THE: Paramount Western, with Fred Thomson, William Courtright, Edna Murphy, and Harry Woods. Directed by Lloyd Ingraham and Alfred L. Werker. Released..... Length.....

TYPE AND THEME: *A "different" type of Western, with mystery, laughs, perils, and love woven together in an unusual manner. Old Bill, who has a daughter, Susan, is the victim of a robbery. A blackrobed stranger witnesses the hold-up. He's the same fellow whom Susan likes when she notices him whittling something. The sheriff is after the bandit, but it takes the detective work of the blackrobed stranger to hunt them down. He tries to cross the ravine in an ore bucket and is shot down, but he resumes the fight. There is a blow-up of the mine safe and some furious riding by Rangers. Susan learns what the cowboy was whittling. It proves to be a handkerchief clasp for her.*

This Week's Press Sheet

BURNING DAYLIGHT (First National melodrama): Tie up with a firm selling electric light fixtures on the "burning daylight" angle. You can use window cards and special posters. For the lobby display, surround poster-frames with special white light bulbs, which the electrical goods dealer can supply you with for the advertising he will receive. He can make very attractive window displays with "stills" from the picture. Also his newspaper advertisements would have a timely appeal by incorporating ideas taken from the name of the picture. . . . You can decorate your lobby in Alaskan style. By an arrangement of color lights you can simulate the flashing Northern lights. Sprinkle imitation snow over your lobby frames and other display matter. Dress your ushers in Alaskan costumes. . . . Build a shadow-box for your lobby, with cut-out letters for the title of the picture. Illuminate them from within on a flash button, which will give the letters a flaming effect. Cut-out letters may be illuminated from below in red. The letters should be cut to resemble flames. . . . You might hire a street car and cover it with banners advertising the picture. During

the rush hours run the car over the principle lines. If the car passes your theatre, sell tickets aboard it. . . . This picture was adapted from the popular book of the same title by Jack London, so you can arrange an effective tie-up, perhaps, with some book store. Besides a book-admission tie-up, you can have book-marks printed advertising the showing of the picture at your theatre and distribute them to book stores and libraries. Window displays in book stores, with cards announcing the showing of the picture, might stimulate business at both the store and at your theatre. . . . Jack London is known to most all types of readers and is one of the most popular authors in the average public library. Get your local librarian to make a display of his book, "Burning Daylight," in some prominent part of the main reading room. Or you can get the librarian to set copies of this novel on a special shelf, with a card in a prominent location urging patrons to read the book before seeing the picture at your theatre. Children patrons of the library might be invited to a matinee.

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Discuss Kent on Percentage

NAPOLEONVILLE, La.—To THE EDITOR: In your last issue you quote Mr. Kent of Paramount Famous Lasky as being in favor of percentage booking. While the writer is in full accord with Mr. Kent in this, he is fully aware as is Mr. Kent, that the simple statement that percentage booking offers the best solution of this perplexing problem of how to buy and sell pictures at a profit, is vague indeed. Does he mean percentage with a guarantee? I mean a guarantee from the exhibitor or without a guarantee? If with a guarantee, percentage means very little, because this same guarantee can be made as high as flat rental and often is greater than any flat rental the exhibitor can afford to pay.

I very recently showed a special whose guarantee equalled 98 per cent of the gross intake and had advertising (compulsory), transportation and overhead to pay besides.

If, however, Mr. Kent has in mind a percentage from the ground up, what percentage of the gross would he suggest as a fair working basis for the small exhibitor? I presume his plan would be to have one percentage arrangement for program features and another for specials.

Speaking for exhibitors in small towns whose experience probably does not differ materially from mine, I can only say that the cost (rental) of the entire program should not exceed 33 1/3 per cent of the gross, which I should divide as follows: 28 per cent for special features and 5 1/3 for shorts. By this I mean to say that the rentals or percentages for the entire year should not exceed 33 1/3 per cent and this should include all specials that may have been shown.

While nearly everyone in a position to know with whom I have discussed this subject agrees or professes to agree with me, the "Board of Strategy" at the home office have never seen fit to okay, but have rather kayed any such plan. At least, while some of the exchange managers have expressed a desire to "help me out" (as if I weren't "out" enough already) they do not seem to be clothed with the authority to lighten my burden to any extent.

I am very much in favor of the percentage proposition if the distributor can get the right slant on this method of buying or booking, but before I can voice my unqualified approval to the plan or before any other exhibitor should commit himself or herself to it, we must of necessity know just what percentage of the gross would be satisfactory to the distributor.

I can easily understand that a great deal of discussion of the intelligent kind must take place and many wrinkles will have to be ironed out before this plan of booking will go into general practice.

Suppose, for instance, I sign a contract with some company on the percentage plan for a year's product of that company, a checker becomes a necessity or the distributor reserves the right to audit my books at any time he sees fit. Does Mr. Kent propose that the distributor shall pay for his services? Or is it his idea that this expense should be borne 50-50? Does Mr. Kent propose that by virtue of their equity in the picture or pictures, a clause stipulating the amount of advertising matter (differing, of course, according to the merits of said opus) shall be inserted or

does he propose that, in view of the fact the distributor is so vitally interested in building up the gross that said distributor will go 50-50 on the advertising?

I take this opportunity to respectfully invite Mr. Kent or the executive of any producer or distributor to not only declare themselves as being either in favor or opposed to percentage booking, and how!

If in favor, on what basis; if opposed, why? I would also appreciate the views of exhibitors especially in small towns.

In conclusion, this question presents many angles. Let's look at it from all of them.—PETER BYLSMA, Victory theatre, Napoleonville, La.

What's Wrong

Mc GEHEE, Ark.—To THE EDITOR: During the last four weeks we have given our patrons "Shepherd of the Hills," "Annie Laurie," "A High School Hero," "For the Love of Mike," "Hook and Ladder," "Smile, Brother, Smile," "Publicity Madness," "Foreign Devils," "Black Jack," "The Private Life of Helen of Troy," "The Wagon Show," "White Pants Willie," "Spoilers of the West," "The Tender Hour," "Quality Street," "Arizona Nights," "The 13th Hour," "Body and Soul" and many others, total of which average up 19 1/2 per cent. Now what in — is the matter with pictures? Or is it that the country has gone broke over night?—T. A. SHEA, Palace theatre, McGehee, Ark.

Survey Offers Tieups with Civic Societies

(Continued from page 22)

called hero worshipers among the boys from 8 to 16 years of age, but the parents must do their part.

* * *

George H. Vermilya, Clifton Forge Kiwanis Club, Va.

Much can be said both for and against the moving picture theatre. Some people, both young and old, seem to think that they have got to attend a picture show every day, often neglecting their own duties and all church work; but on the whole, as I see it, a good, clean show is usually helpful and educational to our boys and girls. The main thing is to put on the proper kind of pictures.

* * *

J. D. Davidson, Bend Kiwanis Club, Ore.

From once to twice per month the motion picture theatre proprietors put on good, wholesome pictures for children at a nominal price, sometimes free.

* * *

Edwin C. Burleigh, Augusta Kiwanis Club, Me.

In our community vaudeville acts presented in connection with the movies every Saturday afternoon and evening are the drawing cards for the young boys and girls. We are not troubled with the pool room menace to youth, as the children gather for exercise under competent instruction at the Y. M. C. A. building. There are clubs and classes for boys and girls interested in various lines of activity. The movies, however, are a source of enjoyment, and often of inspiration and education, to the youth of our city.

* * *

Henry F. Mason, Fall River Kiwanis Club, Mass. (Writing only as an individual).

Your question is hard to answer. The children of this day (through the showing of films strongly picturing sex problems, and others of the Tom Mix style where shooting is the main feature) have become educated where if neither of these problems exists there is nothing to the show.

An educational picture suitable for the children to see and reap some benefit from

Theatre Too Popular; Top Sergeant Needed

(Special to Exhibitors Herald and Moving Picture World)

CHATHAM, ONT., March 20.—Merchants of Chatham have laid a complaint with the police department because Manager A. P. Drohan of the Griffin theatre is getting too much business. The trouble is that the people line up along the sidewalk, blocking the entrance to seven stores. The police are now trying to line them up in loops.

would play to vacant houses in most of the cities that I have visited.

Some years ago in the city of Washington they were showing a picture, "Where Are My Children," while I was there, and no child was allowed to see it under the age of twelve years. I was amazed to find when I went to see it that more than half of the audience was girls between the ages of 12 and 15 years.

Had I my way in the moving picture shows there would be no pictures shown to young children (whether accompanied by parents or not) that were not fit for them to see, and I think the sooner that a law is passed stopping the children from seeing this kind of pictures the better our educational institutions will function.

* * *

S. J. Reynolds, (Chairman Underprivileged Child Committee), Plymouth Kiwanis Club, Pa.

The motion picture theatre still has a great duty to fill as an influence for the youth, by showing more educational pictures and less of the suggestive pictures, both as to moral acts or the showing of acts of crime. If this class of picture must be shown, the punishment given to those committing the crime should be shown very clearly so as to impress the youth as to the price to be paid if this kind of a life is followed.

* * *

M. P. McGinty, Mauston Kiwanis Club, Wis.

Believe good pictures are an asset to any community—if the boys take the money and spend it for the pictures instead of going to the pool halls first.

You'll clean up with

JOHNNI HINES

IN

CHINATOWN CHARLIE

A First National Picture

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, \$1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

Theatre for Sale

FOR SALE—Only house in town of 1,400, stage, new equipment, 600 seats, 50 miles from Chicago, paved highway, long lease, reasonable rent. Proprietor has business in the city and cannot hire proper management. Will net \$300.00 per month. \$2,200 cash or notes will close. No agents. Address Box 249, Exhibitors Herald & Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

FOR SALE—Theatre and building, established business, seating capacity six hundred, neighborhood house, well located, population twenty-five thousand, will lease to right party with option to buy. Address First National Bank, Granite City, Illinois.

FOR SALE—Majestic Building, Algoma, Wis.; 366-seat theatre, hall second floor; 3 bowling alleys (basement); will stand full investigation. Address Louis Hassberg, proprietor.

Theatre to Lease

WILL LEASE theatre in town of 1,100 and up. Address Box 241, Exhibitors Herald & Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

Theatres Wanted

Wanted theatre 1,500 to 3,000 population. Give complete details in first letter. Address A. M. Inman, Argonne, Wisconsin.

For Sale

TWO REFLECTOR ARC LAMPS—\$150.00 each. Address Box 485, Rochester, N. Y.

FOR SALE—NATIONAL HIGH INTENSITY CARBONS—1,000 13.6 x 20" and 1,000 7/16 x 9" Projector Carbons. Price of 2,000 Carbons \$325.00 F. O. B. Atlanta, Ga. Address Thos F. Callahan, 1296 Murphy Ave., S. W., Atlanta, Ga.

FILMS FOR SALE—"For Your Daughter's Sake" featuring Rod La Rocque, an unusual production; —also Serials, Special Features, Comedies, Educational, Travel, Cartoons. Address Guaranteed Pictures, 729 Seventh Ave., New York, N. Y.

200 Rolls Wurlitzer K. \$1.00 each. 10 Rolls Reproducto \$3.00 each. 1 Motor generator set 35 amperes at 70 volts. 110 volt three phase 60 cycle. Address W. B. Aspley, Glasgow, Ky.

Orthophonic Victrola Electrola No. 8-60. Address Bonham Theatre, Prairie Du Sac, Wisconsin.

Organs for Sale

March list used rebuilt organs now ready for distribution. Included March list almost new Wurlitzer Unit Organ Style "D" offered bargain price. Rebuilt Fotoplayers, all makes Pit Organs with automatic roll attachment. Guaranteed. Sold with exchange privilege allowing full price on new organ within one year. Write for list. Robert Morton Organ Co. 624 So. Michigan Ave., Chicago, Ill.

SMITH UNIT THEATRE ORGANS: Factory rebuilt. Also Wurlitzers, Bartolas, and Seeburg Pitz Organs. All factory rebuilt. Address Perfection Theatre Equipment Company, 711 Wells Street, Milwaukee, Wisconsin.

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ used or new, Reproducto Pipe Organs. Address S. B. McFadden, Havana, Illinois.

Films for Rent

FILMS RENTED very cheap. Address Clouse Film Exchange, Maumee, Ohio.

Stationery

"NEARGRAVUREMBOSON" (Type-embossed) Stationery if particular. 100 each letterheads-envelopes special \$3.75 cash, postpaid. Samples, stamp appreciated. Address Sollidays, EX-124, Knox, Indiana.

Position Wanted

AT LIBERTY—Organist, union, references, young, cue carefully, slides, moderate salary for summer. Experienced. Tell all. Address Box 248, Exhibitors Herald & Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

EXPERIENCED FEMALE—Organist, union, will locate anywhere. Address Jane Bradshaw, 7107 Langley Ave., Chicago, Ill.

EXPERT PHOTOGRAPHER (on stills), also second cameraman on the M. P. Camera. Address Samuel Friedman, 91 New Jersey Ave., Brooklyn, N. Y.

EXPERIENCED ORGANIST desires position April 1st. Union, Single, Good library. Address Roscoe C. Wright, 3 N. 3rd Ave., Marshalltown, Iowa.

ORGANIST—Accurate Cuing. Modern style jazz. Young, union, reliable. Prefer Southwest. References. Address Organist, 123 E. Pierce, Mangum, Oklahoma.

EXPERIENCED OPERATOR, reliable and competent, desires steady position. Non-union, but willing to join, will go anywhere, references. Address J. Handelman, 2611 Gladstone Ave., Apt. 109, Detroit, Michigan.

ORGANISTS thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or non-union. Write salary and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

THEATRE MANAGER—With broad experiences in theatre management, pictures, road shows, vaudeville, stock exploitation and publicity. Will consider connection with theatre over 1,000 capacity where conservative management, forceful tactics, initiative and live ideas may be applied. One hundred per cent references. Salary and commission. Address Box 250, Exhibitors Herald & Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

ORGANIST—Experts thoroughly trained in showmanship available at all times for first class positions. Men and women. No service charge. Write full information concerning salary, organ, hours, etc. Address Vermond Knauss School of Theatre Organ Playing, 210 North 7th Street, Allentown, Pa.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 140 W. 21st St., New York.

Projector Repairing

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Movie Supply Co., 844 Wabash, Chicago.

Equipment Wanted

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Movie Supply Co., 844 Wabash, Chicago.

SHIP US your secondhand machines. Simplex-Powers-Motiograph. Generators, Compensars, Spotlights, Reflector Lamps. Also Acme, DeVry, Holmes, Cameras, Edisons, Royals. Any theatre equipment. We pay highest spot cash prices. Address Monarch Theatre Supply Co., Box 2042, Memphis, Tennessee.

Equipment for Sale

GET OUR PRICES first on complete Theatre Equipment and Pipe Organ before buying elsewhere. You save, we satisfy. Address Southern Theatre Service, 643 Carondelet Street, New Orleans, La.

CHICAGO CLEARING HOUSE for Second Hand Equipment. Seats, Rebuilt projectors of all makes, Screens, Pianos, Organs, and other miscellaneous articles for the theatre. Address Illinois Theatre Equipment Company, 12-14 E. 9th Street, Chicago Illinois.

THEATRE EQUIPMENT, new and used. Opera Chairs, Projectors, Screens, Generators, Rectifiers, Reflecting Arc Lamps, etc. Write for bargain list. Movie Supply Co., 844 Wabash, Chicago.

Chairs Wanted

200 used upholstered chairs. Address Bonham Theatre, Prairie Du Sac, Wisconsin.

Chairs for Sale

FOR SALE—1,800 HIGHEST GRADE used spring cushion opera chairs, upholstered in dark brown Spanish leather. Very reasonable. Write for exact photograph and details. Address Illinois Theatre Equipment Co., 12-14 E. 9th St., Chicago, Ill.

HERE'S A REAL BUY—Of 1,000 finest grade made assembly folding chairs in sections of two chairs slightly used. Also 720 upholstered theatre chairs with a heavy 7 ply veneered back. All seats have been newly re-covered in a Spanish leather and are spring constructed. 2,000 used plain light and heavy 5 ply veneered chairs. All chairs offered at a very rare bargain. Exact descriptive matter and photos will be submitted at your request. Address Illinois Theatre Equipment Co., 12-14 E. 9th St., Chicago, Ill.

OPERA CHAIRS—Largest stock in the country. Get our prices. Movie Supply Co., 844 Wabash, Chicago.

FOR SALE—Used Theatre chairs, always a stock on hand, also veneer seats, write your requirements. Address Theatre Seating Co., 845 S. State St., Chicago, Ill.

Cameras for Sale

DE VRY STANDARD MOVIE CAMERA—Nearly new. Price \$115.00. Address Box 485, Rochester, N. Y.

Advertising Wanted

WE PAY CASH for used advertising; ship at once and check will go forward promptly; or write for particulars. Address Theatre Advertising Supply Co., Davis Bldg., 244 West Fayette St., Syracuse, N. Y.

Films Enlarged

ENLARGEMENTS from your films, 8x10, 50c; three same, \$1.00. Address Hobby, Box 6, Traffic Station, Minneapolis, Minn.

Efficiency Expert

VALUABLE HELP—To Independent Exhibitors whose business is suffering. Effective, new but proven, inexpensive ideas for rejuvenation and exploitation. Frank criticism and advice on your problems from the visiting expert's fresh, analytical investigations may ultimately be worth thousands to you. Fee only five cents per seat. No equipment, film or permanent service to sell. Fifteen years' experience directing big city and small town picture and vaudeville theatres. Present territory: few hundred miles of Cleveland. Correspondence invited. Address Box 247, Exhibitors Herald & Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

Lantern Slides

FULLER & HAVERLY—Makers of Lantern Slides. Address 108 Hawthorne St., Schenectady, N. Y.



WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

COLLEGE HERO: Robert Agnew—30%. February 19. Good little picture with a football game in it and all was well received. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

SALLY IN OUR ALLEY: Shirley Mason—81%. January 22-23. Everyone seemed pleased with this picture.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

THE BLOOD SHIP: Hobart Bosworth—A box office record breaker. Drew the biggest crowd in years. Any exhibitor should be able to clean up with it. Seven reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

F B O

HER FATHER SAID NO: Mary Brian—80%. February 25. Very good comedy. Little Frankie Darro walked away with the show. Seven reels.—S. S. Seibert, Salina theatre, Salina, Okla.—Small town patronage.

HER FATHER SAID NO: Special cast—The best comedy we have played this year. Patrons enjoyed this very much.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—Small town patronage.

HER FATHER SAID NO: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

LEIONNAIRES IN PARIS: Cooke-Guard—85%. February 24-25. Average comedy by these two clowns.

Nothing unusual, nothing big. Actual shots from the Legion convention in Paris are in the film and help, of course. We piled up a good gross because John Aason (tallest man in the world, and former resident of this town) was in the cast. Six reels.—O. A. Fosse, Community theatre, Ridgeway, Ia.—Small town patronage.

THE BOY RIDER: Buzz Barton—85%. February 27. Buzz sure made a hit with the kids for his first appearance. He is good and if properly advertised will draw. Six reels.—S. S. Seibert, Salina theatre, Salina, Okla.—Small town patronage.

JUDGMENT OF THE HILLS: Special cast—24%. February 27. This picture is good; not a big special but is so human. Meases and whooping-cough kept the people away, hence the low percentage. That Darro boy is far ahead of any juvenile star I ever saw in my thirteen years as an exhibitor, and F B O will sell all or part that makes them good.—Tommy Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

AFLAME IN THE SKY: Special cast—40%. Good little picture. Western and aeroplane story combined. Pleased all who saw it. Six reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

THE WIZZARD OF THE SADDLE: Buzz Barton—8%. February 22. Nice little Western. Plenty of action for small towns. Five reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE OUTLAW DOG: Ranger—15%. February 29. Fine picture for small towns and should please the folks that look for entertainment, all well received. Five reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

MOON OF ISRAEL: Special cast—66%. February 10-11. Can't go wrong on this one. It will stand all the advertising you care to give it. Some of our patrons came back the second night. Seven reels.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

MOON OF ISRAEL: Special cast—This picture is an exceedingly entertaining production, very spectacular; should be boosted by all exhibitors who play it. We used extra music which had a good effect on the presentation of the picture. The picture grossed a big business and did more business on the second night which is unusual in my town. F B O are selling the picture on a fair rental basis.—H. H. Daniels, Reel theatre, Oswego, Kan.—General patronage.

MOON OF ISRAEL: Special cast—A good production of its kind, but has no box office value in a small town. F B O should take notice of that fact and make their prices accordingly.—C. W. Becker, Electric theatre, Burwell, Nebr.—General patronage.

IN A MOMENT OF TEMPTATION: Charlotte Stevens—67%. March 3. A good program picture. Pushed this one hard and had fair house. Those who saw it, liked it.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

NOT FOR PUBLICATION: Ralph Ince—60%. March 10. A picture that holds the interest all through and played by a superb actor. Five reels.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

THE MAGIC GARDEN: Margaret Morris—65%. February 16-17. F B O substituted this for Laddie on a benefit night, but were they disappointed? Absolutely not, for they said it was the sweetest and cleanest story they had ever seen, and if you don't agree to this you're nursing a grudge. Book it and watch your patrons come out wiping away the tears but with a smile that you rarely see.—A. C. Phillips, Strand theatre, Walhalla, S. C.—General patronage.

THE MAGIC GARDEN: Special cast—38%. Had many patrons to say this was better than "Laddie," which was run two weeks before "Magic Garden." I consider it for a slight raise in admission price and this I did without any comments regarding increase.—Tommy Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

DON MIKE: Fred Thomson—31%. February 24-25. This did very good at the box office considering that Lenten season is on. While it did not register as strong as some of his previous efforts, nevertheless this star is a box office bet and will satisfy most of the lovers of outdoor motion pictures. Six reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

THE BANDIT'S SON: Bob Steele—51%. February 25. A good Western, played by a rising star. Good print. Five reels.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

HOOK AND LADDER No. 9: Special cast—February 29. A fair program picture with some action and suspense. Was received favorably and good enough for a change. Six reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

SHANGHAIED: Patsy Ruth Miller—March 3. A sea melodrama. Should please any crowd that likes strong melodrama. Seven reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

RANGER OF THE NORTH: Ranger—A dandy. Pleased 100 per cent. Five reels.—S. S. Seibert, Salina theatre, Salina, Okla.—Small town patronage.

THE CHEROKEE KID: Tom Tyler—February 25. Good Western for Saturdays.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

THE GORILLA HUNT: Special cast—March 6. Good picture of African customs and people. Interesting picture of the forest and the habits of gorillas.

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported* is divided by *average daily gross of picture holding house record* to determine *relative box office value* in terms of percentage.

EXAMPLE: \$75 (average daily gross of picture reported) divided by \$100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in THE BOX OFFICE TICKER column of "Quick Reference Picture Chart." This rating will appear in a forthcoming issue of the HERALD-WORLD.

The Human Chain will thrill them

JOHNNY LINES

IN

CHINATOWN CHARLIE

A First National Picture

Good photography.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

JAKE THE PLUMBER: Special cast—March 7. Too funny to be anything. Would have made a better two-reel comedy. No comments to its credit and the title does not draw. Six reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

TOM AND HIS PALS: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

SILVER COMES THROUGH: Special cast—This was very good. Six reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

RACING ROMEO: Red Grange—February 20-21. This was our first chance on Red, and naturally we couldn't expect a turn-out in a small town where Grange is not so well known. However, if yours is a football town where Grange is known, although this is not a football picture, you can step on it. Plenty of comedy and an auto race that thrills your spine. Seven reels.—A. C. Phillips, Strand theatre, Walthalla, S. C.—General patronage.

GALLOPING THUNDER: Bob Custer—February 25. A good action picture for Saturday night. Better than his last two or three. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

BREED OF COURAGE: Ranger—February 24-25. A good dog picture which the three dogs carry out in fine shape. Five reels.—John Cosner, Sun theatre, Sargent, Neb.—General patronage.

MOULDERS OF MEN: Frankie Darro—A fine picture but a poor title. The acting of little Frankie Darro combined with a plot full of suspense and heart interest makes this one ideal benefit show.—Geo. E. Fuller, The Playhouse, Fairhope, Ala.—General patronage.

SWIFT SHADOW: Ranger—March 2-3. An excellent dog picture. All the Ranger pictures are good. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

OUT OF THE WEST: Tom Tyler—Just the average Tyler. Five reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

MOTHER: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

MOTHER: Belle Bennett—A good kind of drama for a change, held interest, and Belle Bennett and cast handled the presentation in good shape. Film, and photography good, story within reason because every old rounder knows its true to life, both in past with the seniors and in the present with juniors. As a matter of fact the "flask on the hip" struck home right here in this town of present, past and future history in the booze line. Seven reels.—Giacomina Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THAT DEVIL QUEMADO: Fred Thomson—February 25. Not much. Fred is nothing as a drawing card here anymore. Maybe we killed him by playing him too often. Film condition poor.—A. T. Kincannon, Oneida theatre, Blue River, Wis.—Small town patronage.

First National

THE VALLEY OF THE GIANTS: Milton Sills—40%. Good program picture. Pleased about sixty per cent. Failed at the box office for us. Sills usually draws them in. Seven reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

THE VALLEY OF THE GIANTS: Milton Sills—28%. A good one that gave general satisfaction to the few who came. Nine reels.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

GUN GOSPEL: Ken Maynard—60%. Better than "Red Raiders." Had some good comments on this one. Star very popular here. Seven reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

GUN GOSPEL: Ken Maynard—February 28-29. Another good Ken picture. This bird starts his riding and stunts where the others leave off. So far as I am concerned, they can make all his pictures in six reels, as there is no sense in dragging them into seven reels. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE TEXAS STEER: Special cast—10%. An ordinary picture sold as a special that failed to attract any business. Pleased a few. Personally we liked it very well. Will is a bust with our people. Seven reels.—E. W. McClelland, Rex theatre, Gilman City, Mo.—Small town patronage.

THE TEXAS STEER: Will Rogers—This is the best that Will Rogers has ever done. It dragged a little in the first part but made up in comedy later. Eight reels.—Whitney Burr, Orpheum theatre, Lancaster, Wis.—General patronage.

THE TEXAS STEER: Will Rogers—This is a good picture. Plenty of comedy which will please, and did at my theatre. Small town exhibitors should grab at it. Played around Washington, D. C. Played it three days to good house. Eight reels.—A. Goffinet, Pastime theatre, Rittman, Ohio.—Small town patronage.

THE TEXAS STEER: Will Rogers—February 28-29. It is a knockout, boys. Played to a good business. The last night was the big one. Good comments from patrons. Book it and play it up big, it will make you smile.—L. H. Ireland, Pastime theatre, Logan, Ia.—General patronage.

THE TEXAS STEER: Will Rogers—March 1-2. Some liked it very much; others only fair. Good picture but not a special. Business only fair. Rogers doesn't draw.—J. L. Selter, Selma theatre, Selma, Cal.—Small town patronage.

THE STOLEN BRIDE: Billie Dove—30%. February 29. This is a splendid program picture. The star fine.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE STOLEN BRIDE: Billie Dove—February 22-23. No better picture made than this one. Billie Dove is one of the greatest stars, to my notion, on the screen. Did fair business. If Billie Dove don't bring them in there isn't any use trying any other stars. That's what my patrons tell me. Seven reels.

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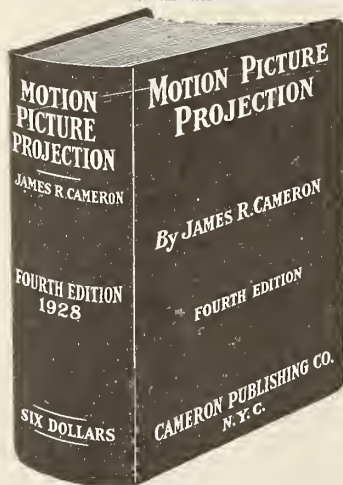
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—Guy Loudermilk, Fairy theatre, Nappanee, Ind.—General patronage.

HOME MADE: Johnny Hines—25%. March 1. This is a good funny program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SWEET DADDIES: Special cast—95%. March 11. If any one likes comedy this should take well, for if they don't laugh at this I don't think there is any laugh in them. Everyone of our patrons enjoyed this picture. Seven reels.—David Straszer, Lyceum theatre, Manchester, Mo.—General patronage.

SWEET DADDIES: Special cast—Very good. Seven reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE OVERLAND STAGE: Ken Maynard—32%. February 22. Why buy a covered wagon or any so-called special Western when you can buy Maynards that are better. If there are any of you small town exhibitors who haven't played this star you're passing up some Westerns that will be a knockout at the box-office after your people get acquainted with them. We have played two now and have no trouble getting them in in the middle of the week, which is going some under any conditions. Seven reels.—Pioneer Pete, Pioneer theatre, Amasa, Mich.—Small town patronage.

MAN CRAZY: Dorothy Mackaill—40%. February 29. Good little picture. Plenty of good comments on this one. Not much title to draw them in. Six reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

HER WILD OAT: Colleen Moore—70%. March 5. One of the best pictures Colleen ever gave us. Pleased all who saw it. Good story and well produced. Seven reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

THE CRYSTAL CUP: Special cast—25%. March 2. This is a good program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

BREAKFAST AT SUNRISE: Constance Talmadge—50%. March 5-6. As good as most, from this star. But she has lost her following for me. I cannot see her as a box office bet. Six reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

SEÑOR DAREDEVIL: Ken Maynard—24%. February 8. This is the first Maynard we have played and boys and girls, I want to tell you it's a wow! We may be behind the times so this report will serve only as a confirmation for many exhibitors. To those who have not booked any of the Maynards I want to say that you're cheating your patrons out of a real treat. Photography excellent. Backgrounds beautiful and magnificent and on top of this the first real Western plot that we have seen in months and months. Seven reels.—Pioneer Pete, Pioneer theatre, Amasa, Mich.—Small town patronage.

THE FLYING ROMEO: Sidney Murray—A good clean comedy just as good as previous pictures by these stars. Seven reels.—Whitney Burr, Orpheum theatre, Lancaster, Wis.—General patronage.

LADIES NIGHT IN A TURKISH BATH: Mulhall-Mackaill—Good comedy drama. Wasn't necessary to have the hoochy kooch dance, but it will get by all right. Seven reels.—Whitney Burr, Orpheum theatre, Lancaster, Wis.—General patronage.

THE WAGON SHOW: Ken Maynard—March 1. Not as good as "Gun Gospel." A little draggy all along. Ken doesn't get the business like Gibson or Mix. Seven reels.—P. J. Durkin, Majestic theatre, Perry, Ill.—Small town patronage.

THE LOVE MART: Billie Dove—February 26-27. Good picture but think patrons would rather see her in modern stories. Business fair.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

THE NOOSE: Richard Barthelmess—The best work that Barthelmess has done, and the picture is first rate from every angle and will please all classes. I would say the title is mighty poor for first run houses and should be changed.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

THE NOOSE: Richard Barthelmess—March 3. This would have been a very much better audience picture if they had made the sad part at least a reel shorter. The women who love to cry enjoyed it, but it was too long drawn out for the men, with no comedy relief. I am not speaking from experience but I always supposed the death march started from the cells nearest to the gallows instead of passing a lot of cells containing a lot of prisoners. A good picture which I would class a great picture if it were not so draggy in the last half. Eight reels.—O. G. Blakeslee, Cozy theatre, Medford, Wis.—General patronage.

THE WHIP WOMAN: Special cast—Another reason why people are not going to the movies, "The Whip Woman!" Estelle Taylor does not know where she's at half the time. Overacts; the story is foolish. There is not one atom of entertainment in the whole picture and the general expression of some that walked out on it, when I asked what the trouble was,

just simply said "Nothing to it, a lot of hooey," whatever that is. But that must be what it is for it is not entertainment, and I would pay it rather than have run it only I didn't see it the first night. All they have to do to take a permanent vacation and shutdown at Hollywood is to make a few in between like this, one and they will get a permanent vacation along with the rest of we small town showmen. That's that.—A. E. Hancock, Columbia theatre, Columbia City, Ind.—General patronage.

SAILOR'S WIVES: Special cast—February 8. Very good, but a few didn't catch on. Poor crowd, bad weather.—P. J. Durkin, Majestic theatre, Perry, Ill.—Small town patronage.

SAILOR'S WIVES: Astor-Hughes—A fair program picture and two nice stars. A good evening's entertainment. Seven reels.—Whitney Burr, Orpheum theatre, Lancaster, Wis.—General patronage.

Fox

SEVENTH HEAVEN: Gaynor-Farrell—28%. February 21-22. A wonderful picture. Zero weather kept our patrons away. However, we have never played a better picture. Good print. Don't fail to play it. Eleven reels.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

PAID TO LOVE: Special cast—22%. February 29-March 1. Was oversold on this one. Picture was very ordinary and the star is a weak sister for me. Fox film got about ten dollars more for it than I was able to take in at the box office in two days. Seven reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

SILK LEGS: Madge Bellamy—80%. March 9. Oh, boy, let me tell you, get sold on this one, and then sell it to your customers for what it's really worth. The title will draw and the picture will deliver all you promise. Bellamy is always good looking but in this she is beautiful, such eyes on la la, give us some more like it and we'll all be happy. Six reels.—Tommy Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THE WIZARD: Edmund Lowe—18%. March 2. A picture of "Go and Get It" type but quite a few say it is better and I agree. It is different from what we have been showing, and if you boost it it should make you money. Measles killed my percentage and Lowe is good as usual and entire cast one-hundred per cent. Seven reels.—Tommy Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

OUTLAWS OF RED RIVER: Tom Mix—45%. Considered by patrons to be up to Mix standard, but nothing unusual. Six reels.—Tommy Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

PUBLICITY MADNESS: Lois Moran—31%. February 29. Some said good, some bad. Nothing new, old stuff. Six reels.—L. W. Bagwell, Jr., Crystal theatre, Oakman, Ala.—General patronage.

BLOOD WILL TELL: Buck Jones—50%. Jones and Eagle register strong in this one. Though business is only fifty per cent of usual. Five reels.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

THE GAY RETREAT: Special cast—28%. February 23. Good comedy. Just step in the door when they come out. They sure will compliment on it, for they are still laughing. Six reels.—L. W. Bagwell, Jr., Crystal theatre, Oakman, Ala.—General patronage.

GOOD AS GOLD: Buck Jones—54%. March 10. Not the best Jones but a very satisfactory Western. I believe the late product is better than last year's. The idea of a man falling from a high cliff and getting up and shaking himself, then walking away, is a little hard for some to understand. We want them more real. Five reels.—Tommy Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

LADIES MUST DRESS: Virginia Valli—22%. First-class program picture; as usual Valli fine. Too much charitable competition ruined business for me, otherwise my percentage would read different.—Tommy Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

ARIZONA WILD CAT: Tom Mix—50%. When they fail to come and see Mix, then business is poor, and that's what happened with this one. Picture O. K.; business rotten. Five reels.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

HIGH SCHOOL HERO: Special cast—Hey, here's a knockout. Tied up with high school girls' society. They put on five acts of vaudeville that would make Roxy weep with jealousy. The cleanest, best doggoned comedy ever. Get behind this one. Get them out. It's nobody's fault but your own if you play to empty seats. 10 and 25 cents.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

THE SECRET STUDIO: Olive Borden—Not such

a bad picture but very much drawing power. Six reels.—Colonial theatre, Moulton, Ia.—Small town patronage.

PAJAMAS: Olive Borden—Very good entertainment for adults. Some scenes entirely too suggestive for youngsters. Censors must have been asleep when this one was shown them. Six reels.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

THE LAST TRAIL: Special cast—A good Zane Grey.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

HILLS OF PERIL: Buck Jones—Good Western. The horse is improving. Five reels.—Colonial theatre, Moulton, Ia.—Small town patronage.

THE HEART OF SALOME: Alma Rubens—March 1. Didn't draw so well, but it brought out a few who seldom come and I think it pleased. Six reels.—E. C. Bays, Glove theatre, Buena Vista, Va.—General patronage.

THE WAR HORSE: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

SUMMER BACHELORS: Madge Bellamy—February 26-27. A fair program picture filled with hooch, necking, wild come-ons and suggestiveness. Probably duck soup for the morons in the cities, but not so good out in the alfalfa districts. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE RETURN OF PETER GRIMM: Alec B. Francis—March 1-2. One of the finest pictures I have shown for a long time, and I am not in the habit of picking any poor ones. From reports in the Herald I knew it was very good, but regardless of that information I could not get in the people who ought to see it, so I turned it over to the ladies of the Methodist Church and they packed the house. The preacher, among many others, told me it was the finest picture they had ever seen. Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

CRADLE SNATCHERS: Special cast—This is a knockout of a comedy. It was sure hot, and some of the prudes thought it was wicked, but they will come and see it. The players are all great in their parts. Six reels.—E. W. McClelland, Rex theatre, Gilman City, Mo.—Small town patronage.

THREE BAD MEN: Special cast—They don't make Westerns any better than this. Eight reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

BERTHA, THE SEWING MACHINE GIRL: Madge Bellamy—Madge is certainly beautiful. Fashion show shots great, will please the ladies and the men will fall for it. J. Farrell MacDonald good, as usual. Basketball tournament hit business. 10 and 25 cents. Six reels.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

Gotham

THE CHEER LEADER: Special cast—75%. Very good little college story. Weather was very bad the second night therefore did not make any money.—W. U. Shelnut, City theatre, Lafayette, Ala.—General patronage.

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IT'S BIG!

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THE LAW OF THE RANGE: Tim McCoy—60%. March 2-3. A nice clean picture with McCoy in a better role than some of his others. The cattle stampede not so good but the grass fire was a dandy. Played this with Our Gang comedy "Rainy Days" and Metro news which made a program which pleased them all. Six reels.—John Cosner, Sun theatre, Sargent, Neb.—General patronage.

WEST POINT: William Haines—80%. February 23. I am thinking they took quite a few liberties in this picture but at that it has many good points and seems to be entertaining.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—Small town patronage.

WEST POINT: William Haines—60%. February 22. Good picture of the smart aleck type. West Point is a good place to tame 'em as you will see. Joan Crawford helps the picture and so do the settings. Nine reels.—O. A. Fosse, Community theatre, Ridgeway, Ia.—Small town patronage.

WEST POINT: William Haines—What a picture and who could put it over but Bill Haines? Don't miss this one. Seven reels.—Whitney Burr, Orpheum theatre, Lancaster, Wis.—General patronage.

IN OLD KENTUCKY: James Murray—55%. February 18. Best of the race horse pictures. James Murray gives a surprise performance as wayward son. Seven reels.—O. A. Fosse, Community theatre, Ridgeway, Ia.—Small town patronage.

IN OLD KENTUCKY: Special cast—December 26. Very good, of its kind. Not as good as the old Stahl version released a few years ago, but not the same story. Six reels.—P. J. Durkin, Majestic theatre, Perry, Ill.—Small town patronage.

MAN, WOMAN AND SIN: John Gilbert—23%. March 3. We were a little afraid of this one for the youngsters, and so encouraged them not, by fixing one price and suggesting that it would interest adults only. If this picture has not been trimmed it has a lot less zip in it than very many ordinary pictures. The press sheets lead you to believe that it is a terribly iniquitous subject and if you are looking for something sordid you're due for a disappointment. Just a fair picture. Photography excellent. Seven reels.—Pioneer Pete, Pioneer theatre, Amasa, Mich.—Small town patronage.

MAN, WOMAN AND SIN: John Gilbert—25%. January 23. This picture pleased about 50 per cent of the people that we got out to see it and that wasn't very many. Seven reels.—Harold Seaton, LeComte theatre, Sevierville, Tenn.—General patronage.

MAN, WOMAN AND SIN: John Gilbert—February 29-March 1. What I call poor. Had several walk outs on this one. John Gilbert is a very good star but had a rotten picture to work on here. I would much rather pay for one like this one and not play it than to fool my people with it. Seven reels.—Guy Loudermilk, Fairy theatre, Nappanee, Ind.—General patronage.

BABY MINE: Dane-Arthur—70%. March 9-10. Just as clean as the average comedy and a lot less liable to criticism than "Rookies." It is really funny, too, some scenes in its simply caused uproar. Do not be afraid to advertise it. Six reels.—Colonial theatre, Moulton, Ia.—Small town patronage.

BABY MINE: Special cast—68%. February 26-27. Very funny, pretty rich. Rough in spots, but Karl Dane and Geo. K. Arthur's innocence put it over O. K. Six reels.—Claud Thorp, Gem theatre, Ryan, Okla.—General patronage.

BABY MINE: Dane-Arthur—How did this picture ever pass the Board of Review? Worst we have had for a long time. Took it off the second night. Just plain, unadvertised smut. Screen it before showing. Six reels.—Whitney Burr, Orpheum theatre, Lancaster, Wis.—General patronage.

WICKEDNESS PREFERRED: Cody-Pringle—80%. February 22. My first one of this team. The wickedness is all in the title, nothing in the picture but what is clean. My people seem to like this one judging from the laughs.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—Small town patronage.

LOVE: Gilbert-Garbo—72%. February 6-7. This picture is above the average and should please most of the people that you could get out to see it. We did not do very well on this one, due to a basketball game one night and bad weather the other, and that is enough to knock any box office flat. Eight reels.—Harold Seaton, LeComte theatre, Sevierville, Tenn.—General patronage.

BEN HUR: Special cast—100%. January 16-17-18. "This picture is the biggest and best picture that has ever played in this town, as my patrons said. And believe me it has the drawing power, too. It will bring people out to your theatre that have never been there before. It will even bring out those that are too tight to spend a penny. However, the rental is a little high on this picture, but we made a little money at that and we have nothing to kick about. Twelve reels.—Harold Seaton, LeComte theatre, Sevierville, Tenn.—General patronage.

LONDON AFTER MIDNIGHT: Lon Chaney—57%. Lon Chaney is a sure bet for our theatre and he always draws a good crowd. And most everyone that does come out to see him leaves with a smile, saying, "Chaney is good," and that they "enjoyed his picture very much." However, this picture is not above his average. We are expecting big things from Chaney in the near future. Seven reels.—Harold Seaton, LeComte theatre, Sevierville, Tenn.—General patronage.

LONDON AFTER MIDNIGHT: Lon Chaney—February 23-29. Very good mystery melodrama. Equals "The Bat." Will draw where Chaney is liked.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

THE GARDEN OF ALLAH: Alice Terry—30%. Well acted, well directed. Good story, but not the kind folks who keep us in business care for. Nine reels.—T. A. Shea, Palace theatre, McGhee, Ark.—Neighborhood patronage.

THE GARDEN OF ALLAH: Alice Terry—March 7-8. A very poor picture for this town. Not the kind my people want. One customer said when he went out, "When you have another one like this, let me know and I'll stay in the east end of town," and several other kicks along the same line. The ending is terrible, but I guess that comes before anything else with them. Nine reels.—Guy Loudermilk, Fairy theatre, Nappanee, Ind.—General patronage.

THE BUGLE CALL: Jackie Coogan—65%. February 25-26. Jackie Coogan seems to draw both old and young in this community. Everyone went out smiling and that's what I want to see. The end is very slow and draggy. Six reels.—Arnold Krueger, Pastime theatre, Stratford, S. D.—General patronage.

SPRING FEVER: William Haines—30%. February 23-29. Personally I liked this and had many good comments, but if not a golf town, they are hard to get in. If you can get them in they will enjoy it. Seven reels.—John Cosner, Sun theatre, Sargent, Neb.—General patronage.

THE ROAD TO ROMANCE: Ramon Novarro—50%. March 3-4. This picture did not draw them in, but not on account of the star—the title! All that saw it enjoyed it, but it is far from a special. Seven reels.—Arnold Krueger, Pastime theatre, Stratford, S. D.—General patronage.

THE ROAD TO ROMANCE: Ramon Novarro—35%. February 9-10. We see where this picture has been knocked a little, but it went over big here. Maybe the exhibitor was knocking Metro, and we can't blame him for that. This was one of three good ones out of the last ten.—A. C. Phillips, Strand theatre, Wallhalla, S. C.—General patronage.

ADAM AND EVIL: Special cast—36%. Above the average program picture. They will go out with a smile after seeing this one. Seven reels.—T. A. Shea, Palace theatre, McGhee, Ark.—Neighborhood patronage.

ROOKIES: Special cast—42%. February 13. We had "The Garden of Allah" pulled, and substituted this one, which we consider a better type for small towns. Needless to say it went over with a bang with a number of fans who had seen it three or four times. Photography good. Seven reels.—Pioneer Peter, Pioneer theatre, Amasa, Mich.—Small town patronage.

ROOKIES: Special cast—Very good, comedy drama. Seven reels.—J. W. Schmidt, Grand theatre, Brees, Ill.—General patronage.

FAUST: Emil Jannings—20%. March 4. Good entertainment for the educated people, but no good for the roughnecks, as our clientele is most of the last class. It went over their heads, and when they don't understand it, it sure is not going to satisfy. And this one didn't satisfy or draw at all. Nine reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

ROSE MARIE: Joan Crawford—Here is a good picture. Romance, action and comedy to please all. Eight reels.—Whitney Burr, Orpheum theatre, Lancaster, Wis.—General patronage.

ROSE MARIE: Joan Crawford—It is a very good program and wonderfully screened in the outdoor shots. It sustains interest and is above the average.—A. E. Hancock, Columbia theatre, Columbia City, Ind.—General patronage.

Paramount

THE OPEN RANGE: Betty Bronson—50%. March 3. A good picture. Story fine and well directed. Gave satisfaction as a program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

OPEN RANGE: Lane Chandler—February 13. Good Western for Saturdays.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

GENTLEMEN PREFER BLONDES: Special cast—54%. February 23-29. We were disappointed in

this picture. We have seen a lot of pictures we like better than this and at a much lower price. We bought the picture at a high price and had to raise admission, and fell down at the box office. A lot of our patrons told us they did not like this, although it had been so highly advertised all over the country. Alice White and Ford Sterling are the best in this picture. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenviver, Utah.—General patronage.

SHANGHAI BOUND: Richard Dix—85%. February 29. Pretty fair Dix picture, rather slow at first part. The action all in the last two reels. Six reels.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—Small town patronage.

JESSE JAMES: Fred Thomson—January 30-31. After running this picture to excellent box office returns, we sat down and thought over the film itself and the comments of our patrons. The result is an ever increasing wonder as to why it was ever made the way it was, and why Paramount and Fred Thomson wasted one of the most valuable pieces of screen property running around today. There have been several "cheap John" Jesse James pictures, never before has a representative company turned its hand to the story. The picture they made is a farce. A really great box office draw, with a splendid star, and a picture that is a joke from start to finish. A picture that hurts the exhibitor that runs it on account of the ridiculous handling of story and action. Jesse James was no romantic mis-treated gentleman. There was no reason to try and show this so-called American Robin Hood, to quote the press sheet. If they had made a straight Fred Thomson Western, called it anything they wanted to, and even mentioned that certain incidents were suggested by the career of Jesse James, the thing would have been O. K. but the ways of Hollywood are strange, and wonderful at times. This picture is hardly worth this amount of mention, but the situation as a whole rather interested me, hence this voluminous report. It remains one of those mysteries of the film business.—Henry Reeve, Mission theatre, Menard, Tex.—Small town patronage.

ADVENTURE MAD: Special cast—Another reason and this time for the higher quality of American films in comparison to the foreign product. It's generally admitted that this picture is too sour for words so when a salesman mumbles this title, steer clear!—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

THE POPULAR SIN: Florence Vidor—46%. January 30. A fair program picture, but not up to Florence Vidor's other pictures. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

SPORTING GOODS: Richard Dix—February 9-10. A satisfactory two-day picture.—D. E. Fulton, Lyric theatre, Harrison, Ark.—Small town patronage.

ONE WOMAN TO ANOTHER: Florence Vidor—February 5-6. A dandy picture; just fine for Sunday. Clean and has a good moral. Print good. Photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

FIGURES DON'T LIE: Esther Ralston—February 1. A very nice little program picture. Should please in any house. Six reels.—Leslie Hables, Reel Joy theatre, King City, Calif.—Small town patronage.

HULA: Clara Bow—February 3-4. Good, but not great. Some said it was almost raw in places. Fair business. Seven reels.—Geo. E. Hall, Rialto theatre, Franklin, Neb.—General patronage.

HULA: Clara Bow—Take it from us in all sincerity, this girl, Clara Bow, grows stronger each time she comes to town, with our patrons. Therefore, she is delivering the goods and that is what pleases us "hick town" exhibitors. You know it takes the dough to keep the little backwoods towns going just the same as the wise boys of the cities, so with a few more Colleen Moores and Clara Bows maybe we could keep the wolf away from our doors. But Colleen Moores and Clara Bows are few and far apart. When the producers get to doing business in a business-like way and cut their costs and then stop the wild orgy of theatre building and a lot of other things no other business people would follow, then and not 'til then will the movie game come into its own again. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Pathe-P D C

TWO GUN OF THE TUMBLEWEEDS: Leo Maloney—48%. March 3. This is a humdinger. Good story and direction, the hero is not too heroic and doesn't do so much impossible stuff; of course you won't get the cod-fish aristocracy in to see it, but a good Saturday offering. Six reels.—Tommy Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

GETTING GERTIE'S GARTER: Marie Prevost—31%. March 2-3. This feature was very well liked

by those who came. Although both stars (Prevost-Ray) are not strong at the box office and quite a number stayed away on that account. Personally I like Ray, but others don't, so there you are. Six reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

THE FORBIDDEN WOMAN: Jetta Goudal—65%. December 21-22. The best little program picture I have ever run. Holds one spellbound.—Claud Thorp, Gem theatre, Ryan, Okla.—General patronage.

THE GIRL FROM CHICAGO: Special cast—A fair picture. The suspense of who's who in the film is good. Some sidelights of Chicago's badlands and the work of Nagel and Myrna Loy saved it from mediocrity and that's about all.—A. E. Hancock, ronaage.

GOLD FROM WEEPAH: William Cody—March 3. Good little Western for Saturday night. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE REJUVENATION OF AUNT MARY: May Robson—February 22-23. A very entertaining comedy drama. Six reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE HEART THIEF: Joseph Schildkraut—February 15. Just an ordinary program picture. Will amuse for one evening. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

FIGHTING LOVE: Jetta Goudal—Rotten. Too much foreign stuff, with some poor acting. Seven reels.—Hollis H. Chase, Diamond theatre, Lake Odessa, Mich.—General patronage.

Rayart

GUN HAND GARRISON: Tex Maynard—Good Western. Five reels.—Colonial theatre, Moulton, Ia.—General patronage.

Tiffany

NIGHT LIFE: Special cast—With Alice Day and Johnny Harron, just another pleasing picture from Tiffany-Stahl. We operate a second run house on a week stand policy, running a number of double programs because our competitors do. This show was very well accepted and we highly recommend it as a pleasing performance. Business very good. Played week of February 18.—Ritz theatre, St. Louis, Mo.—Small town patronage.

THE GIRL FROM GAY PAREE: Special cast—I have played all Tiffany pictures released to date and while I personally can't say very much for this one, the people seemed to like it very well, and after all, they are the ones to be pleased. A well selectd cast, some beautiful settings and photography put it over in nice shape in my house.—Criterion theatre, St. Louis, Mo.—General patronage.

WOMEN'S WARES: Special cast—Played this one two days and must say it was a very pleasing performance. Evelyn Brent and Bert Lytell can always be depended upon to make the rest of a cast work and you can be assured of a splendid picture with these two stars as headliners. Business not so good on this one the first day because of rainy weather, but we had a very big business the second day. Tiffany knows how to make pictures. Brothers, buy this one and get behind it. Prints and service out of St. Louis office splendid.—Criterion theatre, St. Louis, Mo.—General patronage.

ONCE AND FOREVER: Special cast—This is of the regular Tiffany standard. Patsy Ruth Miller gives a very pleasing performance in a story well told. Patsy is a good favorite in my house and as a result business very, very good. Brother exhibitors, grab this one.—Criterion theatre, St. Louis, Mo.—General patronage.

WILD GEESE: Special cast—We have just bought this picture after screening it, to be used second run in St. Louis. What a sweet one this is. Brother exhibitors, don't let this one get away.—Ritz theatre, St. Louis, Mo.—General patronage.

SNOWBOUND: Special cast—Played week of March 3 as a part of a double program. A very good feature length comedy that went over in nice style with our audience. Make no mistake about it, Tiffany-Stahl is the fastest coming organization in the business and we look for a spectacular announcement on their coming season's announcement.—Ritz theatre, St. Louis, Mo.—General patronage.

United Artists

DON Q: Douglas Fairbanks—February 27-28. Pleased the majority, but most too long for good entertainment. Not much business. Eleven reels.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

SORREL AND SON: H. B. Warner—60%. February 26-27. This is a wonderful picture. Story and direction fine. The star wonderful, cast splendid. Gave 100 per cent satisfaction. Complimented by press and pulpit (what more could you ask). Great entertainment.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

COLLEGE: Buster Keaton—40%. February 21. This is funny. I call it Buster's best. Played as a program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE BLACK PIRATE: Douglas Fairbanks—90%. We used this on Friday and Saturday and went over fine, to a pleased audience. Some people said gruesome, but how would Doug make his pictures consistent if he didn't show how these pirates really do. Of course, the white horse waiting for him on the deserted shore was inconsistent. This picture is worth running if you get a decent rental. Ten reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

THE CIRCUS: Charlie Chaplin—February 22-25. We can highly recommend this latest Chaplin picture. It is clean, has a good cast, direction good, continuity perfect. It gets the laughs. Bad weather and basketball tournament kept business down, but yet it was away above normal. A good many regulars stayed away so it will pay to advertise it at a distance. Revival meeting also got in its work. Seven reels.—Chancellor Bros., Ritz theatre, Arcanum, O.—Neighborhood patronage.

MY BEST GIRL: Mary Pickford—February 26-27. Mary dear, it's too bad you have to grow old. I mean some day—you're a mere child as yet. "My Best Girl" is the kind of picture that an exhibitor with an ounce of brains likes to show his patrons. I'm sorry to say that it failed to do any big business for me. But father, mother and the children certainly enjoyed themselves. Let's have about three a year just as good. Beware of costume stuff. Seven reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

WILD JUSTICE: Peter the Great—February 18-19. Just a fair dog picture. Not so good. Have seen some better.—D. J. Donovan, Donovan theatre, Hecla, S. D.—General patronage.

THE LOVES OF SUNYA: Gloria Swanson—A fine picture, full of interest. Good acting by Miss Swanson, as usual. Play this. It won't disappoint Gloria's fans.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

THE MARK OF ZORRO: Douglas Fairbanks—This one pulled biggest Friday-Saturday business we have ever had on a repeat showing. These "Zorro" stories are sure fire box office. Doug never fails to draw a crowd and please them. This is old but will bring them in on Saturday and there is nothing in it to show age. Eight reels.—E. J. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

TUMBLEWEEDS: William S. Hart—February 4-5. A good picture but not Hart's best. Six reels.—D. J. Donovan, Donovan theatre, Hecla, S. D.—General patronage.

Now's the time to grab it!

JOHNNY HILLES IN CHINATOWN CHARLIE

A First National Picture

Universal

BACK TO GOD'S COUNTRY: Renee Adoree—55%. February 28. Good picture, but ends too sudden, leaves one guessing. Wonderful scenery. Six reels.—Claud Thorp, Gem theatre, Ryan, Okla.—General patronage.

BACK TO GOD'S COUNTRY: Renee Adoree—40%. Very good program picture. But not a special; failed to draw for me. Six reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

BACK TO GOD'S COUNTRY: Renee Adoree—January 18. A very good class of an outdoor production, but on account of bad weather did not draw. At any rate it was not the fault of the picture. Renee Adoree's work was very good. Seven reels.—M. Vallicha, The Capitol theatre, Karachi, India.—General patronage.

SILK STOCKINGS: Laura La Plante—5%. February 21. Just fair entertainment; should do well for you boys where they like Laura. She does not excite my people at all. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE LONE EAGLE: Special cast—30%. March 2-3. Very good entertainment of the air. It's different, and should please everyone except in German settlements. As it is the show of air forces of the World's War, and the Germans get pretty well licked, which would not leave a very good taste for the German settlement. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE RAWHIDE KID: Hoot Gibson—60%. Not up to the Hoot standard. Very weak story and not much action. Snap out of it, Hoot, and give us some pep. Six reels.—E. D. Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

THE RAWHIDE KID: Hoot Gibson—50%. March 3. A good Saturday night picture. Not the best Hoot has made, but pleased my patrons very well. Six reels.—A. K. Haynes, Community theatre, Razor, Tex.—General patronage.

THE IRRESISTIBLE LOVER: Special cast—25%. February 28. This is a very good program picture. Gave satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE RUNAWAY EXPRESS: Jack Daugherty—34%. March 4. A good railroad thriller. Some of the flood scenes are plainly miniature and it looks crude. Six Reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

FINDERS KEEPERS: Laura LaPlante—February 22. A much better picture than the title would imply. A comedy drama that pleased a small crowd. Played this one against great odds, the first day of the Lenten season (Ash Wednesday) and one of the worst snowstorms of the year. Film new but a bit foggy in spots. Play it up big, they will like it. Six reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

A HERO ON HORSEBECK: Hoot Gibson—March 6-7. A fair Hoot picture, but not his best. Too much inside action. Better give him stories where he spends all his time outdoors. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillville, Wis.—Small town patronage.

THAT'S MY DADDY: Reginald Denny—January 31. Oh boy! Wow, how they went for this one;

Even funnier
than "The
Brown Derby"

**JOHNNY
HINLS**
IN
**CHINATOWN
CHARLIE**

A First National Picture

J. C. Jenkins—His Colyum

TOMBSTONE, ARIZ., March 9, 1928.

DEAR HERALD-WORLD:

We never would have felt just right about it had we gone through Arizona and not called on Giacoma Brothers, that's why we are here. To pass up Tombstone is to pass up the most important spot in the Southwest so far as wild and woolly history goes. Tombstone at one time had a population of 25,000 gun toters and was noted as the wildest town in the United States. When Giacoma Brothers opened the Crystal theatre civilization marched in and took possession of the town and just spoiled everything, and today the only way they can scrape up a thousand people is to play "SEVENTH HEAVEN."

In the old days the six-shooter started and ended everything. The nights were given over to target practice and the days were occupied in planting the crop of the night before. Boot Hill cemetery has 165 graves, all occupied by citizens who "died with their boots on," but now Tombstone is so quiet of nights that one can hear Tony Giacoma snore all over town. That's what civilization did for Tombstone.

Uncle Leazer Biggs says, "Some day civilization will hit Chicago and when she does there are a lotta fellers that will have to go to work," and this is proven by Tombstone's experience.

We are sending the HERALD-WORLD a picture of the famous "Bird Cage theatre" where Eddie Foy and Lottie Crabtree and many other famous characters used to play. This theatre had a capacity of about 200, not counting the room occupied by the bar, and \$2 was the minimum for any seat in the house and it is said that at no performance was there a seat vacant and standing room was the rule.

Tony Giacoma (Jackomy) was confined to his room on account of an attack of the flu and he turned us over to Mr. A. H. Gardner, who took us in charge and showed us many of the famous places in and around this noted town. Mr. Gardner is an oldtime showman, having operated a string of theatres throughout the Southern states with headquarters at Natches. Mr. Gardner is now the superintendent and general manager of a water company that supplies Tombstone and other districts.

We are indebted to Mr. Gardner for many courtesies shown us and for recounting many of the early incidents connected with Tombstone's history. Mr. Gardner is well known to many of the oldtime Thespians, having played the most of them in his string of theatres and is therefore qualified to speak with authority on all matters theatrical. He has promised to send us a picture of the Schefflin Opera House at Tombstone and we hope he does, as it is another of the important things that helped to make Tombstone famous in her early history. In the days when this theatre was built it was considered the best theatre in the West, but now it would hardly take rank as a third-class house. The builder of this theatre was the first white man to settle in or near Tombstone, and his monument (a picture of which we are sending to the HERALD-WORLD) is located about three miles west of the town on the highway to Tucson, and marks the resting place of one of the characters who was foremost in the early history of Tombstone and the spot where Scheffelin made his first camp when he settled in that territory.

The Crystal theatre, operated by Giacoma Brothers, is a surprise to everybody who visits the town. It is equipped with all modern conveniences and has a capacity of 600, which is ample for the town. Above the theatre is a ballroom that has no equal in the Southwest and people from Phoenix, Bisby, Tucson and other towns come here many times a year to attend the dances put on by the Giacoma Brothers.

"The Kid" and "Johnnie Behind the Deuce" and many others of the gunmen made history fast for Tombstone in the early days, but they all "went west" by the short cut and today Tombstone is just like any other town of like dimensions, she is quiet, orderly and fairly well up to date, thanks to the refining influence of respectable people.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

WILCOX, ARIZONA, March 10.

We met L. F. Long of the Mystic theatre at this place and thereby hangs a funny tale, the tale being that we took Long and J. A. Jacobson of the Safford theatre at Safford into a drug store to buy them a drink and after we had refreshed ourselves we lit our old hod and started to fumigate the place when Long walked over to the pipe case and selected a high grade pipe and stuck it in our pocket and said, "Now I don't want to seem personal, or anything like that, but that ——— old pipe of yours don't go in this town and as soon as you are three miles out I want you to ditch that soft coal burner and smoke a gentle-

(Continued on next page)

pleased hundred per cent. Took in as much on this at 10-30 cents as I did on "Ben Hur" at 25-50 cents, and pleased more people. They are talking about Denny and little La Verne yet. I play "On Your Toes" this week, and I'm most certain of a crowd. Denny beats Lloyd a mile for me.—P. J. Durkin, Majestic theatre, Perry, Ill.—Small town patronage.

A HERO FOR A NIGHT: Glenn Tryon—Another good picture for Tryon. If he sticks to his peanuts, automobile trick devices and genial personality, he will push Lloyd for king of comedy honors.—Geo. E. Fuller, The Playhouse, Fairhope, Ala.—General patronage.

PAINTED PONIES-GALLOPING FURY: Hoot Gibson—Hoot is always good. "Ponies" is a little better than "Fury." "Painted Ponies" holds my house record for 1927.—P. J. Durkin, Majestic theatre, Perry, Ill.—Small town patronage.

PAINTED PONIES: Hoot Gibson—March 10. Played this on matinee and kids thought it great. So did the adults. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—Small town patronage.

PAINTED PONIES: Hoot Gibson—The basket ball tournament had nothing on Hoot. I advertised heavy and stunted with no particular hope, of only

the usual loss on tournament dates. But believe me, sumpin' must a happened. We had our usual Hoot business and some. They wanted Hoot and Hoot got them; 10 and 25 cents.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

THE CHINESE PARROT: Marion Nixon—Pleased 90 per cent and what I mean, it pleased them, too. Marion Nixon is as popular here as five dollar bills now, and why not? And Eumond Burns didn't run any of the girl trade away either, in other words, he is all right. Brother, for a real mystery picture, don't miss this one.—Roy E. Mitchell, Plainview theatre, Plainview, Tex.—General patronage.

THE CHINESE PARROT: Marion Nixon—January 28. The poorest Universal Jewel seen in a long time. They called it a Super Jewel and we paid for it as such, yet in our opinion it is not of the standard of even ordinary Jewels. Really, these continental directors have no kick for us. Seven reels.—M. Vallicha, The Capitol theatre, Karachi, India.—General patronage.

LOCO LUCK: Art Acord—February 18. Better than the average Universal Western. A good picture for small town patronage. Five reels.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

J. C. Jenkins—*His Colyum*

(Continued from preceding page)

man's pipe. I knew you was on your way here as soon as you left Lordsburg, I could smell that pipe." We always hate to stop to bury a man so we simply thanked him and let it go at that, he seemed like a kind-hearted sort of a cuss and we knew he had a family to support, as he invited us to stay over and take dinner with him. Sorry we couldn't do it, as we know we would have had a real dinner. Some day we hope to go back, but in the meantime we will remember Mr. Long every time we light up the old pipe, and if the pipe proves as good a friend as L. F. Long did we will be doubly glad we came to Arizona.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

TUCSON, ARIZ., March 12.

We have always prided ourself on being the head and general superintendent of the Jenkins household, but this was all knocked out of us when we walked into our wife's hacienda and Geneve looked up and said, "Well, for John's sake, look what blew in! Who left that door open?" and then she went on, "Come here, Ma, and give this the once over, he hasnt had his suit cleaned and pressed since Paul Revere made his famous midnight ride." And Ruth said, "Now look here, Tony Spaghetti, you get right back across the Mexican border before the Immigration Bureau gets you," and our wife bawled out from the kitchen, "No, wee don't want any bananas today," and the only thing that showed any interest in us whatever was the Spitz pup, and he came up and licked us on the nose kinda sociable like just like we were one of the family.

*Things seem somewhat chilly in Tucson,
And we feel like a Hill Billy in Tucson.
Geneve looked us all over and said, "I'll give it up."
And Ruth said, "He looks just like something the Airedale dug up."
And our wife said, "My gosh, but you're a mangy old pup."
And that's our reception in Tucson.*

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

In taking an invoice of our wives livestock we find that there has been a 200 per cent increase since we were here before, and we call that pretty good. Mamma Goat's voice has improved wonderfully and the neighbors have become somewhat resigned and have stopped threatening violence.

Our wife stuffed her goat on hay
And also on chopped feed and oats,
And she went out the other day
And found she had three goats.

The only thing we have found that is longer than the road from Dallas, Tex., to Tucson, Ariz., is the new approved Uniform Contract. We have put in two days and three nights on it and have just finished the first chapter. There are only six more. We hope it is satisfactory.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

There, the boys have got to going over that "Bull" stuff. We note that our good friend Joe Hewitt of the Strand theatre at Robinson, Ill., claims authorship of the sentence, "This Ain't No Bull" and that he used this in an advertisement back in 1913. Joe claims that his use of this expression antedates its use by Joe Mayer of the Palace theatre at Hamilton, O., by several years.

This is interesting to us because we know both of these boys to be honest and sincere and we have them listed as two of our best friends, and we dislike to butt in and throw a wet blanket over their claims, but the fact is they are both wrong. Uncle 'Leazer Biggs is the man who started this "Bull" stuff, and it happened away back in 1873 and it came about in this way. We went over to visit Uncle 'Leazer and Aunt Polly and that evening Uncle 'Leazer told us to run down to the woods lot and drive up the Durham bull, and we did, but it proved to be the family bossy, and Uncle Leazer said, "Hell, this ain't no bull," and being just a boy we began to bawl and said, "Well how in thunder could I tell?" We referred this controversy to Uncle 'Leazer and he said, "Oh, well, that dont make any difference, it's all bull anyway."

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

Our wife threatens to cut us off on huckleberry pie and as soon as that happens we are going to head North for Nebraska, and those boys up there want to be on their good behavior, for you remember what Bill used to say, "He'll be in to see you."

J. C. JENKINS,
THE HERALD-WORLD MAN.

LOCO LUCK: Art Acord—March 5. Average program Western. No drawing power. Poor photography and fair print. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

ROLLING HOME: Reginald Denny—January 14. One of the best which Denny has produced. Showed it a second time and still made money. Denny always draws with us. Seven reels.—M. Vallicha, The Capitol theatre, Karachi, India.—General patronage.

MEN OF DARING: Jack Hoxie—February 1. We fell absolutely flat on this one. My audience has no taste for Westerns. This may be good enough for America, but certainly not for this town. Did poor business. Six reels.—M. Vallicha, The Capitol theatre, Karachi, India.—General patronage.

PAINTING THE TOWN: Special cast—February 22-23. Excellent comedy that keeps them laughing all the way.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—Small town patronage.

THE OLD SOAK: Special cast—This one will please them all. Eight reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Warner Bros.

OLD SAN FRANCISCO: Dolores Costello—45%. Very good picture but failed to draw for us. Ten reels.—J. Rinhart, Majestic theatre, Stuttgart, Ark.—General patronage.

THE HEART OF MARYLAND: Dolores Costello—80%. February 24-25. This is a real play, after seeing several poor reports on this one I was sorry I had it on contract. But boys, don't be afraid of it; it is not a special but it will please ninety per cent. Had many good comments as well as smiles. That looks good to me. Seven reels.—B. A. Butler, Elite theatre, Arlington, S. D.—General patronage.

THE GAY OLD BIRD: Louise Fazenda—39%. February 25. Not so good. An old plot that could have been told in one reel and this is dragged out to seven. Be glad to see the last one of Warner Bros.' pictures, which we run next week. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE BRUTE: Monte Blue—48%. February 16. Good picture for your Western fans. Seven reels.—

L. W. Bagwell, Jr., Crystal theatre, Oakman, Ala.—General patronage.

WHAT EVERY GIRL SHOULD KNOW: Patsy Ruth Miller—30%. February 15-16. Had quite a few comments from patrons as to good acting of star. She seems to draw here.—L. M. Threet, Augus theatre, San Augustine, Tex.—Small town patronage.

WHAT EVERY GIRL SHOULD KNOW: Patsy Ruth Miller—A better picture than the title suggests. Worth running.—E. L. Wood, Coliseum theatre, Edmore, Mich.—General patronage.

ONE ROUND HOGAN: Monte Blue—February 25. Boys, here's the best fight picture I've ever shown. A peach of a story, a smashing climax and clean as a whistle. Has "Knockout Riley" beat to a frazzle and costs only half as much. Play it. Seven reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

THE SILVER SLAVE: Irene Rich—February 27. Reports were favorable from patrons. It has tense dramatic moments. Seven reels.—Chancellor Bros., Ritz theatre, Arcanum, O.—Neighborhood patronage.

WHAT HAPPENED TO FATHER: Warner Oland—Warner Oland arrived for the first time as a star in Tombstone and he not only arrived but he registered, and the audience thoroughly enjoyed this comedy with the semblance of a plot that worked out with many a good clean cut laugh from our patrons. This is a good regular program picture. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE COLLEGE WIDOW: Dolores Costello—February 26. Played this on Sunday and the young folks liked it fine. Very good. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

SLIGHTLY USED: McAvoy-Nagel—February 22. Pleased unanimously. Nice little comedy. Nagel does a swell piece of acting and puts over some rib-tickling comedy. Seven reels.—Frank E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

HILLS OF KENTUCKY: Rin Tin Tin—A very good box office picture, seems to draw extra business. A fair picture. Seven reels.—E. L. Wood, Coliseum theatre, Edmore, Mich.—General patronage.

THE SEA BEAST: John Barrymore—A wow! A real thriller that made us money and many new friends. 100 per cent picture. Ten reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

State Rights

DANGER QUEST: Reed Howes—Pleased our Saturday night crowd. Released out of Memphis by Liberty Specialty Film Company whose fair treatment of exhibitors is exceptional.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

HIGH SPEED LEE: Reed Howes—13%. December 28-29. Rotten, the most terrible thing I ever put on in my theatre, film in unusual condition. Surely must have been made ten years ago. Stay away from my Progress Picture Co., or get stung. Five reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

ure
winner!

JOHNNY
HINE
IN
CHINATOWN
CHARLIE

A First National Picture

THE LIFE OF AN ACTRESS: Barbara Bedford—Did very good business regardless of bad weather, and it pleased.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

PLEASURE BEFORE BUSINESS: Max Davidson—February 10-11. Here is a very good Jewish comedy, good acting and nice little story and will go over as program any place. Seven reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

THE SILENT AVENGER: Special cast—This is about as good a dog picture as we have run in a long time. This is very good, and entire cast do very well with a very likeable story well told. If you want a good dog picture grasp this and it can be bought right. Six reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

STREAK OF LUCK: Buffalo Bill, Jr.—68%. February 17-18. Just another Western. Better than usual. Five reels.—L. W. Bagwell, Jr., Crystal theatre, Oakman, Ala.—General patronage.

THEN CAME THE WOMAN: Special cast—5%. February 14. Here is the best picture any theatre could run, we just lost on it the first night, and as we had a different program for the next night we had to let it go at that. But we are glad we ran it because it was good and when they make a better one they have to get up before breakfast. Play it up strong as it will satisfy most everyone. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE WORLD WAR: February 16-17. A dandy war picture, and about the best that I have seen but people are getting tired of this class of pictures, so didn't do much with a two nights' run. Ran this picture for The American Legion and they didn't near make expenses. Nine reels.—W. C. Snyder, Cozy theatre, Lamont, Okla.—General patronage.

Serials

HAWK OF THE HILLS: (P.) Special cast—An exceptionally well made serial. It not only has good drawing power through its nice direction, but the production is put up like a big special. Good, exceptionally good photography on tinted film made it compare favorably with any other subject on the same program. Ten episodes.—H. H. Hedberg, Amuse-U theatre, Melville, La.—General patronage.

KING OF THE JUNGLE: (State Rights) Special cast—Just finished. Very satisfactory as an animal serial. Elmo Lincoln did not take the part our crowds want him in.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

TRAIL OF THE TIGER: (Universal) Jack Daugherty—A very good serial and one of the best ever made. Two reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

Short Subjects

COLUMBIA

THE RINK: Charley Chaplin—Good enough comedy but not good enough for the price we paid; so just watch your step when you buy these comedies. According to "The Rink" they are not worth any more than any other two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

EDUCATIONAL

BARN YARNS: Felix the cat—These are all good, but this one is especially funny. The children nearly tear down the house when we have a Felix comedy, and the grown folks like them about as well. One reel.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

BATTER UP: A very funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

DON'T PINCH: Bobby Vernon—Good. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

DRAMA DE LUXE: Lupino Lane—This is another good one from this star. Two reels.—Philip E. Tyas, Liberty theatre, Amherstburg, Ont., Canada.—Small town patronage.

DUCK OUT: Bobby Vernon—The best Vernon I've ever seen and that goes for both Educational and Paramount Vernon comedies. Play it for the laughs you'll get. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

DUCK OUT: Bobby Vernon—This is a scream. Very good. Two reels.—Philip E. Tyas, Liberty theatre, Amherstburg, Ont., Canada.—Small town patronage.

HATS OFF: Stan Laurel—They roared themselves sick. Wonderful climax. Two reels.—G. G. Blais, Capitol theatre, Duncan, B. C., Canada.—General patronage.

HELLO SAILOR: Lupino Lane—Consider this great comedy. Patrons sure liked it. Lane gets bet-

ter with each new release. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

HIS HIGH HORSE: Lige Conley—Fair. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

IT'S ME and AIN'T NATURE GRAND?: Cameo—Very good. Cameos are the only good one-reel comedies on the market and the new ones are extra good.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

JELLY FISH: Nothing to this; just two reels of film wasted.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

KID TRICKS: Big Boy—Here's a comedy that clicks as many laughs as any "Our Gang" I've played recently. I wish all comedies were as good. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

OH WHAT A MAN: Larry Semon—Semon is done. This is far from good. Two reels.—Philip E. Tyas, Liberty theatre, Amherstburg, Ont., Canada.—Small town patronage.

PICTORIAL PROVERBS: Hodge Podge—Fair, no entertainment to these.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

RED HOT BULLETS: Eddie Quillan—This is sure a great war comedy. My patrons ate it up. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

SAILOR BEWARE!: Billy Dooley—A laugh riot.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

WAITING: Lloyd Hamilton—Fair; poor print. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

WHO'S AFRAID: Lupino Lane—Laughs, gasps, thrills. Keep it up Lupino. Two reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

WILD CAT WILLIE: Kids—Good. Poor print as usual from Educational. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

F B O

BEAUTY PARLOR SERIES: Special cast—Still clicking. Have run seven and no kick yet. Two reels.—John L. Damm, Strand theatre, Wadsworth, Ohio.—General patronage.

BOYS WILL BE GIRLS: Cooke-Guard—This series of "Beauty Parlor" comedies is a good bet and it pleases better than all others did before. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

DON GO ON: Crazy Kat—This was a very good cartoon for the kiddies. One reel.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

HE DONE HIS BEST: Charley Bowers—Some good trick photography in second reel that is even better than his first one. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenvier, Utah.—General patronage.

KRAZY KAT: With every show this sure gets the youngsters and none go to sleep on Krazy Kat.—E. A. Emmert, Emmert theatre, Alcester, S. D.—General patronage.

MICKEY PARADE: Mickey McGuire—Good. Took youngsters by storm. Two reels.—E. A. Emmert, Emmert theatre, Alcester, S. D.—General patronage.

THREE MISSING LINKS: Three Fat Boys—Lots of fun just to look at these boys' fatness, and that was good enough. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

YOUR NEXT: Three Fat Men—Good. Two reels.—E. A. Emmert, Emmert theatre, Alcester, S. D.—General patronage.

FOX

DIZZY DAMES: A very good, clean comedy. Sure went well with the kids. Two reels.—J. A. D. Engesather, Movies theatre, Brocket, N. D.—Small town patronage.

FOX NEWS: These are good news reels but sometimes they are funny to the crowds as they are so old. The producers don't care whether they treat the small exhibitor right or not. We like new news reels as well as anybody and would like them a little younger than two months old.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

LOW NECKER: Fox used to have comedies that couldn't be beat. This is just fair. Van Bibbers are extra good. Two reels.—J. Rinhart, Majestic theatre, Stuttgart, Ark.—General patronage.

METRO-GOLDWYN-MAYER

BATTLE OF THE CENTURY: Hardy-Laurel—These boys are good, although the old pies are in evidence. It sure gets the laughs. Two reels.—Phillip

E. Tyas, Liberty theatre, Amherstburg, Ont., Canada.—Small town patronage.

BATTLE OF THE CENTURY: Special cast—Drew the laughs. Ended similar to "Hats Off," only they use pies in this one. Two reels.—John L. Damm, Strand theatre, Wadsworth, Ohio.—General patronage.

THE CALL OF THE CUCKOO: Just fair comedy. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

FIGHT FOR LIFE: The best yet of the series of oddities. One reel.—J. A. D. Engesather, Movies theatre, Brocket, N. D.—Small town patronage.

HEEBIE JEEBIES: Our Gang—The first of the new Metro comedies we have played and it is the best we have run in years. Hope all are as good. The rascals are in a different type story than the average and this short was fully half my show. Two reels.—S. C. Silverthorn, Liberty theatre, Harrisville, Mich.—General patronage.

HEEBIE JEEBIES, OLD WALLOP, DOG HEAVEN: We have used the three above, new Our Gangs and will say that they are fifty per cent better than the last batch of Our Gangs we got from them when they were with Pathe. These three are knock-outs, all of them. Anyone that can't get a kick out of the above three comedies, needs fixing. Two reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

LEAVE 'EM LAUGHING: We can't remember a two-reel comedy in years as funny as this one. Used with "The Moose," Dick Barthelme's new knockout. It gave us the best show we have had in months. Two reels.—Cragin & Pike, Inc., Majestic theatre, Las Vegas, Nev.—General patronage.

THE LIGHTER THAT FAILED: Charlie Chase—This one didn't seem to go over for us. Several good stunts but lots of them thought it too silly. Would say about a fifty-fifty comedy. Two reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

LOVE 'EM AND FEED 'EM: Max Davidson—Knockout comedy. Davidson and Hardy great. One continual laugh. All I have to do is to tell my patrons it is a Hal Roach comedy. Keep it up, Hal, you have the right idea. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

METRO COMEDIES: Consider these comedies far superior to anything we have ever used. Prints good, photography excellent. If you do not use them give them a trial. You will not regret it.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

THE OLD WALLOP: Our Gang—This comedy just set them wild from start to finish. That's as good as it was. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

PLAYING HOOKEY: Our Gang—Just a fair Gang comedy. Why do producers keep kidding the movies? The crowd is wise enough now as to how things are done. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

RAINY DAYS: Our Gang—This is the best Our Gang from Metro-Goldwyn-Mayer this year. More like when Pathe had them. Keep it up. Two reels.—Philip E. Tyas, Liberty theatre, Amherstburg, Ont., Canada.—Small town patronage.

SECOND HUNDRED YEARS: This is the first one of these we have had and only hope the rest of them are as good. These two boys are good and these new M-G-M comedies so far have been consistently very good. Two reels.—Crosby & Schwierske, Rex theatre, Colby, Wis.—Small town patronage.

STING OF STINGS: Charley Chase—Very much on the order of an "Our Gang" comedy. Plenty of slapstick and will tickle the kids. But not up to his usual high class comedies. Lord only knows where the title comes in at. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

YALE VS. HARVARD: Our Gang—Good and plenty of laughs. Two reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

PARAMOUNT

CRAZY TO FLY: Bobby Vernon—Good. Two reels.—E. J. Williams, Tivoli theatre, Knoxville, Ill.—General patronage.

EASY CURVES: Billy Dooley—This boy is always good. Two reels.—Philip E. Tyas, Liberty theatre, Amherstburg, Ont., Canada.—Small town patronage.

FANTASY: Bobby Agnew—Not so good. However, it lacks a whole lot of being as bad as one exhibitor reported not so long ago. It's true, the numbskulls won't get it. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

HOT PAPA: Very good. My people like slapstick.—W. U. Shelmutt, City theatre, Lafayette, Ala.—General patronage.



THE BOX OFFICE TICKER

A System for Determining the Definite Attraction Values of Motion Pictures

Exhibitors reporting to "What the Picture Did For Me" supply a percentage rating obtained by dividing average daily gross of house record attraction into average daily gross of picture being reported on. When 10 of these percentage ratings on a picture have been received, the

average of these 10 percentage ratings is entered in "The Ticker." Each additional percentage-rating report received on pictures entered is combined with those previously received and the new average thus created is entered.

Ben Hur (MGM).....	96.66%	The Two Gun Man (FBO).....	60.83%	The Greater Glory (FN).....	51.36%
The Big Parade (MGM).....	85.50%	Painting the Town (U).....	60.78%	Say It Again (Par).....	51.15%
The Lost World (FN).....	80.70%	His People (U).....	60.70%	Variety (Par).....	51.11%
No Man's Gold (Fox).....	80.30%	Orchids and Ermine (FN).....	60.70%	Aloma of the South Seas (Par).....	51.10%
The Iron Horse (Fox).....	78.61%	Twinkletoes (FN).....	60.69%	Tumbleweeds (UA).....	51.07%
The Mysterious Rider (Par).....	75.63%	California Straight Ahead (U).....	60.63%	Somewhere in Sonora (FN).....	51.00%
Chip of the Flying U (U).....	75.60%	The Scarlet Letter (MGM).....	60.47%	Spangles (U).....	51.00%
Irene (FN).....	75.46%	Behind the Front (Par).....	60.35%	Blind Alleys (Par).....	50.84%
The Great K. and A. Train Robbery (Fox).....	74.80%	Corporal Kate (PDC).....	60.07%	Combat (U).....	50.80%
Laddie (FBO).....	74.61%	Tramp Tramp Tramp (FN).....	60.06%	Bred in Old Kentucky (FBO).....	50.76%
The Cohens and Kellys (U).....	74.75%	Clash of the Wolves (WB).....	59.93%	Eagle of the Sea (Par).....	50.69%
Keeper of the Bees (FBO).....	74.33%	The Flaming Forest (MGM).....	59.78%	Stranded in Paris (Par).....	50.60%
The Vanishing American (Par).....	73.95%	Paradise (FN).....	59.73%	Outside the Law (U).....	50.60%
The Winning of Barbara Worth (UA).....	73.65%	The Masquerade Bandit (FBO).....	59.72%	The Arizona Streak (FBO).....	50.53%
Tell It to the Marines (MGM).....	72.90%	The Waning Sex (MGM).....	59.51%	California (MGM).....	50.53%
Rookies (MGM).....	72.83%	The Teaser (U).....	59.50%	Silver Comes Through (FBO).....	50.50%
The Calgary Stampede (U).....	72.54%	Son of His Father (Par).....	59.40%	The Still Alarm (U).....	50.38%
The Last Trail (Fox).....	72.40%	The Understanding Heart (MGM).....	59.39%	The Wanderer (Par).....	50.36%
The Phantom of the Opera (U).....	71.90%	The Flaming Frontier (U).....	59.00%	Mare Nostrom (MGM).....	50.22%
Hills of Kentucky (WB).....	71.57%	That's My Baby (Par).....	58.85%	Prisoners of the Storm (U).....	50.13%
Arizona Sweepstakes (U).....	71.42%	Under Western Skies (U).....	58.83%	Valley of Hell (MGM).....	50.08%
Drums of the Desert (Par).....	71.20%	The Fire Brigade (MGM).....	58.80%	You Never Know Women (Par).....	50.00%
The Gorilla Hunt (FBO).....	70.64%	Desert Valley (Fox).....	58.66%	Hogan's Alley (WB).....	49.92%
The Bat (UA).....	70.40%	The Denver Dude (U).....	58.43%	The Brown Derby (FN).....	49.90%
The Volga Boatman (PDC).....	70.33%	Sally of the Sawdust (UA).....	58.41%	Pals in Paradise (PDC).....	49.84%
The Scarlet West (FN).....	69.81%	Wild to Go (FBO).....	58.33%	The Million Dollar Handicap (PDC).....	49.82%
Johnny Get Your Hair Cut (MGM).....	69.64%	Knockout Riley (Par).....	58.25%	Tin Gods (Par).....	49.76%
Ella Cinders (FN).....	69.62%	Sally, Irene and Mary (MGM).....	58.09%	The Show Off (Par).....	49.73%
The Magic Garden (FBO).....	69.06%	Senorita (Par).....	58.08%	A Hero on Horseback (U).....	49.63%
Tillie the Toiler (MGM).....	69.05%	The Goose Woman (U).....	57.80%	The Seventh Bandit (P).....	49.54%
The Gentle Cyclone (U).....	68.81%	Rolling Home (U).....	57.75%	The Blue Eagle (Fox).....	49.42%
Nanghty Bnt Nice (FN).....	68.68%	The Texas Streak (U).....	57.53%	The Ancient Highway (Par).....	49.40%
The Sea Beast (WB).....	68.45%	Her Father Said No (FBO).....	57.28%	Love 'Em and Leave 'Em (Par).....	49.31%
The Son of the Sheik (UA).....	68.09%	The Dark Angel (FN).....	57.14%	One Minute to Play (FBO).....	49.10%
Children of Divorce (Par).....	68.00%	Private Izzy Murphy (WB).....	57.00%	Whispering Wires (Fox).....	48.76%
It (Par).....	67.75%	The Eagle (UA).....	56.90%	The Adorable Deceiver (FBO).....	48.63%
The Man on the Box (WB).....	67.70%	The Flying Horseman (Fox).....	56.85%	The Music Master (Fox).....	48.60%
Hula (Par).....	67.20%	The Temptress (MGM).....	56.73%	The Taxi Dancer (MGM).....	48.54%
Slide Kelly Slide (MGM).....	67.16%	Oid Clothes (MGM).....	56.69%	The Runaway Express (U).....	48.52%
The Black Pirate (UA).....	67.13%	Mike (MGM).....	56.45%	Whispering Smith (PDC).....	48.45%
The Last Frontier (PDC).....	66.78%	Men of Steel (FN).....	56.36%	The Yankee Clipper (PDC).....	48.40%
The Midnight Kiss (Fox).....	66.70%	The Red Mill (MGM).....	56.33%	The Potters (Par).....	48.30%
Mr. Wu (MGM).....	66.54%	Kid Boots (Par).....	56.29%	The Strong Man (FN).....	48.26%
The Four Horsemen (MGM).....	66.50%	The Bugle Call (MGM).....	56.25%	The Ice Flood (U).....	48.17%
Beau Geste (Par).....	66.47%	Manpower (Par).....	56.00%	Battling Butler (MGM).....	48.16%
The Kid Brother (Par).....	66.32%	Wild Justice (UA).....	55.86%	Her Honor the Governor (FBO).....	48.11%
The Phantom Bullet (U).....	66.23%	Moulders of Men (FBO).....	55.83%	Captain Salvation (MGM).....	48.10%
The Quarterback (Par).....	66.19%	Hey Hey Cowboy (U).....	55.81%	The New Commandment (FN).....	48.08%
The Tough Guy (FBO).....	66.05%	The Rain Maker (Par).....	55.72%	New York (Par).....	47.58%
The Unknown Cavalier (FN).....	65.66%	Born to the West (Par).....	55.63%	Ranson's Folly (FN).....	47.36%
Babe Comes Home (FN).....	65.61%	For Alimony Only (PDC).....	55.40%	Wedding Bills (Par).....	47.36%
The Campus Flirt (Par).....	65.29%	Forlorn River (Par).....	55.31%	Hair Trigger Baxter (FBO).....	47.18%
Let's Get Married (Par).....	65.00%	Mantrap (Par).....	55.20%	The Waltz Dream (MGM).....	47.15%
Man of the Forest (Par).....	64.93%	It Must Be Love (FN).....	55.18%	The Sea Tiger (FN).....	47.00%
The Devil Horse (P).....	64.82%	The Johnstown Flood (Fox).....	55.09%	Dancing Mothers (Par).....	46.90%
The Limited Mail (WB).....	64.70%	Forever After (FN).....	55.04%	Wet Paint (Par).....	46.81%
Flesh and the Devil (MGM).....	64.61%	What Happened to Jones (U).....	54.88%	Desert's Toll (MGM).....	46.78%
His Secretary (MGM).....	64.50%	The Cowboy Cop (FBO).....	54.76%	There You Are (MGM).....	46.77%
The Night Cry (WB).....	64.39%	The Rough Riders (Par).....	54.72%	Take It From Me (U).....	46.75%
Across the Pacific (WB).....	64.06%	Let It Rain (Par).....	54.65%	Paradise for Two (Par).....	46.72%
For Heaven's Sake (Par).....	64.00%	Upstage (MGM).....	54.56%	Thirty Below Zero (Fox).....	46.63%
Senor Daredevil (FN).....	63.86%	The Great Mail Robbery (FBO).....	54.40%	The Silent Lover (FN).....	46.63%
Don Mike (FBO).....	63.81%	Poker Faces (U).....	54.30%	The Cat's Pajamas (Par).....	46.25%
Up in Mabel's Room (PDC).....	63.81%	Hero of the Big Snows (WB).....	53.90%	Butterflies in the Rain (U).....	46.18%
We're in the Navy Now (Par).....	63.70%	The Road to Mandalay (MGM).....	53.90%	So's Your Old Man (Par).....	46.16%
Casey at the Bat (Par).....	63.66%	Winners of the Wilderness (MGM).....	53.85%	Out of the West (FBO).....	46.09%
Desert Gold (Par).....	63.58%	The Silent Rider (U).....	53.82%	Spring Fever (MGM).....	46.09%
McFadden's Flats (FN).....	63.58%	The Unknown Soldier (PDC).....	53.82%	Synceopating Sue (FN).....	46.07%
Skinner's Dress Suit (U).....	63.42%	The Barrier (MGM).....	53.70%	Faust (MGM).....	46.00%
Tarzan and the Golden Lion (FBO).....	63.42%	Whispering Sage (Fox).....	53.58%	The Marriage Clause (U).....	46.00%
Hands Across the Border (FBO).....	63.40%	Stella Dallas (UA).....	53.54%	The Prairie King (U).....	46.00%
Canyon of Light (Fox).....	63.16%	Sparrows (UA).....	53.47%	The General (UA).....	45.90%
The Broncho Twister (Fox).....	63.00%	Beverly of Graustark (MGM).....	53.40%	Altars of Desire (MGM).....	45.69%
Land Beyond the Law (FN).....	63.00%	The Runaway (Par).....	53.40%	The Border Sheriff (U).....	45.00%
The Man in the Saddle (U).....	62.85%	Breed of the Sea (FBO).....	53.23%	Just Another Blonde (FN).....	44.85%
Sea Horses (Par).....	62.76%	The Family Upstairs (Fox).....	53.08%	Fine Manners (Par).....	44.40%
Tin Hats (MGM).....	62.73%	Subway Sadie (FN).....	53.04%	The Popular Sin (Par).....	44.30%
Lone Hand Saunders (FBO).....	62.71%	The Whole Town's Talking (U).....	53.00%	Spealal Delivery (Par).....	44.08%
The Unknown (MGM).....	62.60%	Chang (Par).....	52.90%	What Every Girl Should Know (WB).....	44.00%
Three Bad Men (Fox).....	62.37%	Padlocked (Par).....	52.82%	The Blind Goddess (Par).....	43.88%
Sweet Daddies (FN).....	62.36%	Her Big Night (U).....	52.78%	Mismates (FN).....	43.72%
Brown of Harvard (MGM).....	61.96%	The Midnight Sun (U).....	52.77%	A Little Journey (MGM).....	43.46%
The Overland Stage (FN).....	61.92%	Sweet Rosie O'Grady (Col).....	52.72%	Fascinating Youth (Par).....	43.35%
Heaven on Earth (MGM).....	61.91%	Miss Nobody (FN).....	52.66%	The New Klondike (Par).....	43.27%
While London Sleeps (WB).....	61.91%	Mother (FBO).....	52.50%	The Mystery Club (U).....	43.15%
Little Annie Rooney (UA).....	61.84%	The Return of Peter Grimm (Fox).....	52.46%	The Canadian (Par).....	42.92%
Outlaws of Red River (Fox).....	61.58%	Tom and His Pals (FBO).....	52.40%	Partners Again (UA).....	42.87%
Frisco Sally Levy (MGM).....	61.41%	Stepping Along (FN).....	52.26%	Bardelys the Magnificent (MGM).....	42.73%
The Wilderness Woman (FN).....	61.40%	Red Hot Leather (U).....	51.81%	Bigger than Barnums (FBO).....	42.26%
A Regular Scout (FBO).....	61.36%	After Midnight (MGM).....	51.64%	The Duchesse of Buffalo (FN).....	42.14%
War Paint (MGM).....	61.17%	Prince of Pilsen (PDC).....	51.60%	Hold That Lion (Par).....	42.13%
The Buckaroo Kid (U).....	61.14%	The Palm Beach Girl (Par).....	51.41%	Miss Brewster's Millions (Par).....	42.12%
Tony Runs Wild (Fox).....	60.94%	Kosher Kitty Kelly (FBO).....	51.39%	La Boheme (MGM).....	41.95%



QUICK REFERENCE PICTURE CHART

Incorporated in this department of *Moving Picture World* is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of picture:

- C—Comedy
- D—Drama
- R—Romance
- F—Farce
- M—Melodrama
- W—Western
- My—Mystery

Where the picture is a comedy-drama, comedy melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Review" column are those of the issues of *Moving Picture World* in which the pictures were reviewed. The January 7 and subsequent dates are those of the issues of *EXHIBITORS HERALD* and *MOVING PICTURE WORLD* in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of *EXHIBITORS HERALD* in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of *EXHIBITORS HERALD* and *MOVING PICTURE WORLD* in which this information will be printed.

Length	Title and Players	Released	New Pictures	Reviews
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Columbia

Length	Title and Players	Released	New Pictures	Reviews
1927				1927
5331	Alias the Lone Wolf (D), Lytell-Wilson	Aug. 22	Jan. 7	Oct. 1
6843	Blood Ship, The (M), Bosworth-Logan	Aug. 10	Dec. 3	July 23
5432	By Whose Hand? (MyD), Cortez-Gilbert	Sept. 15	Dec. 31	July 23
5628	College Hero, The (CD), Agnew-Garon	Oct. 9		
5513	Fashion Madness, Windsor-Howes	Dec. 8	Jan. 14	Jan. 14
5645	Isle of Forgotten Women (D), Tearle-D. Sebastian	Sept. 27	Dec. 3	July 31
5750	Lone Wolf Returns (M), Lytell-Wilson			July 31
5524	Opening Night, The (D), Windsor-J. Bowers	Nov. 14		
5569	Pleasure Before Business (F), Davidson			May 14
5392	Sally in Dur Alley (M), Mason-Allen	Sept. 3	Jan. 14	Jan. 14
1000	Screen Snapshots			Aug. 28
5996	Siren, The, T. Moore-Revier	Dec. 20	Jan. 21	Jan. 21
5435	Stage Kisses (D), Harlan-Cbadwick	Nov. 2	Jan. 7	Jan. 7
5054	Stolen Pleasures (CD), Revier			Oct. 2
6108	Sweet Rosie O'Grady (CD), Mason			Oct. 2
5357	Tigress, The (M), Holt-Revier	Oct. 21		
5426	Wandering Gilda (CD), Revier-Agnew			
5791	Warning, The (M), Holt-Revier	Nov. 26	Dec. 3	
1928				1928
	Lady Raffles, Taylor-Drew	Jan. 25	Feb. 25	
	So This is Love, Mason-Collier	Feb. 6	Feb. 25	
	Sporting Age, The, Bennett-Nya	Mar. 2		
6047	That Certain Thing, Dana-Graves	Jan. 1	Jan. 23	
	Wife's Relations, The, Mason-Glaes	Jan. 13	Feb. 11	
	Woman's Way, A, Baxter-Livingston	Feb. 18		

Cranfield & Clarke, Inc.

Length	Title and Players	Released	New Pictures	Reviews
2000	Angelus, The (D)			May 15
2600	Real Charleston, Lesson Novelty			Apr. 24
	Wooden Shoes, International			May 8

Emblem Films

Length	Title and Players	Released	New Pictures	Reviews
6250	Husbands or Lovers, Jannings			Dec. 3

Excellent

Length	Title and Players	Released	New Pictures	Reviews
5980	Back to Liberty (D), Walsb-Hall	Nov. 15		
6805	Bowery Cinderella, A (D), O'Malley-Hulette	May 1		Nov. 26
5912	Broadway Drifter (D), Walsb-Hall	Nov. 1		
	Broadway Madness (D), De la Motte-Keitb			
5792	His Rise to Fame (D), Walsb-Shaw	Feb. 15		
7393	Nest, The (D), Frederick-Herbert	Aug. 1		
5337	Striving for Fortune (D), Walsb-Roberts	Jan. 15	Mar. 3	
5867	Your Wife and Mine (F), Haver-Holmes	Sept. 1	Mar. 17	
5750	Winning Dar, The (D), Walsb-Hall	June 1		
1928				1928
6400	Satan and the Woman (D), Windsor-Keefe	Jan. 20	Feb. 25	
	Stronger Will, The (D), Marmont-Carewe	Feb. 20	Feb. 25	
	Women Who Dare (D), Chadwick-Delaney	Mar. 20		

F B O

Length	Title and Players	Released	New Pictures	Reviews
4765	Affame in the Sky (M), Luden-Lynn	Dec. 18	Dec. 10	
4765	Bandit's Son, The (W), Bob Steele	Nov. 20	Dec. 10	
4858	Boy Rider, The (W), Buzz Barton	Oct. 23	Dec. 3	Oct. 8
4910	Breed of Courage (D), Ranger	Aug. 7		
4837	Cherokee Kid, The (W), Tyler-Lynn	Oct. 30	Nov. 26	

Length	Title and Players	Released	New Pictures	Reviews
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5701	Clancy's Koshier Wedding (CD), George Sidney	Sept. 17		Sept. 10
5093	Coward, The (D), Warner Baxter	Aug. 21		Sept. 10
4754	Desert Pirate (W), Tom Tyler	Dec. 25	Dec. 24	
5723	Don Mike (RD), Fred Thomson			Mar. 5
4913	Flying U Ranch, The (W), Tom Tyler	Sept. 4		
6300	Gambler's Game, The (W), Tom Tyler	Oct. 30		
6507	Gingham Girl, The (C), Lois Wilson	Oct. 2	Nov. 26	July 30
7014	Great Mail Robbery, The (M), Von Eltz-Nelson	Aug. 15		July 2
5240	Harvester, The (D), Orville Caldwell	Nov. 23	Nov. 19	Nov. 19
5665	Hook and Ladder No. 9 (D), Ed Hearne	Nov. 13	Dec. 3	Nov. 26
5186	In a Moment of Temptation (M), Kit Guard	Sept. 18		Dec. 10
6481	Jake the Plumber (C), Jesse De Vorska	Oct. 16	Dec. 3	
4536	Judgment of the Hills (D), Darro-Valli	Nov. 6	Nov. 12	Aug. 20
6515	Lightning Lariats (W), Tyler			Jan. 22
5181	Little Mickey Grogan (D), Frankie Darro	Dec. 27	Dec. 17	
6807	Loves of Ricardo (D), Beban	June 17	Dec. 31	
4924	Magic Garden (D)			Feb. 26
6680	Mojave Kid, The (W), Bob Steele	Sept. 25		Aug. 6
6385	Moon of Israel (D), Maria Corda			July 9
6412	Mother (D), Belle Bennett			Mar. 19
4949	Moulders of Men (M), Frankie Darro			Apr. 9
6140	Naughty Nannette (CD), Viola Dana			May 9
4721	Not for Publication (M), Ralph Ince	Aug. 31		July 23
	Outlaw Dog (M), Ranger			Apr. 23
	Racing Romeo (D), Red Grange		Dec. 10	
4941	Ranger of the North (D), Ranger	Oct. 9	Dec. 3	
6004	Shanghaied (M), Ralph Ince	Oct. 19	Dec. 3	Aug. 20
5476	Sliver Comes Thru, Thomson			May 23
4836	Slingshot Kid, The (M), Buzz Barton	Dec. 4	Dec. 10	
4565	Sonora Kid (W), Tyler			Mar. 5
4892	South Sea Love (D), Patsy Miller	Dec. 10	Nov. 12	
5807	Swift Shadow, The (D), Ranger	Dec. 11	Dec. 10	
4898	Tarzan and the Golden Lion, A Jungle Fantasy			Apr. 2
	When the Law Rides (W), Tyler-Darro	June 24	Dec. 24	

Length	Title and Players	Released	New Pictures	Reviews
1928				1928
	Alex the Great (M), Skeets Gallagher	May 13	Feb. 11	
	Bantam Cowboy (W), Buzz Barton	Aug. 12		
5583	Beyond London's Lights (M), Lee Shumway	Mar. 18	Feb. 11	
4869	Breed of the Sunsets (W), Bob Steele	Apr. 1	Feb. 11	
6267	Chicago After Midnight (M), Ince-Mendez	Mar. 4	Jan. 21	Feb. 18
6375	Coney Island (D), Lois Wilson	Jan. 13	Dec. 17	Mar. 17
5511	Crooks Can't Win (D), Thelma Hill	Apr. 7	Feb. 11	
	Dead Man's Curve (D), Fairbanks, Jr.	Jan. 15	Dec. 17	
	Devil's Trade Mark (D), Belle Bennett	May 23	Mar. 3	
	Dog Justice (D), Ranger	June 10		
4770	Driftin' Sands (W), Bob Steele	Jan. 1	Dec. 17	
4813	Fangs of the Wild (D), Ranger	Feb. 5	Jan. 21	
	Fightin' Redhead (W), Buzz Barton	July 1	Feb. 11	
6148	Freckles (D), Stratton-Fox, Jr.	Mar. 21	Feb. 4	
5144	Her Summer Hero (CD), Blane-Trevor	Feb. 12	Jan. 21	
	Law of Fear (D), Ranger	Apr. 8	Feb. 11	
5771	Legionnaires in Paris (C), Cooke-Guard	Jan. 31	Dec. 10	
4801	Little Buckaroo, The (W), Buzz Barton	Mar. 11	Dec. 10	
	Little Yellow House, The (D)	Apr. 24		
4735	Man in the Rough (W), Bob Steele	May 20	Feb. 11	
4781	Phantom of the Range (W), Tom Tyler	Apr. 22	Jan. 21	
4834	Pinto Kid, The (W), Buzz Barton	Apr. 29	Feb. 4	
6419	Red Riders of Canada (M), P. R. Miller	Apr. 15	Jan. 21	
4729	Riding Brigade (W), Bob Steele	Feb. 19	Feb. 11	
	Sally of the Scandals (M), Beesle Love	July 15		
	Skinner's Big Idea (M), Bryant Washburn	May 11		
4793	Texas Tornado, The (W), Tom Tyler	Feb. 26		
	Trail of Courage, The (W), Bob Steele	July 8		
6329	Wallflowers (D), Trevor-Scott	Feb. 13	Feb. 4	
4805	Wizard of the Saddle (W), Buzz Barton	Jan. 22		Dec. 24

First Division

Length	Title and Players	Released	New Pictures	Reviews
1927				1927
5400	Comrades, Costello-Hughes	Jan. 1		
5960	Death Valley (W), Carroll Nye	Sept. 1		Aug. 20
5600	Eager Lips, Garon	Oct. 1		
5900	Flanagan's Ball (C), Mack Swain	Sept. 15	Jan. 7	
5800	Ladies at Ease (CD), Garon-Short	Nov. 15		Oct. 16
5700	Ladybird, Compson	Aug. 1		
5750	Naughty, Garon	Nov. 1		
6700	Polly of the Movies, Sbot-Robards	Oct. 15	Jan. 7	
6700	Ragtime (D), De La Motte	Sept. 1	Nov. 26	Sept. 3
5700	Return of Boston Blackie (D), Glenn-Palmer	Aug. 1		
5600	Say It With Diamonds, Betty Compson	Aug. 15		
5700	Temptations of a Shop Girl, Compson	Nov. 1		
1928				1928
5500	Fagasa, Raymond Wells	Apr. 1		
6300	Masked Angel, Betty Compson	Mar. 1		
6200	Souls Aflame, Raymond Wells	Mar. 15		

First National

Length	Title and Players	Released	New Pictures	Reviews
1927				1927
6300	All Aboard (C), Hines-Murphy	May 8		Apr. 2
6333	American Beauty (CD), Dove-Hughes	Oct. 9	Nov. 19	Oct. 22
6433	An Affair of the Folies (D), Dove-Hughes	Feb. 13		Mar. 5
6222	Breakfast at Sunrise (CD), C. Talmadge	Oct. 23	Nov. 12	Nov. 26
6765	Broadway Nights (D), Wilson-Hardy	May 15		May 21

Table with columns: Length, Title and Players, Released, New Pictures, Reviews. Lists various film titles and their release dates.

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Fox

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Gotham

Table with columns: Length, Title and Players, Released, New Pictures, Reviews. Lists various film titles and their release dates.

Krelbar Productions

Table with columns: Length, Title and Players, Released, New Pictures, Reviews. Lists various film titles and their release dates.

Metro-Goldwyn-Mayer

Table with columns: Length, Title and Players, Released, New Pictures, Reviews. Lists various film titles and their release dates.

Table with columns: Length, Title and Players, Released, New Pictures, Reviews. Lists various film titles and their release dates.

Length	Title and Players	Released	New Pictures	Reviews
Paramount				
1927				1927
6199	Afraid to Love (C), Vidor.....	Apr. 9		Apr. 23
6951	Barbed Wire (D), Negri-Brook.....	Sept. 10		Aug. 13
9379	Beau Geste (M), Colman-N. Beery.....	Aug. 1		
5597	Blind Alleys (M), Meighan.....	Mar. 12		Mar. 5
5878	Blonde or Brunette? (C), Menjou.....	Jan. 24		Jan. 15
7175	Cabaret (CD), Gilda Gray.....	Mar. 26		May 9
6040	Casey at the Bat (C), W. Beery.....	Mar. 5		Apr. 16
6536	Chang (D), Special cast.....	Sept. 3		May 2
6662	Children of Divorce (D), Bow.....	Apr. 2		May 2
5408	City Gone Wild (M), Meighan-Millner.....	Nov. 12		Dec. 10
7447	*Covered Wagon, The (M), Kerrigan-Wilson.....	Aug. 6		
6287	Evening Clothes (C), Menjou.....	Mar. 19		Apr. 9
6296	Fashions for Women (CD), Ralston.....	Mar. 26		Apr. 9
5399	Fireman Save My Child (C), Beery-Hatton.....	Aug. 1		Dec. 10
6376	Gay Defender, The (CD), Richard Dix.....	Dec. 10		Nov. 12
6017	Gentleman of Paris, A (CD), Menjou-O'Hara.....	Oct. 15		Oct. 8
5889	Get Your Man (CD), Clara Bow.....	Dec. 10	Jan. 7	
5415	Honeymoon Hate (CD), Florence Vidor.....	Dec. 3	Dec. 31	Dec. 17
7091	Hotel Imperial (D), Negri.....	Feb. 28		Jan. 8
5862	Hula (CD), Bow-Brook.....	Aug. 27		Sept. 10
6452	It (C), Clara Bow.....	Feb. 19		Feb. 12
8656	Jesse James (D), Fred Thomson.....	Oct. 22		Oct. 22
7656	*Kid Brother (C), Lloyd.....	Oct. 4		Jan. 29
6439	Kiss in a Taxi (C), Daniels.....	Feb. 26		Apr. 2
7080	Knockout Reilly (CD), Dix.....	Apr. 16		Apr. 23
6940	Last Waltz, The (D), Special cast.....	Nov. 3		Nov. 19
6052	Let It Rain (C), MacLean.....	Jan. 3		Mar. 12
6007	Love's Greatest Mistake (CD), Brent.....	Feb. 12		Feb. 26
5617	Man Power (D), Dix.....	July 9		Aug. 6
8039	Metropolis (D), Special cast.....	Aug. 13		Mar. 12
7180	Mme. Pompadour (D), Moreno-D. Gish.....	Aug. 13	Nov. 26	Aug. 6
6258	Nevada (W), Cooper-Todd.....	Sept. 10		
6877	New York (M), Cortez-Wilson.....	Feb. 5		Feb. 5
5798	Now We're in the Air (C), Beery-Hatton.....	Oct. 22		Dec. 17
4551	One Woman to Another (CD), Vidor-Shotwell.....	Sept. 24		Sept. 24
5599	Open Range (W), Lane Chandler.....	Nov. 5		
6187	Paradise for Two (C), Dix-Bronson.....	Jan. 17		Jan. 29
6680	Potters (CD), W. C. Fields.....	Jan. 31		Jan. 22
5306	Ritz (CD), Bronson.....	Apr. 9		June 25
6247	Rolled Stockings (CD), Hall-Brook.....	June 18		July 30
5952	Rough House Rosie (C), Bow.....	May 14		June 4
9443	Rough Riders, The (D), Astor-Farrell.....	Oct. 1		Mar. 19
5614	Rubber Heels (FC), Ed. Wynn.....	June 11		July 16
6368	Running Wild (C), Fields-Brian.....	Aug. 20		June 18
6634	Senorita (F), Daniels.....	Aug. 30		May 14
5209	Serenade (D), Menjou-Wray.....	Dec. 24	Jan. 14	
6170	Service for Ladies (C), Menjou-Carver.....	Aug. 6		Sept. 3
5515	Shanghai Bound (D), Dix-Brain.....	Oct. 15	Dec. 31	Nov. 12
6015	She's a Sheik (C), Bebe Daniels.....	Nov. 12	Jan. 21	Nov. 26
5179	Shootin' Irons (W), Luden-Blane.....	Oct. 8		Oct. 8
6858	Soft Cushions (C), MacLean-Carol.....	Apr. 16		Aug. 27
5524	Special Delivery (C), Eddie Cantor.....	Apr. 16		May 9
4934	Spotlight, The (CD), Ralston-Hamilton.....	Nov. 19		Dec. 3
6200	Street of Sin (D), Jannings-Wray.....	Sept. 17		Mar. 19
6124	Stark Love (D), Special cast.....	Sept. 17		Sept. 17
6006	Swim, Girl, Swim (CM), Daniels-Hall.....	Sept. 24	Jan. 7	Oct. 22
6497	Tell It to Sweeney (C), Conklin-Bancroft.....	July 2		July 23
4926	Ten Modern Commandments (CD), Ralston.....	June 18		July 9
5319	Time to Love (FC), Raymond Griffith.....	Dec. 17		
7643	Two Flaming Youths (C), Fields-Conklin.....	Oct. 29		Sept. 3
8486	Underworld (M), Bancroft-Brent.....	Oct. 1		July 2
5869	Way of All Flesh, The (D), Jannings-Bennett.....	May 7		July 23
5935	Wedding Bills (F), Raymond Griffith.....	Sept. 3		
5866	We're All Gamblers (D), Meighan-Millner.....	Apr. 30		June 11
5960	Whirlwind of Youth (D), Lois Moran.....	Oct. 29	Dec. 24	Oct. 1
5960	Wings (M), Charles Rogers.....	Oct. 29	Dec. 24	Oct. 1
5960	Woman on Trial (D), Pola Negri.....	Oct. 29	Dec. 24	Oct. 1
1928				
5897	Adventure Mad (M), UFA.....	Mar. 31	Jan. 14	
6536	Beau Sabreur (M), Cooper-Brent.....	Jan. 7	Jan. 7	
5665	Doomsday, Vidor-Cooper.....	Feb. 18	Jan. 21	
5889	Feel My Pulse, Daniels-Arlen.....	Feb. 25	Feb. 25	Mar. 10
6871	Gentlemen Prefer Blondes (C), Taylor-White.....	Jan. 28	Dec. 10	Feb. 18
8234	Last Command, The (D), Emil Jannings.....	Jan. 21	Jan. 28	Feb. 4
7415	Legion of the Condemned, Wray-Cooper.....	Mar. 10		
5837	Love and Learn, Ralston-Chandler.....	Jan. 14	Jan. 21	Feb. 25
7910	Old Ironsides (D), Beery-Bancroft-Farrell-Ralston.....	Mar. 17	Feb. 18	Feb. 18
5582	Partners in Crime (C), Beery-Hatton.....	Mar. 3	Feb. 25	
6118	Peaks of Destiny, UFA.....	Jan. 28	Jan. 7	
6118	Pioneer Scout, The (W), Fred Thomson.....	Jan. 21	Dec. 10	
7194	Red Hair (CD), Bow-Chandler.....	Mar. 10	Mar. 3	
7616	Secret Hour, The (D), Negri-Hersholt.....	Feb. 4		
6951	Showdown, The, Bancroft.....	Feb. 25		Feb. 18
6733	Something Always Happens, Ralston-Hamilton.....	Mar. 24	Mar. 3	
5991	Speedy (C), Harold Lloyd.....	Apr. 7	Feb. 18	
6951	Sporting Goods, Dix-Olmstead.....	Feb. 11		
6733	Tillie's Punctured Romance, Fields-Conklin.....	Feb. 18	Feb. 25	
5991	Under the Tonto Rim, Arlen-Brian.....	Feb. 4		
5435	Wife Savers (C), Beery-Hatton.....	Jan. 7		

Length	Title and Players	Released	New Pictures	Reviews
Pathe				
1927				1927
6596	Almost Human (CD), Reynolds.....	Dec. 26	Dec. 24	
6555	Angel of Broadway, The (D), Leatrice Joy.....	Oct. 3	Nov. 19	Nov. 5
4335	Avenches Fange (M).....	June 5		June 4
5326	Border Blackbirds (WD), Maloney.....	Aug. 28		Sept. 10
4875	Born to Battle (W), Bill Cody.....	Sept. 11		
4512	Code of the Cow Country (W), Roosevelt.....	June 19		June 17
5100	Combat (D), Walsh-Adams.....	Oct. 23		Oct. 15
7600	Country Doctor, The (D), Schildkraut.....	Aug. 22		
4933	Desert of the Lost, The (W), Wally Wales.....	Dec. 18		
6478	Devil's Twin, The (W), Leo Maloney.....	Dec. 11		Dec. 10
8586	Discord (D), Dagover-Ekman.....	Nov. 20		
5804	Don Desperado (W), Maloney.....	May 8		May 9
6599	Dress Parade (D), Boyd-Love.....	Nov. 11	Nov. 19	Nov. 5
6228	Eyes of the Totem (M), Hawley.....	May 15		May 14
8002	Fighting Eagle, The (M), La Rocque-Haver.....	Aug. 29		Sept. 17
7107	Fighting Love (D), Goudal.....	Dec. 11		June 4
6403	Flying Luck (C), Monty Banks.....	Dec. 4		
6568	Forbidden Woman, The (M), Jetta Goudal.....	Nov. 7	Nov. 12	Nov. 5
6859	Getting Gertie's Garter (F), Prevost.....	Dec. 11		Feb. 19
8303	Girl from Everywhere (C), Pollard.....	Dec. 11		Nov. 5
5867	Girl in the Pullman, The (C), Prevost.....	Oct. 31	Nov. 19	Nov. 5
4960	Gold from Weepah (W), Bill Cody.....	Nov. 20		
7613	Golden Clown, The (D), Gosta-Ekman.....	Dec. 18		
4750	*Grandma's Boy (C), Harold Lloyd.....	Dec. 11		

Length	Title and Players	Released	New Pictures	Reviews
5990	Harp in Hock, A (D), Schildkraut-Coghlan.....	Oct. 10	Nov. 12	Nov. 5
6563	Heart of the Yukon (M), Bowers-Cornwall.....	May 29		May 21
6035	Heart Thief (D), Schildkraut-De Patti.....	Aug. 7		May 21
4620	Hidden Aces (M), Hutchison.....	Aug. 7		Sept. 3
6788	His Dog (D), Schildkraut.....	Aug. 7		July 24
4700	His First Flame (C), Langdon.....	May 8		May 9
4890	His Foreign Wife (D), MacDonald-Murphy.....	Nov. 27		
4076	Hoof Marks (W), Jack Donovan.....	Nov. 13		
4864	Interferin' Gent, The (W), Buffalo Bill, Jr.....	Aug. 21		Aug. 27
5324	Jim, the Conqueror (W), Boyd-Faire.....	Aug. 21		Jan. 1
13500	King of Kings (D), All star.....	Dec. 25		Mar. 10
4131	Land of the Lawless, The (W), Jack Padjan.....	Dec. 25		
4615	Little Firebrand (C), Thornton.....	July 3		July 2
6472	Main Event, The (D), Reynolds.....	Nov. 18	Nov. 19	Nov. 5
5865	Man Bait (CD), Prevost.....	Jan. 29		Jan. 29
4576	Meddlin' Stranger (W), Wales.....	June 14		June 12
5750	My Friend from India (F), Pangborn-Fair.....	Dec. 19	Dec. 24	June 12
5736	Night Bride (FC), Prevost.....			May 9
6421	Nobody's Widow (FC), Joy-Ray-Haver.....			Jan. 15
6903	No Man's Law (W), Rex.....	May 1		May 2
4975	Obligin' Buckaroo, The (W), Buffalo Bill, Jr.....	Oct. 16		Oct. 8
4710	Pals in Peril (W), Buffalo Bill, Jr.....	June 26		June 25
4497	Phantom Buster, The (W), Roosevelt-Rayford.....	Aug. 14		Aug. 20
6000	Pieces of China (Travel).....	Aug. 7		
4828	Pirates of the Sky (M), Hutchison.....	May 22		May 21
5844	Rejuvenation of Aunt Mary (C), Robson.....			Aug. 6
4542	Ride 'Em High (W), Buddy Roosevelt.....	Oct. 9		Oct. 8
4375	Roarin' Broncs, Buffalo Bill, Jr.....	Nov. 27		
6303	Rubber Tires (C), Ford-Love.....			Apr. 9
5880	Rush Hour, The (C), Prevost-Ford.....	Dec. 12	Jan. 7	
4562	Skeedaddle Gold (W), Wales.....	July 31		Aug. 6
4546	Soda-Water Cowboy, The (W), Wally Wales.....	Sept. 25		Oct. 1
4338	Trunk Mystery (M), Hutchison.....	June 12		June 11
5397	Turkish Delight, Schildkraut-Faye.....	Nov. 11		
5670	Two-Gun of Tumbleweed (W), Leo Maloney.....			July 17
5921	Vanity (M), Joy.....			June 18
6198	White Gold (D), Goudal.....			Apr. 9
4485	White Pebbles (WD), Wally Wales.....	Aug. 7		Aug. 20
5610	Wise Wife, The (C), Haver.....	Oct. 24	Nov. 19	Nov. 5
6447	Wreck of the Hesperus, The (M), Bradford.....	Oct. 31		
7820	Yankee Clipper (M), Boyd.....			May 14

Length	Title and Players	Released	New Pictures	Reviews
1928				
3996	Alice Through a Looking Glass.....	Feb. 12		
5755	Apache Rider, The, Leo Maloney.....	Feb. 12		
4805	Ballyhoo Buster (W), Buffalo Bill, Jr.....	Jan. 8		
5927	Blonde for a Night, Prevost.....	Feb. 27	Mar. 3	
6589	Blue Danube, Leatrice Joy.....	Mar. 12	Feb. 18	
5408	Boss of Rustlers.....			
5408	Bronc Stomper, The, Don Coleman.....	Feb. 26		
5503	Chicago (M), Phyllis Haver.....	Mar. 5	Dec. 24	
5426	Cowboy Cavalier (W), Buddy Roosevelt.....	Jan. 29	Feb. 4	
4480	Crashing Through, Jack Padjan.....	Feb. 5		
4398	Desperate Courage (W), Wales.....	Jan. 15		
4155	Laddie Be Good (W), Bill Cody.....	Jan. 1		
6650	Leopard Lady, The (M), Logan-Hale.....	Jan. 23	Jan. 28	
4600	Let 'Er Go, Gallagher! (M), Junior Coghlan.....	Jan. 16	Jan. 28	
5954	Marlie, the Killer, "Flame".....	Mar. 4		
5494	Night Flyer, The.....	Feb. 5		
4626	On to Reno (D), Prevost-Landie.....	Jan. 2	Dec. 31	
4828	Perfect Gentleman, A (C), Monty Banks.....	Jan. 15	Jan. 28	
4433	Roost, The (W), Coleman.....	Jan. 15		
5423	Stand and Deliver, Rod La Rocque.....	Feb. 20	Feb. 18	
4520	Valley of Hunted Men, Buffalo Bill, Jr.....	Feb. 19		
4000	Walking Back (M), Vera Reynolds.....	Mar. 26		
4000	What Price Beauty (CD), Nita Naldi.....	Jan. 22	Jan. 28	

Length	Title and Players	Released	New Pictures	Reviews
Rayart				
6089	Cruise of the Helion (D), All star.....			
5076	Heroes in Blue (M), Bowers-Rand.....	Nov.	Sept. 24	
5916	Law and the Man, The (D), Santosci-Rockwell.....	Dec.		
5966	Light in the Window, A (D), Walthal.....		Nov. 12	
5970	On the Stroke of Twelve (M), D. Torrence.....	Nov.		
5502	Silent Hero (M), Bonaparte.....		Aug. 20	
4200	Wanderer of the West, A (W), Tex Maynard.....	Dec.		
1928				
6673	Casey Jones (CD), Price-Lewis.....	Jan.		
5853	Danger Patrol, The (D), Russell-Fair.....	Apr.		
5853	Gypsy of Broadway, The (D), Garon-Agnew.....	Jan.		
4571	My Home Town (D), Brockwell-Glass.....	Mar.		
4490	Painted Trail, The (W), Buddy Roosevelt.....	Feb.		
5260	Phantom of the Turf, The (D), Costello-Lease.....	Mar.		
5260	Wild Born (W), Tex Maynard.....	Jan.		
5260	You Can't Beat the Law, Lee-Keefe.....	Jan.		

Length	Title and Players	Released	New Pictures	Reviews
Sterling				
5563	Burning Up Broadway (D), H. Costello.....	Jan. 30	Dec. 3	
5400	Closed Cases (M), Harron-Novak.....			May 23
5500	Outcast Souls (D), Lewis-Bonner.....	Dec. 15	Nov. 12	
5500	Pretty Clothes (D), J. Ralston-Walker.....	Oct. 15	Dec. 31	
5500	Str			

Length	Title and Players	Released	New Pictures	Reviews
5182	Snowbound (FC), Blythe			July 30
	Streets of Shanghai (RD), Starke-Harlan	Dec. 15	Mar. 10	
	Tired Business Man (C)			
6448	Wild Geese (D), Belle Bennett	Nov. 15	Dec. 24	Dec. 10
5614	Women's Wares (D), Brent-Lytell	Oct. 1		

United Artists

Length	Title and Players	Released	New Pictures	Reviews
1927				1927
9264	Beloved Rogue (M), J. Barrymore			Apr. 2
5900	College (C), Keaton-Cornwall	Sept. 10		Sept. 17
7500	General, The (C), Keaton			Feb. 12
7311	Loves of Sonya (D), Swanson			Mar. 19
8550	Magic Flame, The (M), Colman-Banky	Sept. 24		Sept. 24
	My Best Girl (M), Mary Pickford	Nov.		Nov. 12
7440	Night of Love (M), Banky-Colman			Jan. 29
9120	Resurrection (M), La Rocque			Apr. 16
9000	Sorrell and Son (D), Warner-Nilsson	Nov.		Nov. 19
7456	Topsy and Eva (C), Duncan Sisters			Aug. 13
8250	Two Arabian Knights (CD), Boyd-Wolhelm			Oct. 29
8000	Winning of Barbara Worth (D), Banky-Colman			Dec. 4

Length	Title and Players	Released	New Pictures	Reviews
1928				1928
	Circus, The (C), Charlie Chaplin		Mar. 3	
	Devil Dancer, The, Gilda Gray			
	Douglas Fairbanks as the Gaucho (M), Fairbanks		Nov. 26	
	Dove, The (M), Norma Talmadge	Jan.		Jan. 7
	Drums of Love (D), Mary Philbin	Jan.		
	Garden of Eden, The (D), C. Griffith-Ray	Feb. 25		
	Two Lovers, Banky-Colman			
	Ramona (D), Del Rio	Jan.		
	Sadie Thompson (D), Gloria Swanson	Jan.		
	Tempest (M), John Barrymore	Mar.		

Universal

Length	Title and Players	Released	New Pictures	Reviews
1927				1927
5751	Back to God's Country (D), Adoree-Frazier	Sept. 4	Nov. 12	Aug. 6
5777	Beware of Widows (FC), La Plante			May 9
4427	Border Cavalier, The (W), Humes-Pierce	Sept. 18		
7319	Butterflies in the Rain (D), La Plante			Jan. 1
7790	Cat and the Canary, The (My), La Plante	Sept. 11	Dec. 17	May 14
5623	Cheating Cheaters (C), Compton-Harlan	Oct. 9	Nov. 26	
7304	Chinese Parrot, The (MyD), Nixon-Turner	Oct. 23	Nov. 26	
5252	Claw, The (D), Windsor			May 28
5292	Denver Dude (W), Gibson			Feb. 26
4349	Desert Dust (W), Ted Wells	Dec. 18	Dec. 17	
6910	Down the Stretch (M), Agnew			May 2
3295	Fangs of Destiny (W), Dynamite	Dec. 4		
4198	Fighting Three (W), Hoxie			May 21
6892	Fourth Commandment (D), Bennett			Apr. 28
	Foreign Legion (D), Kerry-Stone			
5508	Galloping Fury (W), Hoot Gibson	Nov. 20	Dec. 24	May 14
4689	Grinning Guns (W), Hoxie			Apr. 2
6929	Held by the Law (M), Lewis			Nov. 26
5711	Hero for the Night, A, Tryon-Miller	Dec. 18	Jan. 14	
	Hey, Rube (W), Hoot Gibson			Apr. 9
5378	Hey! Hey! Cowboy (W), Gibson			Dec. 17
6958	Irresistible Lover, The (CD), Kerry-Moran	Dec. 4	Dec. 17	Nov. 19
7713	Les Miserables (M), Gabrio-Toulont	Oct. 23		Aug. 27
11000	Les Miserables (M), (Long Version)			Jan. 22
4827	Loco Luck (W), Acord			Nov. 12
5862	Lone Eagle, The, Kent-Keane	Sept. 18		May 21
6038	Love Thrill (FC), La Plante			
	Man Who Laughs (D), Veidt-Philbin			
6135	Man's Past, A (D), Veidt-Kent	Dec. 25	Dec. 17	Sept. 17
6155	Men of Daring (W), Hoxie			Apr. 9
5918	On Your Toes (C), Denny-Worth	Nov. 27	Jan. 14	
4122	One Glorious Scrap, Humes-Holmes	Nov. 20	Dec. 17	
4689	One Man Game (W), Humes			Feb. 12
6170	Out All Night (C), Denny-Nixon	Sept. 4		Oct. 1
5416	Painted Ponies (W), Hoot Gibson	Sept. 25	Nov. 19	July 23
5900	Painting the Town (FC), Tryon			June 25
6807	Perch of the Devil (M), Busch			Feb. 5
4409	Rough and Ready (W), Hoxie			Jan. 8
7015	Sensation Seekers (D), Dove			Jan. 29
6166	Silk Stockings, Laura La Plante	Oct. 2	Nov. 19	Aug. 20
4393	Sky High Saunders, Al Wilson	Nov. 6	Feb. 4	
6305	Small Bachelor, The (C), Beranger-Kent	Nov. 6	Dec. 3	
4250	Straight Shootin' (W), Wells	Oct. 16		
7172	Taxi Taxis (FC), Horton			Feb. 19
5598	Thirteenth Juror, The (D), Bushman-Nilsson	Nov. 13	Dec. 3	
4041	Three Miles Up, Al Wilson	Sept. 4		
12000	Uncle Tom's Cabin (M), All star			Nov. 12
5192	Wild Beauty (CD), Rex	Nov. 27	Dec. 24	
	Wild Blood, Rex			Mar. 5
6450	Wrong Mr. Wright, The (F), Hersholt			
4167	Wolf's Trail, Dynamite, the dog	Oct. 2		

Length	Title and Players	Released	New Pictures	Reviews
1928				1928
4259	Air Patrol, The (W), Al Wilson	Jan. 1		
6869	Alias the Deacon (CD), Hersholt-Marlowe	Jan. 22		June 25

Length	Title and Players	Released	New Pictures	Reviews
	Arizona Cyclone (W), Humes	May 6		
	Buck Privates, de Putti	June 17	Mar. 10	
4345	Call of the Heart, The (W), Dynamite	Jan. 29		
4232	Clean-Up Man, The (W), Wells	Feb. 12	Feb. 4	
	Cohens and Kellys in Paris (C), Sidney	Jan. 15		
	Count of Ten, The, Ray-Ralston-Gleason	July 1		
	Fearless Rider, The (W), Fred Humes	Jan. 15		
6081	Finders Keepers (CD), Laura La Plante	Feb. 5	Jan. 28	
	Four Footed Rangers, The (W), Dynamite	Mar. 25		
	Greased Lightning (W)	July 29		
	Grip of the Yukon, The, All star	July 22		
	Hot Heels, Glen Tryon	May 6		
	Hound of Silver Creek, The (W), Dynamite	May 20		
	Love Me and the World Is Mine, Kerry-Philbin	Feb. 25	Feb. 25	
	Jazz Mad, Hersholt-Nixon-Lewis	June 3		
	Made-to-Order Hero (W), Wells	June 3		
	Midnight Rose, de Putti-Harlan	Feb. 26		Mar. 17
4253	Phantom Flyer, The (W), Wilson	Feb. 26	Mar. 17	
	Put 'Em Up (W), Humes	Mar. 11		
	Quick Triggers (W), Humes	July 15		
5382	Rawhide Kid (W), Hoot Gibson	Jan. 29		
	Riding for Fame, Hoot Gibson	Aug. 19		
6172	Shield of Honor, The, All star	Feb. 10	Jan. 28	
	Society Cowboy, A, Hoot Gibson	July 8		
	Stop That Man, All star	Mar. 11	Feb. 25	
8249	Surrender, Philbin-Mosjukine	Mar. 4		
	Thanks for the Buggy Ride, La Plante-Tryon	Apr. 1		
6073	That's My Daddy (C), Denny-Kent	Feb. 5	Jan. 14	
4353	Thunder Riders, The, Wells	Apr. 8		
6274	13 Washington Square, All star	Apr. 8		
	Trick of Hearts, A, Hoot Gibson	Mar. 18	Mar. 17	
	War in the Clouds (W), Wilson	Apr. 22		
	We Americans, All star	Apr. 22		
	Wild West Show, Hoot Gibson	May 20		

Warner Brothers

Length	Title and Players	Released	New Pictures	Reviews
1927				1927
5453	Bitter Apples (M), Blue			May 9
5803	Black Diamond Express (M), Blue			July 23
6330	Brass Knuckles (D), Blue-Bronson	Dec. 3		
5901	Brute, The (D), Blue			May 2
6281	Bush Leaguer, The (CD), Monte Blue	Aug. 20		
6631	Climbers, The (D), Rich			May 28
5897	Dearest (D), Rich			June 18
6408	Desired Woman, The (M), Irene Rich	Aug. 27		
5003	Dog of the Regiment, A (M), Rin-Tin-Tin	Oct. 29		
6972	Don't Tell the Wife (C), Rich			Feb. 5
6767	First Auto, The, Oldfield-Miller	Sept. 18		July 9
6639	Fortune Hunter, The (C), Syd Chaplin	Nov. 7		
6284	Gay Old Bird (FC), Fazenda			Mar. 12
5390	Ginsberg the Great (C), Jessel	Nov. 26		
5973	Girl from Chicago, The (M), Nagel-Loy	Nov. 5	Dec. 31	
	Glorious Betsy (CD), Dolores Costello			
6302	Good Time Charley (D), Oland-H. Costello	Nov. 12	Dec. 31	Nov. 26
5613	Ham and Eggs at the Front (C), Wilson-H. Conklin	Dec. 24		
5968	Heart of Maryland (M), D. Costello			July 30
6271	Hills of Kentucky (M), Rin-Tin-Tin			Feb. 26
5200	Husbands for Rent, All star	Dec. 31		
6230	If I Were Single, McAvoy-Nagel	Dec. 17		
5397	Irish Hearts (CD), McAvoy			June 11
5569	Jaws of Steel (D), Rin-Tin-Tin	Sept. 17		Oct. 1
6352	Matinee Ladies (C), McAvoy			Apr. 23
6310	Mill Bid, A (M), D. Costello			June 4
6485	Missing Link, The (C), Syd Chaplin	Aug. 7		May 14
7961	Old San Francisco (M), D. Costello-Oland	Sept. 4		June 25
6357	One Round Hogan (M), Monte Blue	Sept. 17		Oct. 8
5492	Reno Divorce, A (D), May McAvoy	Oct. 22		Oct. 29
6295	Sailor Izzy Murphy (F), George Jessel	Oct. 8		Dec. 10
5685	Sailor's Sweetheart, A (C), Fazenda-C. Cook	Sept. 24		Oct. 15
6124	Silver Slave, The (D), Rich-Ferris	Nov. 9		
6218	Simple Sis (M), Fazenda			June 11
6412	Slightly Used, McAvoy-Nagel	Sept. 3		
7647	Third Degree (M), D. Costello			Jan. 8
5813	Tracked by the Police (M), Rin-Tin-Tin			May 21
6281	What Every Girl Should Know (CD), Miller			Mar. 19
5567	What Happened to Father (C), Oland			July 9
10081	When a Man Loves (R), Barrymore	Aug. 21		Feb. 12
6820	White Flannels (M), Dresser			Apr. 2
7068	Wolf's Clothing (M), Blue-Miller			Jan. 29

Length	Title and Players	Released	New Pictures	Reviews
1928				1928
	Across the Atlantic, Blue-Murphy	Feb. 25		Feb. 18
	Beware of Married Men, Irene Rich	Jan. 14		
	City of Sin, The, Loy-Miljan-Wong			
	Jazz Singer, The, Al Jolson			
	Lion and the Mouse, The, L. Barrymore			
	Little Snob, The, May McAvoy	Feb. 11		
	Powder My Back (C), Rich-Ferris	Mar. 10		
	Race for Life, Rin-Tin-Tin	Jan. 28		Feb. 18
	Tenderloin, Dolores Costello			

Seek Proper Data for FBO Exploitation Help

(Special to Exhibitors Herald and Moving Picture World)
 NEW YORK, March 20.—FBO is issuing special information blanks to be filled out by exhibitors seeking aid from this company's new department of showmanship, which gives exploitation aid not only for FBO productions but for any picture named by the exhibitor.

Harry Weiss Quits F-N

(Special to Exhibitors Herald and Moving Picture World)
 ST. LOUIS, March 20.—Harry Weiss, for the past six years manager of First National's

St. Louis branch, has tendered his resignation, to take effect April 7. R. Rathbone, of Memphis succeeds him.

Mary Pickford Is Sued

(Special to Exhibitors Herald and Moving Picture World)
 HOLLYWOOD, March 20.—Charging plagiarism in the story of "My Best Girl," Corinne M. Swenson has started a \$25,000 suit against Mary Pickford, Kathleen Norris and Mary Pickford Productions, Inc.

17 Film Theatres in Zurich

WASHINGTON.—Reports that there are 17 moving picture theatres in operation in Zurich, Switzerland, with a combined seating of 10,000 people, according to the Department of Commerce.

Sign First Division Films

(Special to Exhibitors Herald and Moving Picture World)
 NEW YORK, March 20.—Arthur S. Bromberg Attractions in Atlanta and the Home State Film Company of Dallas have signed to handle all the First Division product.

Columbia Signs Three

(Special to Exhibitors Herald and Moving Picture World)
 NEW YORK, March 20.—Columbia Pictures has just signed contracts with Vera Reynolds, Harrison Ford and Sally Rand to appear in "Golf Widows," one of the company's future releases.



CHICAGO PERSONALITIES

By Whit

A NUMBER of changes are being made in the sales force at First National. Carl Lesserman will go to Cleveland as manager there, and "Grad" Sears, Cleveland manager, will take over the Chicago office. This change will be made around the first of the month. In the meantime, Lesserman will go on a vacation to Tampa, Florida. Ross Herman, George Taif and Jack Schwartz, country salesmen, have resigned. This leaves only three salesmen at the Chicago office, Ralph Bradford, J. N. Holland and Tom Giliam.

We saw Cecil Maberry in the Columbia office last Friday, and were happy to congratulate him upon his appointment as general sales manager of Columbia Pictures Corporation. Mr. Maberry is on a tour of his company's Middle West exchanges, but will return to New York around the first of the month. He is almost boiling over with enthusiasm for his new position and company.

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Harry McNevin, of the New Virginia theatre, Champaign, was a visitor along the row last week.

* * *

John Balaban has sailed for Italy.

* * *

Buddy Rogers, sales manager of Gotham, is in town this week to close with Jerry Abrams on the new season's product. Jerry says his Gotham exchange will handle more than 50 pictures during the coming season.

* * *

Harold Hill of the Hollywood theatre passed the cigars last week in honor of the arrival of a new son.

* * *

Mrs. Jerry Abrams was up last Sunday for the first time since her recent operation, and is now practically recovered. "Pal" who has not visited the row during Mrs. Abram's illness, sends his (or her) regards to his (or her) friends.

* * *

When Max Schwartz purchased a new spring hat last week, he invented a special container for it which keeps off the dust when he is not wearing it. We understand this container is soon to be put on the market by the Florine Rat Trap Company.

"Roxy Medal" Created At Honor Dinner

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 20.—Creation of an annual award for the "greatest achievement of the year in the moving picture world," featured a dinner given in honor of S. L. Rothafel by the Roxy theatre organization last week. It will be called the "Roxy Medal." Rothafel received the first award, a ten-inch silver plaque bearing a likeness of his face and a legend referring to his establishment of the Roxy theatre as the greatest achievement in the industry in 1927. The dinner marked the end of the first year of the theatre. Among the 800 attending were directors of the William Fox organization and George W. McClelland of the National Broadcasting Company.

B. E. Spaulding, owner of the Opera House at St. Anne, Illinois, was an FBO visitor last week. He has contracted for the entire FBO product.

* * *

Joe Abramson, secretary of the Chicago Film Board of Trade, will this year handle all the bookings for gratis films for use in the various charitable institutions. Last year \$8,777.50 worth of gratis film was furnished by the Chicago Board.

Rivals Start Building Houses; Limited Supply of Pictures Halts One

(Continued from Page 21)

least book for them. The proposition was regarded as too small to take over and Brockell explained that Balaban-Katz Midwest book for no theatre, an interest in which is not owned by them or some individual closely associated.

The elder Dicke then suggested building a new theatre in Downers Grove and wanted to lease it to Brockell. The proposition was entertained, but the financing appeared difficult. Still another proposition was made but did not materialize. In this one, it was Brockell's recollection that Judge Rathje was interested.

Finally in the spring, G. H. Bunge of the Downers Grove Investment Company, wanted to erect a modern theatre and offered Brockell and his associates a twenty-year lease. Negotiations were undertaken. At the time, Brockell stated, there were rumors of Uhlhorn building but he heard no definite information.

Negotiations Are Completed

In August, negotiations for the leasing of the property were practically completed. In September, the Dicke family offered the Dicke theatre to him. They did not want it dark on account of other business property in the vicinity. He leased it partially as a favor to an old friend and partially because it made it possible to contract immediately for product, which could be turned into the new theatre when completed.

He agreed that he had the product of most of the leading film companies, but stated he understood that Uhlhorn had been offered First National product and declined it.

He stated that he listened to Judge Rathje's compromise proposition, in fact went out to Wheaton when told that the judge did not want to come to his office in Chicago. He said that it was too late to compromise; that he had asked Bunge if he wanted to release him from the lease, and Bunge had said he couldn't—that the money was raised, the contracts let and construction started.

Brockell stated that Adam Dernbach, one of the men interested in the proposition, had compromised with Vincent Lynch at Elmhurst



Virginia Lee Corbin, star of Gotham's picture, "Bare Knees," stops in Chicago long enough to make friends with the two Chicago "Gothamites," Jack Sampson and Jerry Abrams. (Herald-World Photo.)

and this would have militated against a compromise in Downers Grove. He said that it would be impossible to compromise on every theatre proposition. It would be too expensive.

Brockell Expresses Regret

"I am truly sorry that the other group have gone as far as they have," he said. "They are in an unfortunate situation. They know, however, if they go ahead, that we will lose even more than they will. The town will not support two theatres and our operating expense would undoubtedly be greater than theirs. It is unfortunate."

Uhlhorn, when asked about the one or two phases developed in the interview with Brockell, stated that First National product was offered him, if Dernbach would pay \$15 more per picture for First National product at Wheaton and Naperville than he had been offered the pictures for previously and had declined.

"As far as the Elmhurst deal is concerned with Lynch, maybe they think Dernbach got too much. I think it was \$20,000, but he had a theatre there, a good building and I don't think it was excessive as he gave up the town," Uhlhorn said, "But this is no bluff at Downers Grove. We have \$40,000 in property and will have invested \$90,000 before we get out of our contracts and complete the stores and offices. And without the theatre in the block, I don't know just how good the stores and offices will be for leasing purposes."

Exhibitor to Specialize On Synchronized Films

Pictures synchronized with music and sound effects will be emphasized in the programs of the 1,400-seat Embassy theatre at San Francisco, recently taken over by William Wagon.

Wagon, who flew to New York by plane, took in a demonstration of Vocafilm, conferred with E. W. Hammons, president of Educational, and attended the premiere of "Tenderloin," synchronized production of Warner Brothers.

M-G-M Film Wins Award

(Special to Exhibitors Herald and Moving Picture World)

DALLAS, March 20.—The Metro-Goldwyn-Mayer picture, "The Smart Set," has won the Texas M. P. T. O. "Blue Ribbon" award for the month of April. This is the third M-G-M picture to win the award.

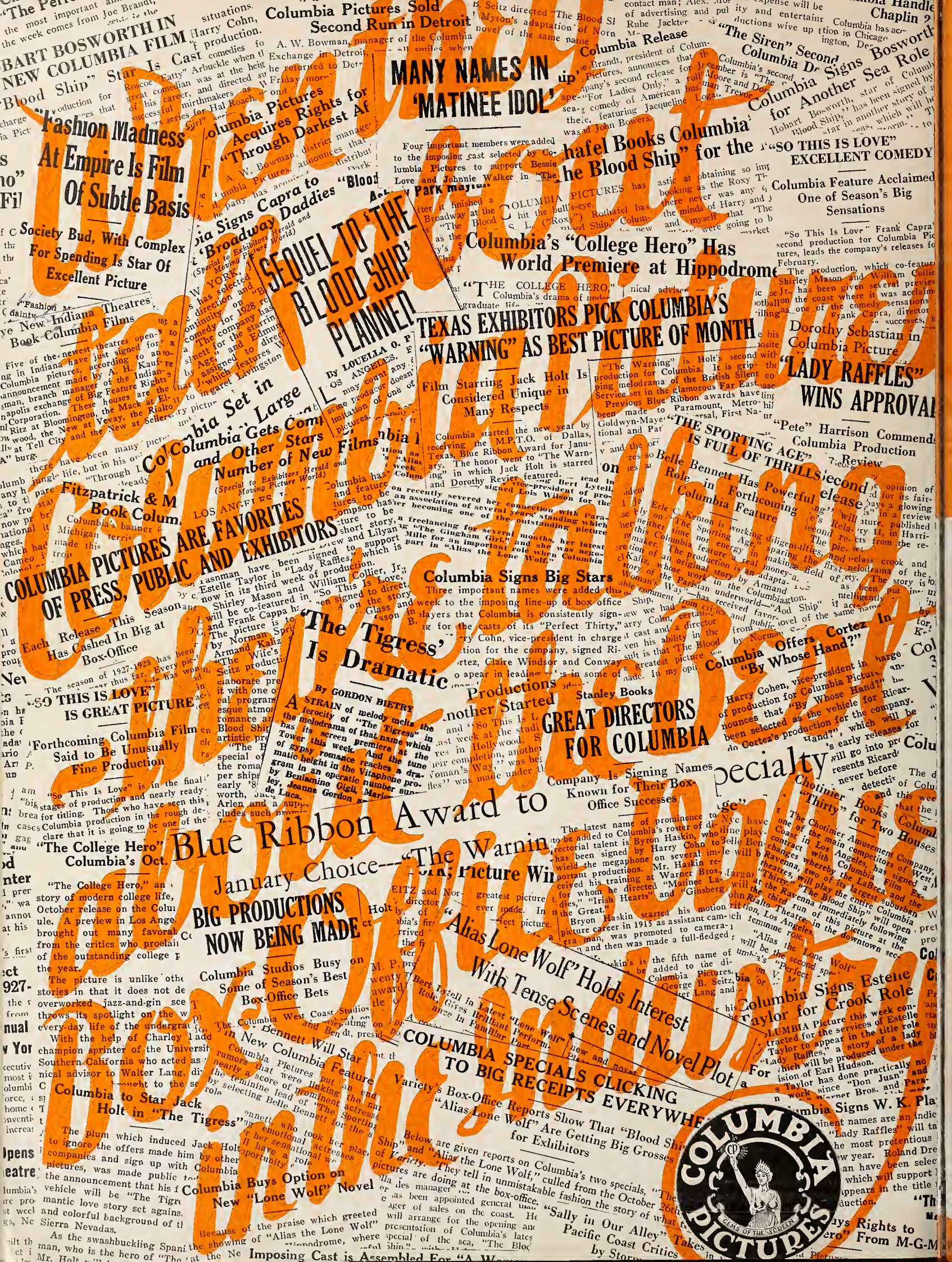
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EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



BART BOSWORTH IN NEW COLUMBIA FILM 'Blood Ship' Star Is Cast
Roscoe 'Fatty' Arbuckle when it was at the height of his career, and directed by him, was a great comedian, and his comedies were successful mirthmakers as well as series for Hal Roach, and...

Columbia Pictures Sold Second Run in Detroit
A. W. Bowman, manager of the Columbia Exchange in Detroit, returned to Detroit Friday morning after a week's absence.

MANY NAMES IN 'MATINEE IDOL'
Four important members were added to the imposing cast selected by Columbia Pictures to support Bessie Love and Johnnie Walker in 'The Park Mayor'.

Columbia Release 'The Siren'
Brandt, president of Columbia Pictures, announces that the company's second release for December is 'The Siren', a rollicking comedy of American life featuring Jacqueline Logan.

Columbia Signs Bosworth for Another Sea Role
Bosworth, star of 'Blood Ship', has been signed by Holbert Moore and Doris Moore to star in another story of the sea, which will be...

'Fashion Madness' At Empire Is Film Of Subtle Basis
Society Bud, With Complex For Spending Is Star Of Excellent Picture

'Broadway Daddies'
A. W. Bowman, district manager of Columbia Pictures, announces that the party has acquired the rights to 'Broadway Daddies' through district manager...

Columbia's 'College Hero' Has World Premiere at Hippodrome
Columbia's drama of modern college life, 'The College Hero', will have its world premiere at the Hippodrome.

Roche Books Columbia 'The Blood Ship' for the
Roche Books has announced that it has acquired the rights to 'The Blood Ship' for the book market.

'SO THIS IS LOVE' EXCELLENT COMEDY
Columbia Feature Acclaimed One of Season's Big Sensations

Society Bud, With Complex For Spending Is Star Of Excellent Picture
Five of the newest theatres open in Chicago have just signed for a showing of 'The Blood Ship'.

'SEQUEL TO THE BLOOD SHIP' PLANNED
Columbia Pictures has announced that it is planning a sequel to 'The Blood Ship'.

'THE COLLEGE HERO' Columbia's Drama of Modern Graduate Life
Columbia's drama of modern graduate life, 'The College Hero', is a gripping story of a young man's struggle for success.

Roche Books Columbia 'The Blood Ship' for the
Roche Books has announced that it has acquired the rights to 'The Blood Ship' for the book market.

'SO THIS IS LOVE' EXCELLENT COMEDY
Columbia Feature Acclaimed One of Season's Big Sensations

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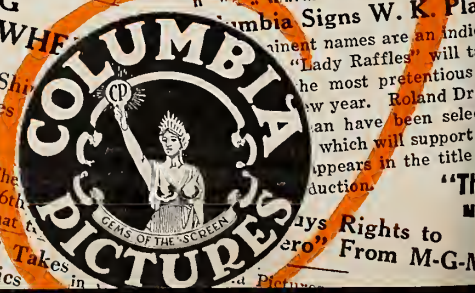
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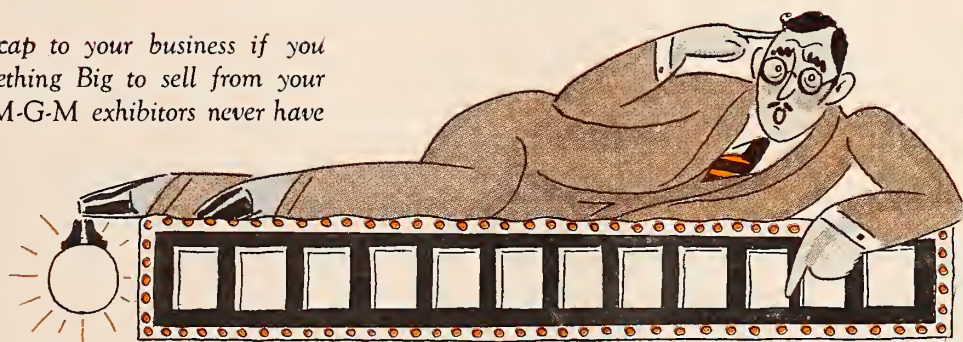
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EXHIBITORS HERALD *and* MOVING PICTURE WORLD

IT'S a handicap to your business if you haven't something Big to sell from your house front. M-G-M exhibitors never have this worry!



GRETA GARBO



WILLIAM HAINES



LON CHANEY



MARION DAVIES

WHAT IS HE GOING TO PUT UP IN ELECTRIC LIGHTS!

Metro-Goldwyn-Mayer is the only one that can assure exhibitors a star name of proven value for every week in the year.



RAMON NOVARRO



CODY PRINGLE



JOHN GILBERT



NORMA SHEARER

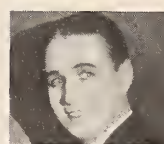


DANE-ARTHUR

THE reason M-G-M pictures bring **THE** consistent business always **IS** because, in addition to **GREAT** pictures, you get a **BIG** star name regularly each week!



JACKIE COOGAN



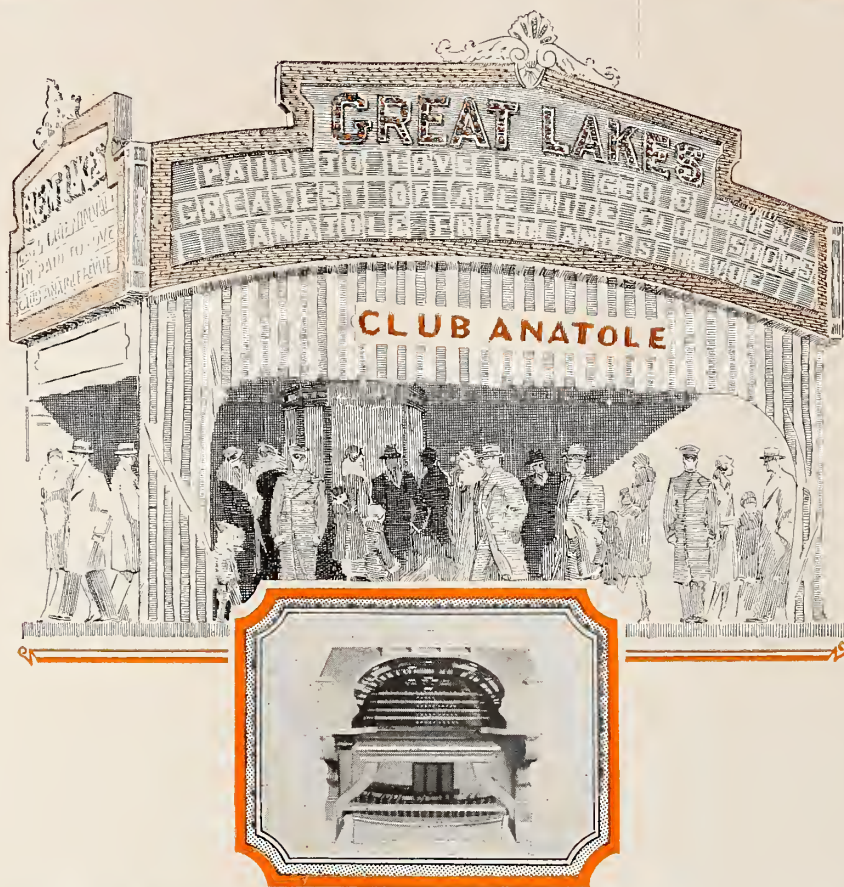
SYD CHAPLIN

METRO-GOLDWYN-MAY

The Top of The Industry



TIM MCCOY



Great Lakes Selects a WURLITZER Organ after thorough investigation

The Rudolph Wurlitzer Co.,
674 Main Street,
Buffalo, N. Y.

Gentlemen:

We feel that a note of appreciation is due you for the wonderful organ that you installed in our theatre. The matter of selecting the proper instrument for this theatre was one of great concern to us and no time or money was spared in making our decision. That our judgment was correct in the selecting of the Wurlitzer organ is evident by the results that have been achieved.

We honestly believe something would be lacking in our theatre without this wonderful instrument.

Yours very truly,

H. M. Addison

Managing Director.

HMA M

BUFFALO
SAN FRANCISCO
CINCINNATI
DETROIT
KANSAS CITY
LOS ANGELES

WURLITZER

REG. U. S. PAT. OFF.
FACTORIES, N. TONAWANDA, N. Y.

NEW YORK
CLEVELAND
PHILADELPHIA
ST. LOUIS
CHICAGO
PITTSBURGH

when
PARAMOUNT
says
‘nationally
advertised’
we mean
‘nationally
advertised’★

★not a gesture
but a **FACT!**

for instance →

THE SATURDAY EVENING POST

April 7, 1928

Volume 241 Number 29
5c. TH

HAROLD LLOYD



"best show in town"

in "SPEEDY"
Produced by Harold Lloyd Corp.

a horse car load of laughs

a Paramount Release

Let's have fun!
All out to see Harold Lloyd in his latest picture — "Speedy"! He's New York's mile-a-minute, smile-a-minute kid — jumping from one job to another and one laugh to another! Ask your Theatre Manager for the date... ask him for the dates of all the great Paramount Pictures of 1928, every one is sure to be the "best show in town".

PARAMOUNT FAMOUS LASKY CORP.
Adolph Zukor, Pres., Paramount Bldg., N. Y.
"If it's a Paramount Picture it's the best show in town."

Paramount Pictures



Edgar
Gibben

sold in advance to the public!

business is great!



"LEGION OF THE CONDEMNED" smashes Rialto, N. Y., record* —and big!

**Record previously held by Emil Jannings in "The Last Command"*

"LEGION OF THE CONDEMNED," William Wellman's ace melodrama, with FAY WRAY and GARY COOPER.

Photograph taken in front of Rialto, N. Y., 8:55 A. M., Monday, March 19th

☐ **"LEGION OF THE CONDEMNED."** Smashes record, New York.
 ☐ S. R. O. Minneapolis and St. Paul, and as exhibitor joyfully says: "Try and get standing room!" Picture held over. ☐ Equalled record Ambassador, St. Louis. Nation-wide sensation. ☐ **CLARA BOW** in **"RED HAIR"** 25 to 50% above normal business Minneapolis, St. Paul, everywhere.
 ☐ **HAROLD LLOYD** in **"SPEEDY"** (Lloyd Pro. Paramount release) coming!

business is great—*if you*
play **PARAMOUNT!**

The Genius of all Nations

FOUR

Big as the Heart



JOHN FORD

(Ireland)

WHO directed the smashing successes "The Iron Horse" and "Three Bad Men" now surpasses his previous triumphs and gives us a mighty picture instilled with all the dramatic fire and sympathy for which his race is known. At the present time Ford has two pictures playing at \$2 top on Broadway—"Four Sons" at the Gaiety and "Mother Machree" at the Globe.

MARGARET MANN

(Born In Scotland)

AS Mother Bernle . . . Lovable . . . Gentle . . . Endearing . . . who will awaken cherished memories of your own youth and mother, plays on the heart strings with such emotional force that the New York Telegram reviewer acclaims her "A Cinema Duse."



One of the 3 reserved-seat specials

is Combined in ~ SONS of Humanity



JUNE COLLYER
(America)

BECAUSE of her refreshing natural beauty and her intelligent interpretation of dramatics, this glorious ideal of American Youth makes her role in "Four Sons" ring true as the sweetheart of one of Mother Bernle's sons. This Wampas Baby Star is New York born and bred.



ALBERT GRAN
(A Native of Belgium)

THE genial, gallant and ever-faithful postman... as stout of heart as he is of body, who enlivens and animates his important role in "Four Sons" with the same warm sympathy and tender understanding that brought him fame as the picturesque taxi-driver in "7th Heaven."



**FERDINAND
SCHUMANN-HEINK**
(Germany)

THE illustrious son of the noted diva, Madame Schumann-Heink, world-famous and world-beloved... As a staff officer in "Four Sons," Ferdinand Schumann-Heink shows definite promise of winning for himself a share of the glory that has been bestowed upon his illustrious mother.



AUGUST TOLLAÏRE
(France)

HIS amusing portrayal of the Mayor in "What Price Glory" will never be forgotten... Again in "Four Sons" as a Mayor, he will make millions laugh and chuckle and add further lustre to his reputation as a fine actor with an unerring sense of comedy. M. Tollaïre was born in Paris.



ARCHDUKE LEOPOLD
(of Austria)

THE direct descendant of Franz Josef, late Emperor of Austria, and himself the holder of one of the highest titles of nobility in the old Austrian Empire... endows his role of an aide-de-camp in "Four Sons" with genuine reality and conviction... Hollywood predicts that Leopold will soon become an idol in Filmdom.

*The Biggest Film Success
In The Last 10 Years!*

NOW PLAYING TWICE DAILY at \$2.00 TOP—

GAIETY THEATRE
New York

CARTHAY CIRCLE THEATRE
Los Angeles

Presented by
WILLIAM FOX

Based on the Story by MISS I. A. R. WYLIE

Adapted by
Philip Klein

Production Editors
Katherine Hilliker and H. H. Caldwell

JOHN FORD Production

that is making  the talk of Broadway

THE SEASON'S BOX

Smash go the records sweeps the

SINCE its national release on February 12th, a trail of broken records, amazing grosses and enthusiastic audiences testify to the tremendous pulling power of this sensational attraction.

THE PROOF OF THE PICTURE IS IN THE PLAYING

Here's the proof—Read 'em and Reap!

8 WEEKS at the *Gaiety*, New York, at \$2.00 top.

HELD OVER SECOND WEEK at *Mark Strand*, New York, following its sensational run at the *Gaiety*.

HELD OVER SECOND WEEK at *Eckels Theatre*, Syracuse.

"A box-office magnet," says H. M. Addison, *Great Lakes Theatre*, Buffalo.

"Picture positively thrilled La Grande, Oregon. Box-office receipts amazing. Make no mistake, '*Chicago*' is a picture." —FRANCIS GREULICH.

Harold B. Franklin, President *West Coast Theatres*: wires: "'Chicago' is registering top-notch week at the Metropolitan, Los Angeles."

"Opened Main Street Theatre to capacity business with stand-out continuously after 3:00 p. m."

—E. S. OLSMITH.

"One of the best box-office hits of the season."

—FINKELSTEIN & RUBEN.

"'*Chicago*' opened up in Colorado Theatre, Denver, to best business in months. Congratulations on a wonderful production."

—A. G. EDWARDS.

OFFICE BONANZA!

as "CHICAGO" country

"Your production 'Chicago' is sure a real picture. Business extra good. Closing Saturday with biggest day of week. Patrons well pleased."

—BOLIVAR HYDE, Jr.
*Strand Theatre,
Birmingham, Ala.*

"Publix reports 'Chicago' doing exceptionally well Kirby, Houston. Business far above average."

—E. C. LEEVES.

"Opened to tremendous business at Oriental Theatre, Portland, Ore. People standing in line two blocks long."

—W. E. TEBBETTS.

Pathe Presents

"CHICAGO"

With PHYLLIS HAVER

Victor Varconi, Virginia Bradford, Robert Edeson,
Julia Faye, May Robson and T. Roy Barnes

Adapted by Lenore J. Coffee from the play by Maurine
Watkins... Produced upon the stage by Sam H. Harris

Directed by Frank Urson

DeMille Studio Production

AGAINST the stiffest opposition, adverse weather conditions, despite hail and snow, blue Mondays and playing in many cases at advanced prices, this sensational attraction has been proving a veritable gold mine—the real box-office bonanza of the season. **If you haven't already booked it —GRAB IT NOW! GET YOUR SHARE OF THE BIG PROFITS** on the biggest sure-fire, seat-selling attraction released this year.

"'Chicago' opened to biggest business of year. Today matinee bigger under unfavorable weather conditions. Looks like sensation of the year." —*Frank Price, Jr.*
Rivoli Theatre, Baltimore.

"'Chicago' opening Mosque Theatre, Richmond, Va., far beyond expectations despite hail and snow." —*Maurice A. Baker,*
Managing Director.

"At Oklahoma City, 'Chicago' broke all Sunday records for Capitol Theatre here. Reviewers say best picture in town. Playing against strong competition." —*C. W. Allen.*

"Opened 'Chicago' Sunday, February 12, for week run at advanced prices. Receipts first three days double expectations."

—*Fairfax Theatre, Miami, Fla.*

Pathé

The Honest Truth About NEWS REELS

THE news reel is the brilliant jewel in your program of motion picture entertainment. It is more often remembered than your feature picture because it is more human, more alive, more pleasant and because—if it is the right news reel—it is possessed of a ton of personality.

This personality becomes a definite personal influence in your playhouse. If you choose wisely in picking from the six choices which the market now affords, you will do yourself an important business service that will continue to work for your prestige and profit every week in the year.

With six to pick from it would appear at first glance that you had a wide range of choice, but the facts as demonstrated by performance, show your choice is more restricted. And here's why:

A news reel first must have a scope that includes all the world as its field, with novelty, excitement, beauty, charm, human interest and natural comedy to choose from.

Then a news reel must have photographic clarity and beauty, perfect printing and eye soothing freshness.

These two elements are fundamental. These could almost be called the raw materials, and that narrows down your range of choice.

After these essentials you encounter the thing that makes the difference between the master product, the one with finish and drama, taste, intelligence and above all human interest, and the flat, dull, cut and dried offering.

This thing is handling!

Just as one newspaper is dull and another newspaper brilliant, so is a news reel, because of the brains, experience and enthusiasm of the men responsible.

This is the third element that narrows your range of choice and brings you closer to **Kinograms** as the one news reel essential.

The fourth is the fact that the makers of **Kinograms** make no other product whatever. All their time, energy and thought are centered on the production of the finest news reel on earth and it is this independence and this concentration on a specialty that have made the difference between **Kinograms** and all the rest.

Kinograms, by conscientious, painstaking and enthusiastic effort, has gained the premier place in the news reel field, and it has earned the unbiased praise of the most critical and most competent picture and attraction judges in the picture business.

E. W. Hammond

The Record

In a critical, impartial, uninfluenced week by week analysis of all the news reels, Motion Pictures Today made the following significant and conclusive judgment:

- 1. Number of reels reviewed . 52
- 2. Actual Firsts: KINOGRAMS 29
 - Fox 8
 - Pathe 7
 - Paramount 3
 - M-G-M 1
 - International 1
- 3. Tied for First: KINOGRAMS 3
 - Pathe 3
 - Fox 1
 - Paramount 1
 - M-G-M None
 - International None

This Gives KINOGRAMS three to one over its nearest competitor.

The Most Entertaining News Reel on Earth

KINOGRAMS

Released Exclusively Through

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President





**This clever
trio of fun-
makers do
their stuff—
AND HOW
in this knock-
out 2 reeler**



This inimitable screen family has registered as outstanding box-office favorites in Mack Sennett's delightful series of human interest comedies "THE SMITHS", now being released on the Pathe Program.

MACK SENNETT *presents*
SMITH'S HOLIDAY

with
**MARY ANN JACKSON—RUTH
HIATT and RAYMOND McKEE**

Pathé
has the best comedies

ANDRE



BERANGER

of

"ARE PARENTS PEOPLE?" "THE GRAND DUCHESS AND THE WAITER"

"SO THIS IS PARIS!" "THE EAGLE OF THE SEA"

"PARADISE FOR TWO," etc.

NOW SHOWING!

IN

"THE SMALL BACHELOR"

(UNIVERSAL)

"IF I WERE SINGLE"*

(WARNER BROS.)

"POWDER MY BACK"*

(WARNER BROS.)

COMING!

IN

"NO QUESTIONS ASKED"*

(WARNER BROS.)

*DIRECTION OF ROY DEL RUTH

The Talk of Warner Bros. Vitaphone

Dolores Costello

in *"Tenderloin"* with

Conrad Nagel

Playing to capacity audiences twice daily at \$2 prices in the Warner Theatre on Broadway. Now available!

Live wire showmen and their audiences are in for a new thrill when they see and hear Dolores Costello and Conrad Nagel talking on the Vitaphone.

The New York Papers said:

We earnestly recommend a visit to the playhouse, where Dolores Costello is appearing in "Tenderloin."—*Herald Tribune*.

◆◆◆◆◆◆◆◆

Warner Bros. have every reason to be proud of this.—*World*.

◆◆◆◆◆◆◆◆

Replete with thrills, action and suspense.—*American*.

◆◆◆◆◆◆◆◆

Underworld atmosphere of the most convincing sort.—*Daily News*.

◆◆◆◆◆◆◆◆

Good melodrama. Speedy pace. A thriller.—*Telegraph*.

◆◆◆◆◆◆◆◆

"Tenderloin" is a picture which should not be missed.—*Mirror*.

Talking Pictures
Talk Profits

A WARNER BROS. PRODUCTION

Now Av

New York .. The Talking Pictures

'The Lion and the Mouse'

with

*May McAvoy and
Lionel Barrymore.*

Adapted from the celebrated stage play of the same name by Charles Klein, and destined to surpass on the screen its world wide reputation as a sure-fire attraction.

Lionel Barrymore and May McAvoy talking on the Vitaphone have all the value of personal appearances—at every performance.

*Talking Pictures
Talk Profits*

A WARNER BROS. PRODUCTION

*Dolores
Costello in*

*"Glorious
Betsy" with*

Conrad Nagel

The crowning achievement of Dolores Costello, "the belle of the box-office." Directed by Alan Crosland who has given the industry such memorable successes as "The Jazz Singer," "Old San Francisco," "Don Juan," and "When a Man Loves."

*Talking Pictures
Talk Profits*

A WARNER BROS. PRODUCTION

Al Jolson in 'The Jazz Singer'

Holds the record for more broken records than any other production ever made. Now running day and date in 235 theatres.

Talking Pictures Talk Profits

A WARNER BROS. PRODUCTION

available

N.Y.		"A picture that cannot help but be a success. At Liberty Theatre." <i>Mirror</i>	"Great entertainment. Will draw the throngs wherever it shows." <i>Eve. World</i>	Business BIG
CHI.		"The finest picture Fairbanks has ever made." <i>Chi. Daily Tribune</i>	"Doug's 'Gaucho' is great film - a most unusual picture. Big business at United Artists." <i>Her. & Exam.</i>	BIG
Bost.		"A finer photoplay will be hard to find than Doug's picture at Loew's State." <i>Advertiser</i>	"The Gaucho' has what they call everything a film marvel." <i>American</i>	BIG
L.A.		"Will stand comparison with any picture ever produced." <i>L.A. Examiner</i>	"It has all the things that Fairbanks does best. Capacity business at Chinese." <i>L.A. Herald</i>	BIG
DET.		"Fairbanks in his best form." <i>Det. Eve. Times</i>	"A typical Fairbanks film is at United Artists Theatre." <i>Det. News</i>	BIG
TOR. CANADA		"A gorgeous film. Opened to capacity crowds at Regent." <i>Globe</i>	"The biggest thing he has ever done." <i>Daily Star</i>	BIG
San Fran		"Far outstrips anything he has produced." <i>Call & Post</i>	"A thrilling romance. One of his best now at the St. Francis." <i>Bulletin</i>	BIG

And Atlanta - Dallas - Fort Worth - Salt Lake - Brooklyn, N.Y. agree that

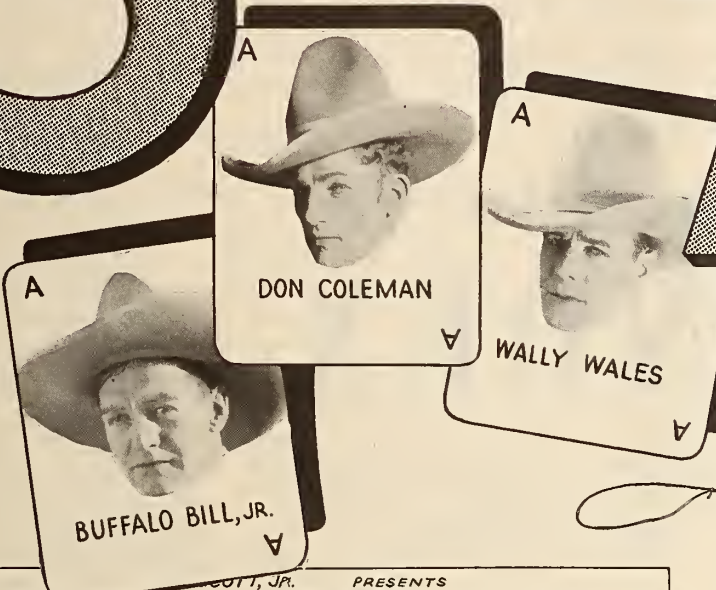
"DOUGLAS FAIRBANKS as 'The Gaucho'"



is a picture for Big Medium or Small theatres Anywhere!

United Artists  Picture
SOLD INDIVIDUALLY ON MERIT

3 WESTERN ACES



IN 3 BLAZING PATHE ACTION DRAMAS



LESTER F. SCOTT, JR. PRESENTS

WALLY WALES IN

"DESPERATE COURAGE"

DIRECTED BY RICHARD THORPE
STORY BY..... GRANT TAYLOR

PRODUCED BY
ACTION
PICTURES, INC.

PATHE PRESENTS

DON COLEMAN

IN

'The Boss of Rustler's Roost'

ADAPTED BY FORD I. BEEBE
FROM THE MAGAZINE STORY BY W. D. HOFFMAN
A LEO MALONEY PRODUCTION

LESTER F. SCOTT, JR. PRESENTS

BUFFALO BILL, JR.

IN

"The Ballyhoo Buster"

DIRECTED BY RICHARD THORPE
STORY BY ROBERT WALKER
PRODUCED BY ACTION PICTURES, INC.

HERE are three smashing feature productions that satisfy every demand of the exhibitor and public for *vivid, colorful* entertainment. Based on virile, red-blooded stories by the best writers of western fiction, they represent the last word in high-powered, seat-selling entertainment. Thousands of smart showmen are cashing in BIG with these great FIRST-RUN ATTRACTIONS. *If you want to know what real easy money is like—BOOK THEM and BOOST THEM.*

Pathé has the best westerns

April 18!

will be the closing date of the first issue of the new
Exhibitors Herald and Moving Picture World

The Buyers INDEX

Everything for the Theatre

Issued Semi-Annually

In this volume will be included all of the semi-annual features formerly contained in special issues of Moving Picture World, and the amplified and improved text of BOX OFFICE RECORD AND EQUIPMENT INDEX, formerly published semi-annually by Exhibitors Herald.

The Box Office Record section of the Index will bring together for the first time the reports on pictures contributed by both Herald and World readers. It will guide thousands of theatres in their selection of pictures for the summer months.

It will be the first time in the history of the industry that a complete and valuable reference book has been distributed to a list of paid subscribers exceeding 14,000.

Readers

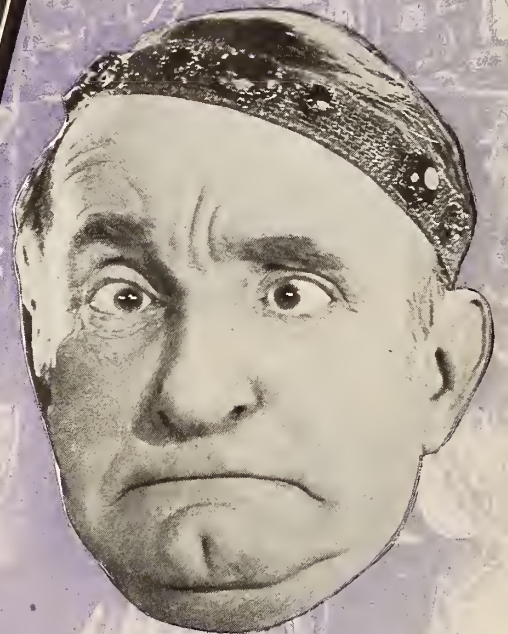
The Buyer's Semi-Annual Index will be mailed to all paid subscribers of Exhibitors Herald and Moving Picture World at no additional charge.

Advertisers

Advertising will be accepted in this volume under the terms of your Herald-World contract. More detailed information sent on request.

~~FUNNY~~ IS NO
WORD FOR IT!

You need "HILARIOUS", "RIB-SPLITTING", "UPROARIOUS", and "LAVISH" to describe this sensational wisecrack at the ClassicsUnique combination of mass-appeal farce and gorgeous spectacle as beautiful as "Helen of Troy"With CHARLIE MURRAY and LOUISE FAZENDA teaming for the first time and breaking all known gag records....With a galaxy of good-lookers in Grecian nighties ...And the titles by RALPH SPENCE!
— Get hot!



get hot

AMPING



With CHARLIE MURRAY
Supported by
Louise Fazenda and Thelma Todd
Presented by Richard A. Rowland
Directed by Eddie Cline

VENUS



A First National Special

COLLEEN MOORE

in

"LILAC TIME"

Greater than her greatest. Better than her best. From a famous Broadway hit. A Colleen Moore-George Fitzmaurice Special.



RICHARD BARTHELMESS in

"THE LITTLE SHEPHERD OF KINGDOM COME"

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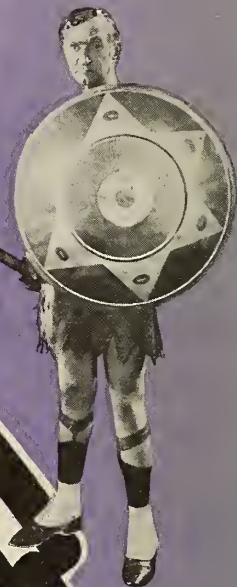


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with

CHARLIE MURRAY

Big-time burlesque of the gay goings-on of ancient gods and goddesses. Louise Fazenda, Thelma Todd and a galaxy of good-lookers. Magnificently mounted. Titles by Ralph Spence.



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Never mind the small fry—

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They learned about Profits from "The Patent Leather Kid", "Helen of Troy", "The Moose"

Now they're too smart to stand for carfare flickers.

They're coming to the company that showed them how—and asking for more of the same.

And they're getting 'em—

Colleen Moore in "Lilac Time", Richard Barthelmess in "The Little Shepherd of Kingdom Come", "Vamping Venus", with Charlie Murray, "Ladies' Night in a Turkish Bath", with Dorothy Mackaill and Jack Mulhall, Elinor Glyn's "Mad Hour", "Harold Teen", from Carl Ed's nationally famous comic strip, Milton Sills in "Burning Daylight".

Snatched!—as fast as they come from the cutting room....

And Paying wherever they Play!



First National Pictures

"CONTINUOUS PERFORMANCE"



EXHIBITORS
HERALD
 and MOVING PICTURE
WORLD

The
 Independent
 Film Trade
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 Chicago

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U. S. sues Chicago Exhibitors' Association, eleven distributing companies and exchange managers after inquiry into 1927 strike; Restraint of trade by forcing theatres to close and withholding films is charged—Paramount control of F. & R. chain is reported; New corporation will operate eleven houses in Twin Cities; Newspaper ads carry Publix name as well as F. & R.

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PRESENTATION—Jerome H. Remick and Company, Albert F. Brown, Dr. G. W. Ronfort, Eddie Hanson, Al Kvale, Charles Kaley, Arthur Richter, Ed. Fitch, L. Carlos Meier, Roy Dietrich, Joie Lichter, Don Isham, Brooks Costumes, Dave Gould, Ransley Studios, Ramon Berry, Ray Turner, Julia Garity, Evelyn Vee, Kimiwa Boys, Louise Ploner, Al Piantadosi, Harold J. Lyons.

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 Lenten shows harvest profit as exhibitors run best pictures—First National nets \$1,156,000 in year, or \$49.22 a share.
 Theatres win cooperation of Pittsburgh newspapers—Labor chief held in Hammond bombing—Bandit's bullet kills manager, wounds girl.
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WHOLE VOL. 90, No. 13 (VOL. 33, No. 3) MARCH 31, 1928

Radio and Pictures

RADIO broadcasting is again in the limelight in the motion picture trade. This time it is brought forward as a result of arrangements which have been made for a national hook-up to carry broadcasts of a group of stars associated with the United Artists corporation.

To our mind the recurrence of this question, appearing in the same old light, reveals a basic fault of the motion picture industry: Namely, the failure to maintain a co-operative spirit and a willingness to consider the general interests of the industry. Also there appears to be a definite lack of decisive thought and action, or else such an obvious and recurring question as national radio broadcasting would long since have been settled in connection with the picture business.

As far as Mr. Joseph M. Schenck is concerned his good faith in the matter is amply demonstrated. Exhibitor protests reached him after arrangements for the broadcast were completed and when the attitude of the theatremen was made known he promptly announced that as far as his interests are concerned there would be no more broadcasting.

But the coming broadcast will be injurious to theatre business, and with conditions as they have been recently, another "off" night is not a pleasant prospect to look forward to. It is obvious from the action which has been taken by Mr. Schenck in offering assurances that there would be no more broadcasts from United Artists that had there been a trade-wide understanding on the effects of national broadcasts he would not have entered into any broadcasting arrangement.

In far too many cases in the industry there is little or no disposition evidenced to consider the effects of one's actions upon the interests of another and upon the trade at large. It is quite plain that a particular individual or group might gain some immediate advantage out of a national radio broadcast. But if the situation were fully understood it would be realized that an important program of stars on the air means a counter attraction operating against the motion picture theatres. And we assert that were the available channels of information being

resorted to, everyone throughout the trade would be aware of the effect of a big, national broadcast program upon theatre attendance.

The radio problem has appeared in two distinct phases: One has to do with purely local and routine broadcasts. With respect to these there is a divided opinion. Some believe that in this usage the radio is an effective medium of publicity and that it serves to build interest in subsequent motion picture entertainment.

The other phase of the radio problem concerns national broadcasts which present great stars from one field or another and by means of nation-wide hook-ups may be listened to by many millions of people.

There is no divided opinion on the latter case. Theatremen everywhere can point to the records to show that upon every occasion when a great national broadcast was on the air, theatre attendance was materially curtailed.

The radio problem is in no sense a great or difficult one. It is susceptible to immediate and complete correction:

National broadcasts based upon radio appearance of motion picture personalities should be considered taboo.

* * *

Hoosier Assault

MR. FRANK J. REMBUSCH, Indiana exhibitor, has been in the eye of the trade for quite a long time. Those who have read in the daily press his recent bitter and unreasonable attack again Mr. Will H. Hays, a fellow Hoosier stater, will be inclined to say that has been too long.

Mr. Rembusch has at times appeared to be an earnest worker in organization affairs, but nothing in the way of definite accomplishment has ever appeared to follow his efforts. At various times he has occupied important positions in the exhibitors' association, but only a little time in each has been sufficient to convince those about him that nothing much could be expected other than forensic and not too-coherent declarations upon convention floors. Several years ago he was pushed into what appeared to be—and was hoped to be—effective retirement as far as the Motion Picture Theatre Owners of America were concerned.

For some time he appeared to be inactive even in Indiana organization affairs, but eventually what seems to be an inordinate passion for publicity again led him into some activity. Since his reappearance he has succeeded in landing a few long statements in various publications where space seemingly was not scarce. Also he has attended a few unimportant meetings and at each of these, of course, his declamations filled the air.

It seems that Mr. Hays has made the error of attempting to conduct his affairs without leaning too heavily upon Mr. Rembusch's advice and counsel. Also it appears that Mr. C. C. Pettijohn, whose first appearance in the industry was as counsel for Mr. Rembusch, has drifted away. It probably remains a mystery to Mr. Rembusch why he and these other two Hoosiers do not get along better together.

At any rate, there has been but little harmony existing between Mr. Hays and Mr. Pettijohn on one side, and Mr. Rembusch on the other. The deflection of Mr. Hays and Mr. Pettijohn has received an answer from Mr. Rembusch in the form of several vitriolic statements, the latest of which is the charge that Mr. Hays is diverting the motion picture to political uses, principally for the purpose of promoting the candidacy of Mr. Herbert Hoover.

The charge having been issued to the daily press by Mr. Rembusch and consequently read by the general public, the regret is that Mr. Rembusch is not known to the public as he is known to the trade.

U. S. Sues Chicago Exhibitors' Body, 11 Film Firms, Managers

Hays Goes to Paris To Take Up French Quota Restriction

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 28.—Will H. Hays sailed for Europe Saturday, explaining that his mission was to negotiate with the French government regarding the new regulations which require American companies to distribute one French film for every four American productions exported to France.

Milliken Left in Charge

Hays' departure left Carl C. Milliken, secretary of the M. P. P. D. A., temporarily in charge of affairs. C. C. Pettijohn is also in Europe. Hays and Pettijohn were not expected to meet overseas, as the latter at last reports was in Berlin arranging an early return to America.

The M. P. P. D. A. leader took time to deny that he was using the newsreels to further Herbert Hoover's presidential candidacy. F. J. Rembusch had made such a charge and had asked Senator Smith W. Brookhart to obtain a senatorial investigation. Hays declared the charge "isn't true" and "couldn't be true," and the half dozen leaders in the industry who were with him agreed.

Allowed to Cut Newsreels

Milliken, in a statement issued yesterday, said charges that newsreels are being used for political propaganda in behalf of any individual, party, or institution are not based upon the facts. It is a well recognized fact within the industry that the news reels to be successful must be absolutely impartial and this policy has been followed and is followed by the news reel editors."

Milliken also spiked a charge that exhibitors are not allowed to cut out parts of news reels and declared that in the new Standard Exhibition Contract it is specifically provided in Article 12 "that the exhibitor agrees to run photoplays (excepting news reels) as delivered without alterations."

Quebec Bars Juveniles from Picture Theatres

(Special to Exhibitors Herald and Moving Picture World)

QUEBEC, March 27.—All children under the age of 16 will be barred from motion picture theatres at all times under all circumstances in the Province of Quebec as the result of a bill passed by the Quebec legislature on a vote of 57 to 5 in favor of the legislation.

One Dime and a Potato Admission to Theatre

(Special to Exhibitors Herald and Moving Picture World)

ZANESVILLE, O., March 27.—A dime and a potato was the price of admission to a theatre here. The performance was to get money and food for destitute miners.

Robs Rin-Tin-Tin's Home, But Rinty Just Sleeps

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 27.—A burglar ransacked the home of Mrs. Lee Duncan, mistress of Rin-Tin-Tin. Rinty remained asleep!

Trade Restraint Is Charged After Inquiry on '27 Strike

Conspiracy to Withhold Pictures Alleged—Case Expected to Open in Fall—Violation Denied

By ERNEST A. ROVELSTAD

Hearing of a suit filed Saturday in the United States district court against eleven distributors, the Exhibitors Association of Chicago and a number of individuals, charging conspiracy in restraint of trade, is expected to come up in the fall.

Charges Pact to Withhold Films

The suit, which is an aftermath of the operators' strike in Chicago last summer, was filed by C. Stanley Thompson, special assistant to Attorney General Sargent, and follows a long investigation made by Department of Justice officials. The information charges that the Exhibitors Association members agreed to force nonmember theatres to close and that the association and the exchange managers reached an agreement to prevent all motion picture theatres from obtaining films.

"We do not consider that we have violated any law," Weymouth Kirkland, attorney for the exhibitors association, said Monday in commenting on the government action. "The decisions were made in consideration of the bombings and acts of violence which may occur under strike conditions. Nor was there any boycott. What was done was for the benefit of the public. The New York home offices of the distributing companies had advised their exchanges in Chicago to release films as far as consistent with public safety."

M. P. P. D. A. Issues Statement

A news story issued from New York by the M. P. P. D. A. states that Alfred S. Austrian, counsel for the distributors, and Kirkland said "that the public interest was in no way involved or affected, and that in their opinion the alleged acts were not in violation of the Sherman act; whatever action these branch managers are alleged to have taken was entirely without the knowledge of the home offices of the distributing companies in New York City."

Jack Miller, head of the exhibitors association, and exchange managers named in the information, refused to comment on the government's step.

Firms and Individuals Named

Of those named in the suit several of the managers are no longer in the official capacity they held at the time of the strike. The list follows:

Metro-Goldwyn-Mayer and Felix Mendelssohn, manager; Paramount and Neal F.

Agnew, manager; First National and Carl Leserman, manager; Universal and W. W. Brumberg, then country salesmanager; United Artists and C. C. Wallace, manager; Fox Film Corporation and Clyde W. Eckhardt, manager; Pathe and James S. Gillick, then short subjects manager, and Harry S. Lorch, then long feature manager; F B O and J. J. Sampson, then manager; Vitagraph and Earl Silverman, manager; Columbia and Carl Harthill, then manager; Renown Pictures and Paul Bush, then manager. Also named were Jack Miller, president of the Exhibitors Association, and Edwin Silverman, secretary.

The information, after reciting the scope of authority of exchange managers (and appending a transcript of the Standard Exhibition Contract), charges that the alleged restraint of trade took place between Aug. 20, 1927, and Sept. 5, 1927, following the discharge of two operators by the Orpheum Circuit on the ground that their services were not necessary and the resultant strike called by the operators' union. The government then charges the association agreed August 27 to institute a lockout and adds:

Charges Refusal of Films

"Said defendant Exhibitors Association and the members thereof, for the purpose of making effective their said lockout, agreed to induce and to compel the closing of each and every motion picture theatre, whether operated by a member or nonmember.

"That thereupon, on or about August 30, (Continued on page 58)

Trade Commission Grants Paramount Time Extension to April 15 for Reply

[Washington Bureau of Exhibitors Herald and Moving Picture World]

WASHINGTON, March 27.—Extension of time until April 15 in which to file a reply to the order of March 5 with the Federal Trade Commission was last week given Paramount in order that the matter might be considered by the respondent's attorney, who was reported as being on a vacation.

The March 5 order of the commission rejected entirely the proposal of Paramount for compliance with the July order to cease and desist from block booking, etc. Full compliance with the original order was demanded with the assertion that unless this was forthcoming the commission would seek to secure enforcement through the courts.

BROADWAY

NEW YORK—The grand canyon of New York is pretty excited about the first warm weather of the spring; hard-boiled followers of the elusive cinema, and there are such, may be found hunting for robins and all that sort of thing.

David J. Mountain, president of Richmount Pictures, sailed for Europe on the Aquitania on the 21st. David is a good sailor and Noah's a thing or two about the water, so there is little fear of mal de mer. . . . The office oracle is in again. He says, "Casting directors are not all good trout fishermen." Put that in your flybox, and the next time you wade with P. A. Parsons you can think it over. . . . Paramount Pep Club Ball at the Astor was a great success. All hands retreated in good order, about dawn. The A. M. P. A. ball is just a few days off, and all the "Who's Who" in the industry is "rarin" to go. . . . Joseph J. McCarthy has had a verdict of one hundred thousand dollars handed down against him by the court, because his automobile hit a taxi in which was riding one Henrietta Voight. J. J. is now suing to have the verdict set aside. Henrietta contended that she had fits since the accident while Joseph has been having a fit since the verdict was handed down. . . . Charles C. Pettijohn, who has been taking the air on board Atlantic liners, is expected in New York before very much longer. C. C. having been in Germany about a week, will not be expected to have a Pilsener accent on his return or any other place. . . . Al Selig of Tiffany-Stahl Productions is busy as the proverbial bee on the matter of "Spring announcements." . . . TNT seems to have exploded in the sales force of the First National as salesmen are flying in every direction looking for cover. The spring house cleaning is national in scope, and scores of high pressure men have been released. . . . Nat Rothstein of Universal is all browned up since his vacation. Florida is the place to play the Scotch game, to the best advantage, and Nat has some interesting scores tucked away in his golf book. . . . E. W. Hammons, president of Educational Pictures, has the name of being the best dressed commuter out Westchester county, and we see no reason for disputing this. . . . Ed Hurley, oldtime publicity and advertising man, has joined Columbia Pictures, as assistant to Alex Moss. . . . Harry Sherman left on the Lake Shore Limited, on Friday, for Chicago, Cleveland, and points west, in the interest of Jimmie Cruze Pictures. . . . "Bill" Hays off on the Leviathan to look over France, Saturday. . . . A. P. Giannini to the same place April 9th. . . . "Jimmie" Grainger is going to put on a big Fox hunt the week of June tenth. All exhibitors are expected to sign up for it, but the brush goes to Grainger no matter who gets in first. . . . It is now open season for shooting golf, and as a result Paul Gulick, Lou Jacobson and the other dead shots of the industry are oiling up their shooting irons, for the kill. . . . Raymond Griffith took ship Friday for a turn over the briny and expects to take a rest in some quiet nook in France. . . . William "Bill" Atkinson was in town last week, and Bill said that he had retired from the picture industry, and was building a home in Virginia in which he expected to spend his time as a country gentleman. His last association in the industry was with the Roxy theatre. . . . Dr. William E. Shallenberger, president of Plaza Pictures, arrived in town on Saturday, after a six months stay in California. The Doctor brought back several negatives of new pictures for his company.

PETER STUYVESANT.

Fox Films "Mother Machree"

NO longer is Mother Machree a mere lyrical spirit. Fox has given her the reality of the screen. "Mother Machree," a 1928-29 production directed by John Ford, stars Belle Bennett. Three scenes are presented here.



At right—Belle Bennett and Neil Hamilton.



Neil Hamilton, Belle Bennett and Constance Howard



Ted McNamara and Belle Bennett (as a younger Machree), with Victor MacLaglen

First National Nets \$1,156,000 in Year; Is \$49.22 a Share

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 28.—Net profit of \$1,156,665, equivalent to \$49.22 a share on 23,500 shares of preferred, is reported by First National Pictures, Inc., and subsidiaries for the year ended Dec. 31, 1927. This compares with \$1,032,655, or \$42.58 a share, earned on 24,250 shares outstanding the year before. Total income for the year 1927 was \$24,155,863.

"During the year your company merged its distributing subsidiary, First National Pictures, Ltd., with Pathe, Ltd.—an English company controlled by the same interests which operate Provincial Cinematograph theatres," Clifford B. Hawley, president, stated. "Production affiliations were also consummated with important German interests. It is thought this progress in the foreign field will prove very profitable over a period of time."

The company's balance sheet as of Dec. 31, 1927, shows total assets of \$18,415,169. Current assets totaled \$13,256,933 against current liabilities of \$4,875,780, a ratio of approximately 3 to 1. Unappropriated surplus amounted to \$6,433,897.

Dropped from Film Board Atlanta Goes to Court to Force Reinstatement

(Special to Exhibitors Herald and Moving Picture World)

ATLANTA, March 27.—Thomas A. Branon, doing business as the Eltabran Film company, has filed a petition in superior court here asking that the Film Board of Trade be enjoined from its action to expel him from membership in the board for servicing certain theatres. A temporary restraining order has been signed by Judge Moore, who set a hearing in the case for April 14.

January Film Export Drops 2,000,000 Feet

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, March 27.—A drop of more than 2,000,000 feet in exports of motion picture film was recorded in January, according to figures just made public by the Department of Commerce.

Shipments for the month totaled 24,811,794 feet, against 26,556,649 feet in December. The value, however, showed a slight increase, being \$727,188 in January and \$719,710 in the preceding month. All classes of films shared in the decrease, positive exports dropping from 19,011,897 feet valued at \$479,833 in December to 18,573,524 feet valued at \$466,401 in January; negatives from 967,807 feet valued at \$118,714 to 925,302 feet valued at \$115,524; raw stocks from 4,810,525 feet valued at \$100,339 to 4,654,500 feet valued at \$128,499; and shipments in non-contiguous territories from 1,766,420 feet valued at \$20,825 to 658,468 feet valued at \$16,764.

Organist Leads Children from Theatre on Fire

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, March 27.—Miss Marie Ruff, organist at the Eagle theatre, here, recently proved herself a heroine by leading a large number of children from the theatre when fire broke out in the projection room. Damage to the theatre was estimated at \$2,500. At Amsterdam, N. Y., the Strand theatre and building suffered a \$15,000 fire loss. A fire in the projection room of the Lyceum theatre, New Orleans, recently caused a loss of \$1,000, and at Portland, Oregon, fire broke out in the operating room of the American theatre, causing a \$250 loss.

Paramount Control Over F & R Chain of 130 Houses Reported

Publix Officials Take Complete Charge of Opening of New Minnesota Theatre—Katz Among Incorporators of New Northwest Company

(By Special Correspondent Exhibitors Herald and Moving Picture World)

MINNEAPOLIS, March 28.—William Hamm of F. & R. said today that eleven theatres will be operated by the Northwest Paramount Corporation, including the State, Strand, Garrick, Lyric, all in Minneapolis; Capitol, Aster, Tower, Garrick, and Princess, all in St. Paul. All these theatres were owned by the Twin City Amusement Estate and operated by F. & R.

Advertisements of these theatres today carried the Publix name as well as F. & R. The trailer at the State last night had the following: "State—another F. & R. Publix theatre."

MINNEAPOLIS, March 27.—Rumors were current here today that the Paramount and Publix organizations had acquired a controlling interest in the Finkelstein & Ruben chain of approximately 130 motion picture theatres in the Twin Cities and the Northwest.

Publix Handles Minnesota Opening

This rumor no doubt arose from the way in which the Publix officials took charge of the opening of the New Minnesota theatre in Minneapolis Friday night.

For several days members of the Publix national staff had been arriving in the city and they practically took over all details of the opening from the hands of the F. & R. management. The new Minnesota theatre, which was built by a corporation of Minneapolis business men at a cost of more than \$1,250,000 and is called the fifth largest motion picture theatre in the United States, was to have been operated on a 50-50 basis by Publix and Finkelstein & Ruben. This lease with the builders of the theatre originally was signed by Publix, but later F. & R. announced the house would be operated jointly by the two corporations.

Manager Sent in by Publix

E. J. Smith, manager of the house, was sent in by Publix, and several men prominent in other Publix theatres took part in the introductory programs. Edwin Gallinagh, who had been with the F. & R. publicity department for a number of years, had been assigned to handle the publicity for the new house, but it is reported he resigned the position shortly after the arrival of the Publix officials, due to the fact that some of his promotional stunts were vetoed by the Publix publicity staff.

New Company Incorporated

The secretary of state announced yesterday that a company to be known as the Northwest Paramount Corporation had filed articles of incorporation, announcing a capitalization of \$100,000. According to the announcement the company was to engage in the general theatrical business, including the building and operation of theatres and the operation of booking agencies. The incorporators were Sam Katz and F. L. Metzler, who are Publix officials, and William Hamm and M. L. Finkel-

stein, officers of the F. & R. organization.

It is also understood that F. & R. have entered into a booking contract with Paramount, whereby all the F. & R. theatres will use all the Paramount films sent them on a percentage basis.

J. Louis Rome Elected Head of Md. M. P. T. O.

(Special to Exhibitors Herald and Moving Picture World)

BALTIMORE, March 27.—J. Louis Rome, formerly counsel of the Maryland M. P. T. O., was elected president at the annual meeting of the organization. Herman A. Blum, former president, declined the nomination. Other officers elected were Louis Garman, vice-president; Frank A. Hornig, treasurer; William E. Stumpf, secretary and business manager; and Frank Durkee, Dr. J. H. Whitehurst, William Kalb, Herbert Zimmerman, H. A. Blum, Charles E. Nolte, Louis Schneider and Phillip Miller, directors.

Urges No Heed Be Given U's Brookhart Message

(Special to Exhibitors Herald and Moving Picture World)

COLUMBUS, O., March 27.—Attention of members has been brought by the M. P. T. O. of Ohio to a letter written by R. H. Cochrane, vice-president of Universal, in opposition to the Brookhart bill. The letter, sent to many exhibitors, says that it would be impossible to sell "Universal Complete Service" if the Brookhart bill is passed. Members of the Ohio organization have been urged in a message issued by P. J. Wood, business manager, to pay no attention to the Cochrane letter.

Bandit Fires One Shot; Kills Manager, Wounds Girl; Escapes without Receipts

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, March 27.—A bullet fired by one of a trio of bandits passed through the head of Max T. Harrison, assistant manager of the Cross Keys theatre, killing him instantly and seriously wounded a 17-year-old girl patron. The attempted holdup occurred at 10:30 p. m. last Friday night when the three bandits attacked Harrison coming out of the cashier's cage with a sack containing \$700. When Harrison fell dead the bandits fled without the money. They have not been captured.

Two Premieres of Unusual Merit Win Plaudits of Broadway

Clarence Brown's Fine Directorial Touch Seen in "The Trail of '98" at Astor—"Two Lovers" Welcomed at Embassy

By PETER VISCHER

NEW YORK, March 28.—Broadway had two openings of unusual interest during the past week and now there are that many more special pictures drawing crowds.

"THE Trail of '98," after the famous Klondyke poem by Robert W. Service, had a gala opening at the Astor theatre before an especially invited list of notables, including many of importance in the film industry. The picture, directed with a fine touch by Clarence Brown, was given an ovation and ought to have a long run.

"Phantom" Screen Well Received

A so-called "phantom" screen caught the eyes of New York critics, who were all friendly to the picture. They found its story thrilling, its pace keen, its acting vivid, its direction exhilarating. Dolores Del Rio, Ralph Forbes, and Karl Dane were among those given enthusiastic hands for their work in the picture.

Among those especially invited to the premiere were:

Will H. Hays, Mr. and Mrs. Arthur Loew; Mr. and Mrs. David Loew; Mr. and Mrs. Nicholas Schenck; Mr. and Mrs. Adolph Zukor; Mr. and Mrs. Edgar Selwyn; Mr. and Mrs. David Bernstein; Irving Rosshelm, president of the Stan'ey Co. of America; Mr. and Mrs. J. Robert Rubin; Major and Mrs. Edward Bowes; Mr. and Mrs. E. W. Hammons; Albert L. Grey; Mr. and Mrs. Hector Fuller; Mr. and Mrs. Sidney William; Mr. and Mrs. J. J. McCarthy; Mr. and Mrs. Harry Carey; Mr. and Mrs. John Cecil Graham; former United States Marshal Thomas D. McCarthy; Sidney R. Kent; Sam Katz; David Warfield.

"Two Lovers" Welcomed

The smaller Embassy theatre, once operated by Gloria Gould as a very exclusive house, was packed to the doors for the opening of "Two Lovers," which brought that popular pair, Ronald Colman and Vilma Banky, back to New York. They were welcomed with open arms.

A charming story, ably handled by Fred Niblo, turned the once-famous story, "Leatherface," by Baroness Orczy, into a thoroughly entertaining picture. Despite the fact that it treats of days gone by, it received none of the criticisms generally leveled at so-called "costume" dramas.

New York is apparently thoroughly sold on Colman and Banky. They are welcome many times over and deserved the applause they got all through the opening night of their picture.

Ten Take New Positions In First National Spring Shift in Sales Personnel

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 27.—First National, in preparation for the spring selling season, has made a number of changes in the sales force. D. P. Rathbone, manager at Memphis, has been promoted to manager at St. Louis. Fred M. Jack, assistant manager at Atlanta, has been made manager at Memphis. C. A. Clegg, traveling representative, has been promoted to manager at Atlanta. R. S. Wehrle, representative of the foreign department in Central Europe, has been transferred to the United States and appointed manager at the Albany exchange.

G. M. Hoyt, salesman in the St. John territory, has been promoted to the position of manager of the St. John branch; L. E. Davis, manager at Seattle, to be manager at Portland; L. O. Lukan, special field representative, to be manager at Seattle; R. C. Seery, former manager at Chicago, to be special home office

representative, with headquarters at Los Angeles; Gradwell Sears, former manager at Cleveland, to be manager at Chicago; Carl Lesserman, assistant manager at Chicago, to be manager at Cleveland.

Elect First Officers for Sapiro's "Co-op"; Hold Dinner in His Honor

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 27.—At the first regular meeting of the Motion Picture Exhibitors' Association, Inc., Aaron Sapiro's "co-op" organization, the following officers were elected: Aaron Sapiro, president; J. Arthur Hirsch, vice-president; Lawrence Bolognino, treasurer, and Herbert R. Ebenstein, secretary. The executive committee includes Leo Brecher, Samuel Merman, Max Richter; board of directors, Leo Brecher, Samuel Berman, Bernard Grob, J. Arthur Hirsch, William A. Landau, Samuel Lesselbaum, Elias Mayer, Max Richter, Edward Rugoff, Henry Segal, Rudolph Sanders, Samuel Schwartz, Harry Suchman and Harman Yaffa.

On April 16 a dinner will be held in honor of Sapiro by the Theatre Owners' Chamber of Commerce of New York City. Guests invited will include Adolph Zukor, William Fox, E. F. Albee, Nicholas M. Schenck, Samuel Spring, Louis B. Mayer, Jesse L. Lasky, Sidney R. Kent, Joseph M. Schenck, J. J. Murdock, Will H. Hays, Joseph P. Kennedy and Dr. A. H. Giannini.

Fox Transfers Kendrick

(Special to Exhibitors Herald and Moving Picture World)

DENVER, March 27.—H. M. S. Kendrick, manager of Fox theatres here, has been transferred to the New York office, where he will do special field work. R. V. Conner succeeds Kendrick as manager of the Denver theatres.

Producer Buys "Ringside"

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 27.—Hyatt Daab and Ted Paramore, Jr., of F B O, have sold a play, "Ringside," written by them, to Gene Buck, New York theatrical producer.

\$6,500,000 Wasted in Film Venture by German Navy

(Special to Exhibitors Herald and Moving Picture World)

BERLIN, March 27.—Germany's recent dabble in the motion picture producing business is in for a lot of serious discussion today. It has been definitely established by the reichstag ways and means committee that almost 26,000,000 marks (about \$6,500,000) of government money was mis-spent by the naval department in film and other ventures. Much of the money is said to have gone toward financing the "Phoebus" film company. Asked by the reichstag for an explanation, Chancellor Marx declared that he did not know anything about the venture. Berlin newspapers declare that the disbursements had been going for five years.

F & R Opens Large Minneapolis House; 4,000 at Premiere

(Special to Exhibitors Herald and Moving Picture World)

MINNEAPOLIS, March 27.—Minneapolis dedicated its newest and largest motion picture theatre, the Minnesota, last Friday night in gala style. More than 4,000 attended the opening performance, with state and city officials and leaders present. On Saturday the theatre was opened to the general public and showed to record crowds all day.

The Minnesota was erected at a cost exceeding \$1,250,000. Built by a group of local business men, it is operated by Publix, under the direction of Finklestein & Ruben. Paramount's "Sporting Goods," starring Richard Dix, was the opening screen attraction, shown in conjunction with a Publix stage show.

New Projects and Openings To Add 6 Film Theatres

Plans for new motion picture theatres and approaching openings of others about completed will add six houses to the nation's list.

Bids have been received on the construction of the Capitol, a \$300,000 theatre in Anderson, Ind., to seat 1,600. Work will begin soon on a 2,500 seat house in Marion, O., to be erected by the Young Amusement Company of Chicago. A \$150,000 theatre is to be built at Princeton, Ind.

Approaching openings include those of the Park, Louisville, April 15; the Uptown, Louisville, April 7; and the Irvington, Irvington, Ky., at an indefinite date soon.

T. E. Goll, formerly of Fort Wayne, Ind., has leased the Grand and Colonial at Peru, Ind. The Apollo, Indianapolis, has been leased for ten years by the Fourth Avenue Amusement Company of Louisville. At New Haven, Ky., Leslie Ray has bought a theatre from Joe Foote, who has gone to Jasonville, Ind., to operate a theatre. R. G. Marchbank has sold the Liberty, Estacada, Ore., to W. C. Perry.

In Shanghai, China, a new theatre, called the Capitol, will be opened in the near future.

Columbia Reports Big Response to Campaign Which Closes April 7

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 27.—Columbia reports exhibitor interest reflected throughout the country in connection with its Victory Drive which closes April 7 after a seven weeks' campaign that started February 20.

To theatres which never have shown Columbia product the company offers six long features at a price which, the home office says, is worth while, the group including "The Blood Ship," "Alias the Lone Wolf," "Sally in Our Alley," "The Tigress," "The Opening Night" and "The Warning." All six have been used to open new theatres.

The company also announced that it has extended to exhibitors the privilege of making substitutions on the same basis as on other product, giving the theatreman his own choice of the 1927-28 product, already released.

Arrest Youth Charged With Dropping Tear Bomb

(Special to Exhibitors Herald and Moving Picture World)

SEATTLE, March 27.—Arthur Campbell, 22, was arrested here charged with dropping a tear bomb in the Embassy theatre. C. C. Cohen, manager of the theatre, swore to the complaint and the prisoner was held in jail in lieu of \$1,000 bail.

Erie Quarantines Children

(Special to Exhibitors Herald and Moving Picture World)

ERIE, PA., March 27.—Owing to a prevalence of scarlet fever here the children under 16 years of age are not permitted in theatres or any other public gatherings. The quarantine stands until further notice.



*Film News
in Pictures*

PICTORIAL SECTION

*Stories Told
by the Camera*



First National's growing production units in England and Germany will be inspected by Samuel Springer, vice-president and treasurer (at left), this summer. He sailed with E. Bruce Johnson, vice-president in charge of the foreign department (at right), who has been in America for a number of weeks. Before their departure, they were guests of honor at a dinner given by President Clifford B. Hawley and Mrs. Hawley.



Director Irvin Willat (standing with cap on) giving some thirty-minute eggs the low-down on a gambling scene for "The Michigan Kid," Universal "meller." The cove with steel in his eye wearing a black hat, is Conrad Nagel, who co-stars with Renee Adoree. She's the dame down front facing Willat. Heart's is trump. (Herald-World photo.)



Here are two popular English players with the British unit of First National, entrancingly photographed for American film folks. Mason and Miss Clark are working in "God's Clay," which is being filmed at the studio near London.



A new face among the featured players is Ann Page, whom M-G-M proudly asserts it discovered. Miss Page was given a featured role in support of William Haines, in "He Learned About Women."

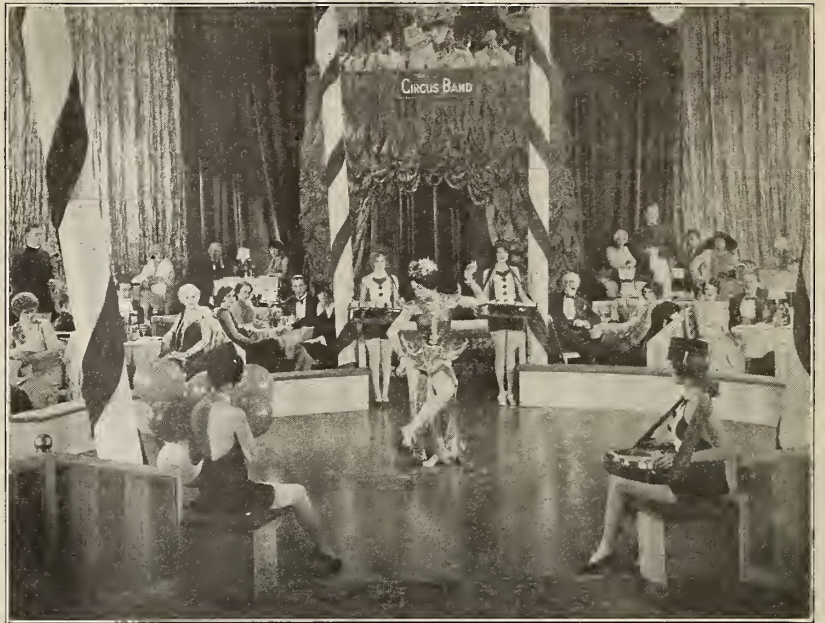


Greeting "Miss New Zealand" upon completion of her 6,500 mile trip to Hollywood to appear in M-G-M productions. She is Dale Austen, who was the victor in a New Zealand "Film Star" contest. Paul Bern, M-G-M executive, is shown doing the honors.

Spring BRINGS These



Where men tote guns and women smoke Standard. . . . A scene from First National's "The Little Shepherd of Kingdom Come," showing Richard Barthelmess, the star, and Martha Mattox. The release date is April 8.



Jazz, smashing traditions . . . American . . . new . . . and captivating the World! This is the theme of Universal's "Jazz Mad," which, perhaps, is epitomized in the scene pictured above. Jean Hersholt and Marian Nixon are featured in this drama, which is scheduled for release June 3.



The hokum that is Chinatown, especially that which the Sunday supplements used to say went on in New York's Chinatown—this makes a comic holiday for Johnny Hines in his latest First National laugh-film, "Chinatown Charlie." It's to be released April 15.



They learn their "detectiving" through the mail, do Wallace Beery (left) and Raymond Hatton in Paramount's "Partners in Crime." Mary Brian is the victim in this scene. The film was released March 3.



Left: Drifting — into love. And yet it's not all love in "Tenderloin," Warner Brothers' production from which is taken this scene with Dolores Costello and Conrad Nagel. The picture is now playing at Warner's theatre, New York.



Right: Dirty work afoot! Thus, from left to right, we have Esther Ralston being rendered immobile by a mere chauffeur, as impersonated by Mischa Auer. It is a scene from Paramount's "Something Always Happens," which was released March 24.

Between the Scenes



Above — Success rewards a little between-scene angling by Ernest Torrence. While on location for "Across to Singapore," M-G-M picture starring Ramon Navarro, Torrence found the fishing waters too handy to resist. And wasn't his weakness justified?



At right—A lull in proceedings anent "Harold Teen" at the First National studio resulted in this picture of Mervyn LeRoy (center), who is directing the comic strip adaptation; Young Teen (Arthur Lake) and Lillums (Mary Brian).

The dire consequence of Tom Moore's stepping out between scenes at Universal, thereby holding up the "shooting" of "Anybody Here Seen Kelly?" Tom is Kelly and very necessary. So (as per the picture) the song was revived on the spot by Leight Jacobson, who wrote the story (left); Bessie Love, the star; and Willy Wyler, the director.



The old and the new West, as it were. But this is indeed no tableau, just an informal between-scene grouping to accommodate the ubiquitous celebrity-"shooter." These are the principal members of Paramount's Fred Thomson unit, recorded during the filming of sequences for "The Sunset Legion." From left to right are pictured Al Werker, associated with Lloyd Ingraham in the direction; Fred Thomson, Edna Murphy, feminine lead; and Ingraham. (Herald-World photo.)



Preparedness? No, no. The automobile is deceiving. No, roller skating has been revived in dear old Hollywood as a sport, and here is May McAvoy, Warner Brothers' star, about to take a little exercise on borrowed power, while waiting for the next scene.

Lenten Shows Harvest Profit As Exhibitors Run Best Films

New York State Theatre Owners Chase Bugaboo and Patrons Respond When They Find Season Is Not Used to Work Off Poor Pictures

[By Special Correspondent of Exhibitors Herald and Moving Picture World]

ALBANY, March 27. — Now that the Lenten season is practically over, many exhibitors in central and northern New York are anxious to know how the season has affected exhibitors in other parts of the country, what they have done to overcome the effects of a season that had long been a bugaboo to the theatre owner and what, if any, success has marked innovations that have been tried in an effort to hold patronage.

Will Show Profit in New York

These exhibitors of central and northern New York are anxious to profit next year from the experience of fellow exhibitors. Exhibitors in Albany, however, have answered the problem in their own way this year, and with the result that when the Lenten season is over the first run houses will have been able to show a profit rather than a loss.

Some of the Albany exhibitors have found it to their advantage to use, during the last few weeks, some of the very best pictures they had booked for the year. These theatres have drawn heavy patronage and while there is no question but that Lenten devotions have made inroads in the business, the lost patronage from this cause has been far less this year than in past seasons.

Find Money Outlay Pays

It was only a year or two ago that the Albany exhibitors woke up to the fact that there was no need of being whipped to a frazzle by poor business during Lent, and that the fault rested entirely with themselves rather than with the general public. They decided to spend money during Lent, in using additional newspaper space, to call attention to pictures that ordinarily would be shown outside of the lenten season and which were surefire winners nine times out of ten.

The results surprised the exhibitors, for instead of playing to one-third or one-quarter houses, they discovered that there were a great many people who would attend the theatres provided they were not shown inferior product.

As the exhibitor had been living with the idea for many years that Lent was the time to work off his poor pictures, so had the patron been led to feel that this was what he had to expect during the Lenten season.

Some of the exhibitors in Albany have braced up business wonderfully through contests, or with fashion shows, or through the use of double features, or by adding two or three vaudeville acts to the bill.

Another thing that had escaped the notice of the exhibitors was that persons attending the early evening church services during Lent were inclined to take a walk perhaps afterward, and to drop in the motion picture theatre that presented a first class bill of entertainment.

Stage Notables Gather At Jewish Guild Benefit

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 27.—The benefit held by the Jewish Theatrical Guild Sunday night proved to be a brilliant gathering of theatrical celebrities. The affair was a huge success, not only in attendance, but in realization of its charitable purpose.

Among those present were Paul Whiteman and his orchestra; Joe Weber and Lew Fields; Mary Nash, Sigmund Romberg, Vincent Lopez, Tom Wise and many other famous stage people. War veterans were guests of the guild, under the chaperonage of Emma Frohman.



FELIX F. FEIST

F-N to Hold Conventions in Atlantic City, Kansas City and San Francisco

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 27.—First National Pictures will hold conventions in three cities this spring to outline to the field forces the plans for selling the 1928-29 product. The cities and dates are: Atlantic City, April 27-29; Kansas City, May 1-3 and San Francisco, May 7-9.

A delegation from the home office and the studios, including Ned E. Depinet, Clifford B. Hawley and Richard A. Rowland, will be in attendance at each convention.

Rossheim Sees Stanley Doubling Income in 1928

(Special to Exhibitors Herald and Moving Picture World)

PHILADELPHIA, March 27.—Irving D. Rossheim, president of the Stanley Company of America, said that he looked forward confidently to the doubling in 1928 of the revenue of the Stanley company in 1927. The statement was made at a dinner given last week by 200 men prominent in the film and financial worlds, at which Rossheim was guest of honor.

Among those present were Harry A. Mackey, mayor of Philadelphia; Adolph Zukor, president of Paramount; Clifford D. Hawley, president of First National; Nicholas Schenck and Felix Feist of Metro-Goldwyn-Mayer; Sidney R. Kent of Paramount; Lee Shubert, and Albert L. Smith of the banking firm of F. B. Smith & Company.

Paramount Pep Club's Studio Party Visited By New York's Notables

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 27.—New York's array of stage and screen folk turned out in large numbers for the big studio party held by the Paramount Pep Club last Friday night at the Astor hotel. Specialty features, personal appearances of stage stars and a dinner at midnight were features of the affair.

Universal Club Elects Goldstein

NEW YORK.—The Universal club, composed of the entire staff of the home office, has elected E. H. Goldstein, treasurer of Universal Pictures Corporation, as president.

KNOW YOUR SALES LEADERS

FELIX F. FEIST, who is in complete charge of sales and distribution for Metro-Goldwyn-Mayer Corporation, found his place in this industry through real honest-to-goodness work. In each position he undertook he worked with a zest until he grew bigger and broader than his talk and then found himself in a higher niche, again working with renewed interest. He is now one of the industry's leaders.

IN 1907, having completed a valuable training period in the advertising field, he became advertising manager for Kinemacolor Company of America. That was his first connection with motion pictures.

Once in the business there are few who ever have an inclination to leave. Mr. Feist was certainly not one of these few. In 1909 he assumed the presidency of the Celebrated Players Film Corporation at Chicago and left only when in 1913 he became general manager and secretary of the Equitable Pictures Corporation, which later merged with the World Film Corporation.

Acknowledging his splendid work, Goldwyn Distributing Corporation in 1917 appointed him vice-president and general manager of sales and distribution. Two years later he joined the Joseph M. Schenck Productions as supervisor of distribution of special features and continued until he rose in 1925 to his present place as general sales manager for Metro-Goldwyn-Mayer, and in him this company has found a loyal and splendid worker and executive.

Born in New York, July 15, 1883, Mr. Feist is a resident of that city with his family of wife and two children.

Labor Chief Held In Hammond Film Theatre Bombing

Harry Ames and Dean Malloy are being held in \$40,000 bond by the Crown Point, Ind., police, in connection with bombing last November of the State theatre at Hammond, Ind. Prosecutor Oliver Starr received the charges from Elmer Vroonian, deputy state fire marshal.

The bombing of the theatre, it is said, was due to the efforts of the union to get control of the construction work. Ames is business agent of the union.

Two Companies Purchase "Port of Missing Girls"

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 27.—According to Walter E. Greene, president of Brenda Pictures Corporation, "The Port of Missing Girls," the first of a series of pictures to be produced by the company, has been purchased on a states right basis by the Commonwealth Film Corporation, servicing the New York metropolitan section, and by the American Feature Film company, of Boston for the New England rights.

Film Photographing True Colors Cheaply Invented

(Special to Exhibitors Herald and Moving Picture World)

PARIS, March 27.—Motion pictures in true colors will be possible in any screen theatre if practical application of a new invention bears out the results of tests made here. Special treatment of the negative adds but a small cost, and only a small attachment is necessary on the projector. Keller-Dorian, an engineer, is the inventor.

Censor Repeal in N. Y. Seems Lost for Years

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, March 27.—All motion picture legislation, with one exception, was knifed last week in the closing hours of the New York legislature. Censorship repeal remained in committee. With Governor Alfred E. Smith serving his last year, there is little hope in the future for a repeal of censorship.

F. N. Closing in Louisville

(Special to Exhibitors Herald and Moving Picture World)

LOUISVILLE, KY., March 27.—Beginning April 1, theatres in the Louisville district will book First National pictures out of either Cincinnati or St. Louis. Announcement that the local First National office will be discontinued on that date has just been made.

Christie Signs MacLean

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 27.—Douglas MacLean has been signed by Al Christie to star in two feature productions to be made at the Christie studios for Paramount to be released during the 1928-29 season.

Jacqueline Logan Divorced

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 27.—Jacqueline Logan was last week granted a divorce from her husband, Ralph Gillespie.

Theatres Win Cooperation Of Pittsburgh Newspapers

Frequent Tieups Made with Motion Picture Houses—Special Exploitation Ideas Well Received—Contest Increases Circulation 10,000 in Day

(By Special Correspondent Exhibitors Herald and Moving Picture World)

PITTSBURGH, March 28.—The three papers in Pittsburgh, one morning and two afternoon publications, are firm believers in news of the motion picture industry, as the value of this news for reader interest and paper sales has been proved.

Circulation Jumps 10,000

When a marathon dance contest was held recently, the circulation of the afternoon papers increased 10,000 to 15,000 the day the contest ended, with many hundreds phoning in for word. All the three papers are part of a group, the *Post Gazette*, morning paper, one of the Paul Block group, the *Sun-Telegraph* (afternoon), a Hearst paper, and the *Press*, run by the Scripps-Howard interests.

The Hearst paper runs syndicate articles daily as well as a local column daily. A full page is set for the theatre and motion picture each day with six pages allotted on Sunday. Cuts and stories that have merit and reader interest can easily find their way on this page. In addition, many special exploitation ideas have been worked. Each time the paper starts a serial story it runs an eight-column layout of pictures and stories to advertise the story a week in advance. Talent playing the local theatres is used to illustrate these stories.

Passes for Classified Ad Letters

The classified ad department also recently offered passes to Loew's Aldine for the best letters on results obtained by advertisers. Then acts were photographed out at the miners' homes where they were giving them food, and so on. Other stunts find a receptive mood from the editors.

The *Press*, although not running a daily column, gives a full page of reviews on Tuesday with cartoon review of one show, this alternating, and gives four pages to its dramatic section on Sunday. During the week it will run in its news columns stories of local theatre interest.

Special Exploitation Welcomed

The *Press* also looks favorably on special exploitations. An idea recently applied was this: A four-column cut and story was allotted on the reaction of a reporter watching a blonde and her emotions during a love scene. This was a follow-up on a Ziegfeld blonde-brunette story, asking girls at Loew's Penn whom they would rather marry, Tunney, Lindbergh, or the Prince of Wales.

The *Post-Gazette*, the only morning paper, daily devotes two columns to motion pictures

and stage news, mostly local. This paper does not publish on Sunday, but gives a full page on Saturday, featuring the stage attractions at all theatres, and on Monday a full page to pictures that open that day. As all the houses open on Monday, this has been very beneficial. All the picture houses run their Sunday copy for the paper in return for this full page of layouts and stories.

Articles Well Illustrated.

A peculiar angle is the fact that only the *Sun-Telegraph* sends a reviewer to the motion picture and vaudeville houses, the press representative providing the other two papers with reviews.

When any syndicate sends over a story concerning a star, the paper features the news with large cuts on page one, two or three. This includes all papers.

There's a Silver Lining To Blue Laws in Kansas

(Special to Exhibitors Herald and Moving Picture World)

KANSAS CITY, March 27.—While the Midland theatre, Kansas City's largest house, was reducing its admission price from 60 to 50 cents this week, theatre owners of Topeka, Kan., were successfully combating a blue law code of ancient standing.

Kansas blue laws provide that benefits only, with no admission charged, can be staged Sundays. Therefore, the Princess, Cozy, Orpheum and Gem have established "silver offering" performances on Sundays. The patrons making their offering at the box office and receive a ticket which passes them through the door. This week the Novelty joined the group. There is no law under which the showmen can be prosecuted as long as no established admission price is charged.

Sunday Fight Obscures Mayoral Election; Wins

(Special to Exhibitors Herald and Moving Picture World)

ALBANY, March 27.—Sunday motion pictures won out at the annual spring elections last week in Port Henry by a vote of 221 to 152. In Norwood by a vote of 309 to 286. The spirited Sunday drive caused more real campaigning than did the election of a mayor and trustees.

Struble Becomes Editor

(Special to Exhibitors Herald and Moving Picture World)

KANSAS CITY, March 27.—C. D. Struble, formerly connected with National Theatre Supply Company, has joined the organization of Associated Publications, Inc., as vice-president and business manager. He will also act as associate editor.

Three Cheers for Girl! She Foils Bold Bandit

(Special to Exhibitors Herald and Moving Picture World)

LONG BEACH, CAL., March 27.—To shoot or to run—that was the question a bandit had to face recently when he attempted to rob Miss Valerie Marion, cashier, of the \$700 receipts of the West Coast theatre.

Unlike Coolidge, the bandit chose to run. It happened this way: The bandit stuck a gun in the cashier's cage and demanded \$700 in receipts. But he failed to reckon with modern girls' courage. "Get out of here," Miss Marion demanded. "What do you think this is? You're not at a Wild West show now." It was either shoot or run for the bandit. He ran.

Exhibitors Herald and Moving Picture World Production Directory

[Number immediately following title denotes production number]

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
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California Studio

NO PRODUCTION THIS MONTH

Columbia Studio

"Modern Mothers"	Phil Rosen	Helene Chadwick Douglas Fairbanks, Jr. Barbara Kent		March 20
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DeMille Studio

"The Godless Girl"	C. B. DeMille	Lina Basquette Marie Prevost	Pathe	Feb. 3
"Tenth Avenue"	Wm. DeMille	Phyllis Haver	Pathe	Feb. 9
"The Cop"	Donald Crisp	William Boyd Jacqueline Logan	Pathe	Feb. 25

First National Studio

"Yellow Lily"	Alexander Korda	Billie Dove Clive Brook		Feb. 14
Untitled	Harry Langdon	Harry Langdon		Mar. 6
"Roulette"	Alfred Santell	Richard Barthelmess		March 12
"The Hawk's Nest"	Benj. Christenson	Milton Sills Doris Kenyon		March 5
"The Whip"	Charles Brabin	Dorothy Mackaill Lowell Sherman		March 19
"Heart to Heart"	Wm. Seiter	Ralph Forbes Colleen Moore Edmund Lowe		March 19

Fox Studio

"The Four Devils" (2)	F. W. Murnau	Janet Gaynor Chas. Morton Nancy Drexel Barry Norton		Jan. 3
"Mr. Romeo"	Henry Lehrman	Frances Lee Nancy Carroll Geo. Meeke		Mar. 13
"Don't Marry"	James Tinling	Lois Moran		Feb. 27
Untitled	Benny Stoloff	Sammy Cohn Jack Pennick Hugh Allen Marcel Batellini		March 12
Untitled	Howard Hawks	David Rollins Sue Carol Arthur Lake		March 17

Metropolitan Studio

"Hell's Angels"	Luther Reed	Ben Lyon Greta Nlesen James Hall Lila Lee		Nov. 7
"Gentlemen Preferred"	Burton King	Cornelius Keefe		March 17
"The Branded Man"	Bruce Mitchell	Charles Delaney June Marlowe		March 17

STORY	DIRECTOR	CHIEF PLAYERS	BRAND NAME	STARTING DATE
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Metro-Goldwyn-Mayer Studio

"Diamond Hand-cuffs"	John McCarthy	Eleanor Boardman Conrad Nagel Nils Asther		Feb. 20
Untitled	King Vidor	Marion Davies		Mar. 5
"The Dead Line"	Ralph Lederman	Lawrence Gray Louise Lorraine		March 12
"The Dancing Girl"	Harry Beaumont	Joan Crawford Johnny Mack Brown Dorothy Sebastian Huntley Gordon		March 10

Paramount-Famous-Lasky Corporation

"The Fifty-Fifty Girl"	Clarence Badger	Bebe Daniels James Hall	Paramount	Feb. 13
"The Drag Net"	Josef Von Sternberg	Geo. Bancroft Evelyn Brent	Paramount	Mar. 5
"The Magnificent Flirt"	H. D'Abbadie D'Arrast	Florence Vidor Albert Confl	Paramount	Mar. 5
Untitled	F. Richard Jones	Wallace Beery Raymond Hatton Mary Brian Gardner James Lane Chandler	Paramount	Mar. 5
"Knocking Them Over"	Fred Newmeyer	Richard Dix Jean Arthur Roscoe Karns	Paramount	Mar. 5
Untitled	Gregory LaCava	Gary Cooper		March 14
"High Treason"	Ernst Lubitsch	Emil Jannings Florence Vidor Lewis Stone	Paramount	Jan. 3

Tiffany-Stahl Studio

"Ladies of the Night Club"	Geo. Archlanbaud	Ricardo Cortez Lee Moran Barbara Leonard		March 14
"Clothes Make the Woman"	Tom Terris	Eve Southern Walter Pidgeon Geo. E. Stone Corliss Falmer		Mar. 2
"Stormy Waters"	Edgar Lewis	Eve Southern Malcolm McGregor		March 23

Universal Studios

"Doubling for Trouble"	Henry McRae	Hoot Gibson Eugenia Gilbert		March 12
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Warner Brothers

"Land of the Silver Fox"	Ray Enright	Rin-Tin-Tin Lella Hyams John Miljan Carroll Nye Tom Santechl	Warner Bros	March 3
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THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Players' Contract Awaiting Approval Of the Producers

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 27.—The standard contract for motion picture players, which has met many vicissitudes in the past twelve months, is today awaiting ratification of producers before it is returned to directors of the film academy for final approval.

It received thorough discussion Thursday night and two days later was formally ratified by the actors' branch of the Academy of Motion Picture Arts and Sciences.

By the revamped phrasing of the contract, free lance players must be employed for a minimum of one week. Retakes must be given every consideration by players called for them, although otherwise employed at the time. Actors are required to observe only reasonable considerations, regulations and rules of the studios. Producers must pay all accrued earnings, plus one week's salary, on the cancellation of an actor's contract, and any dispute on the part of an actor and producer must be referred to the conciliation committee of the academy.

M. C. Levee is producer member and chairman of the committee; Conrad Nagel and Hallam Cooley, actor members; and B. P. Schulberg, a producer member. William De Mille represents the academy as a whole.

Fox's "Park Row" Staff Is Increased by Four Well Known Writers

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 27.—Four well-known writers have lately been added to the Fox staff quartered in the new "Park Row" building of the company. They are Wilson Mizner, well known playwright; Velva Darling, feminine humorist and author of "Hey, Hey, Henrietta," a syndicated comedy feature to be put in pictures; Charles Francis Coe, author of "Me—Gangster" and "The River Pirate," and Berthold Viertel, German author and playwright.

Tidden Returns to Coast

Fritz Tidden, publicity representative of Clarence Brown, was in Chicago Friday on his way back to the Coast from New York, where he attended the premiere of "The Trail of '98," which Brown directed for M-G-M.

Yearsley Back from Europe

C. L. Yearsley, who was called to London as a witness for J. D. Williams in his suit against British National Pictures, visited with acquaintances in Chicago last week on his return to the Coast.

Five Big Companies on Normal Schedules; Seven Lots Quiet

Metro-Goldwyn-Mayer Finishes Four; Paul Stein Completes Leatrice Joy Film for Pathe; Dorothy Mackaill Starring in "The Whip" for First National

By DOUGLAS HODGES

HOLLYWOOD, March 27.—Although there has been no marked increase in activity at the studios there have been many shifts in the production situation recently. The bulk of the shooting is being done by a limited number of big studios. The busiest lots are the following:

First National	6 productions
Fox	5 productions
Metro-Goldwyn-Mayer	4 productions
Paramount	7 productions
De Mille	3 productions

Aside from these there are eight pictures being shot here and there around Hollywood.

Among the lots that are entirely inactive are Christie, Mack Sennett, Gotham, Tec Art and United Artists.

Pictures that will soon be shipped to exchanges include four made by M-G-M. One is "Iron Mike," which Sam Wood directed with Bill Haines in the star role. The second is "Detectives," directed by Chester Franklin. The featured team is Dane and Arthur. Another is Mal St. Clair's "Man About Town," with Aileen Pringle and Lew Cody. St. Clair, incidentally, will probably return to Paramount for his next film. The fourth finished at M-G-M is "Masked Ranger."

Eve Southern in Two Big Roles

Eve Southern, who is attracting widespread attention as a principal in "The Gaucho," last week finished her role in "Clothes Make the Woman" for Tiffany-Stahl and began immediately in "Stormy Waters" for the same company. Edgar Lewis, who is known by everyone in the trade, is directing her in the latter.

The only other picture completed last week was "Man Made Woman," which Paul Stein directed for Pathe-De Mille. Stein usually makes them well and, with Leatrice Joy in the star role, should have a great piece of entertainment here unless the story is weak. One never knows about a story until after it is screened.

Dorothy Mackaill in "The Whip"

There were few pictures of note to go into production last week. One was "The Whip," in which Dorothy Mackaill is starred. Charles Brabin is the director, and Ralph Forbes, he of "The Enemy," has trudded to First National at Burbank for a supporting role in the picture, as we understand it.

Columbia started a mother picture in which three great favorites appear. They are Helene Chadwick, Barbara Kent and Douglas Fairbanks, Jr. It is called "Modern Mothers."

TITLED

"The Little Shepherd of Kingdom Come"

"The Heart of a Follies Girl"

"Sailors' Wives"

"The Shepherd of the Hills"

"Man Crazy"

"No Place to Go"

"The Drop Kick"

All First National Productions

6372 Hollywood Blvd., Hollywood, Calif. Phone Gladstone 4809



Dumelle



Rufus McCook

Tom Mix Quits Hollywood; Feted at Banquets and Luncheons

Christie Signs MacLean for Two—George Weeks Visits Coast—Bill Hart and Newhall Cowboys Build a Shrine—PFL Lot Stoned

By RAY MURRAY

HOLLYWOOD, March 27.—Tom Mix left here March 23 on a trip that will end in Buenos Aires, where he will soon begin production on a series of Mix films to be released by F B O.

Mix spent his last 48 hours as guest of honor at banquets and luncheons given by his many friends in the film colony.

The only mar on the festive departure was the discovery of a civil action brought against the actor last week by A. MacArthur, who charged him with breach of contract.

MacArthur named Mix defendant in a suit for an accounting and \$25,000 damages, filed in Superior court. According to the plaintiff, he and Mix entered into an agreement in 1920, under which he was to act as Mix's professional agent at a salary of \$350 a week and ten per cent of the compensation paid Mix on any new contracts obtained for the actor by MacArthur. The plaintiff declares he dropped negotiations for Mix when informed by the latter that Fox expected to exercise options held on the actor's services.

* * *

Al Christie last week signed Douglas MacLean to star in two feature productions to be made at the Christie studios for Paramount and to be released this season.

The deal was consummated by George W. Weeks, general Christie-Paramount representative, who was here last week conferring with the Christie brothers on the product for 1928-29.

Several stories are under consideration for MacLean by Christie and the titles will have been selected by the time the complete season program is announced May 1.

* * *

A simple white monument bearing the following inscription was placed on a hill near Santa Paula last week:

"To the Unknown Little Soldier of the Santa Clara River Flood, March 13, 1928. Erected by the Cowboys of Newhall."

The "unknown little soldier" is a three-year-old boy who lay unidentified since he was taken to the morgue in Newhall early last week with his yellow hair combed to cover a gash in his forehead. Hundreds viewed the little body but none knew him.

William S. Hart and cowboys of the valley subscribed to a burial fund. The cortege left the Masonic hall in Newhall Sunday and went to the Ruiz cemetery, two miles north of Harry Carey's ranch, where eight other flood victims are buried.

* * *

The Paramount studio was the target of a stoning bee one night last week, when 1,000 Russian extras were told there was no work and that they must "go away." The extras complained that they had been called by a casting office and that they were determined to collect their pay. A riot ensued after a few of the actors had been admitted to the

lot. Police were called to quell the disturbance, but no arrests were made.

* * *

The University of Southern California is about to offer a course in publicity for students in the extension department. "Press Agency" will be discussed in all its forms. It is expected that many Wampas members will enroll.

Mrs. Reid Making Gotham's "Hell Ship" to Star Howes

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 27.—"Hell Ship Bronson," a Gotham production, is being directed by Joseph Henabery. Mrs. Wallace Reid is in charge of production. Sam Sax, president of the company, has signed Reed Howes for the juvenile lead and Noah Beery is to play the heavy.

Rudy's Brother Protests

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 27.—Alberto Guglielmi, brother of the late Rudolph Valentino, has filed an objection to the first annual accounting of the estate of the film star. The complaint is filed against George Ullman, who was Valentino's attorney and confidential agent, and a hot contest is expected when the case is called next Tuesday.

Wood to Direct Shearer

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 27.—Sam Wood will direct Norma Shearer's next picture for M-G-M, entitled "Ballyhoo." At the present time he is busy cutting and editing, "He Learned About Women." It is expected that "Ballyhoo" will go into production about June 1; with Johnny Mack Brown playing opposite Miss Shearer.

Hersholt to Star for U

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 27.—Jean Hersholt will star in "Sutter's Gold," Carl Laemmle announced today.

"Greatest Civilizing Force," London Judge Calls Films

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 27.—Motion pictures were called "the greatest civilizing force" and a deterrent to crime, by authorities in London and Edinburgh, England, according to reports received by the A. M. P. D. A. J. A. R. Cairns, police magistrate in the slum district of London, in a recent address declared, "I am certain the cinema is the greatest civilizing force among us. Childhood is introduced into a world of harmonies and beauty, and adolescence and middle age have consolations and vistas of a bigger world than that of work and toil." In Edinburgh, Rodney Ross, chief constable, in pointing out the remarkable diminution of crime in that city the past seven years, said that he "did not hesitate to name the cinema as one of the chief contributory causes."

Simple Rites Mark Burial of Mary Pickford's Mother

(Special to Exhibitors Herald and Moving Picture World)

BEVERLY HILLS CAL., March 27.—Simple funeral rites marked the burial last Saturday of Mrs. Charlotte Hennessy Pickford, mother of Mary Pickford.

Mrs. Pickford has suffered from a lingering illness for the last three years and at her bedside at her death were all the members of her family, including her three children, Mary, Jack and Lottie Pickford.

The family name was Smith, but the family years ago adopted the stage name of Pickford. At the time of her death Mrs. Pickford was a full business partner in her daughter's film producing company.



Mrs. Charlotte Pickford

Clive Brook, Irene Rich To Head F B O Picture

(Special to Exhibitors Herald and Moving Picture World)

HOLLYWOOD, March 27.—Production began yesterday on an F B O special with Clive Brook and Irene Rich featured in an all-star cast, according to announcement from William Le Baron. Direction is under Bert Glennon. The story, written by Le Baron, is based on Israel Zangwill's novel, "The Big Bow Mystery."



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M. C. Levee, President

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5341 Melrose Ave., Hollywood, Calif.



Vitaphone in Use Yet Theatre Must Have 7 Piece Band

(Special to Exhibitors Herald and
Moving Picture World)

ST. LOUIS, March 27.—Through a compromise reached with the officials of the local union of musicians here, Skouras Brothers have engaged a seven-piece orchestra for the Grand Central theatre although that house is now devoted exclusively to the showing of Vitaphone features which do not require a pit orchestra.

The musicians at the Grand Central are paid a full week's wage at the prevailing rates although they play only two or three minutes every two hours. The music for the remainder of the program is furnished by the Vitaphone.

Sheehan Promotes Boylan

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, March 27.—Malcolm Stuart Boylan today became supervising editor of Fox Films productions, according to the announcement of Winfield Sheehan, vice-president. Boylan leaves April 1 for New York where he will spend 10 days before returning to begin work on a long term contract he signed today.

Coldeway Gets Warner Job

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, March 27.—Warner Brothers today announced the promotion of Anthony Coldeway who becomes editor-in-chief of the scenario department.

Giant Airplane Welcomed By Screen Celebrities

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, March 27.—Howard Hughes of Caddo Productions, Greta Nissen, James Hall, Wallace Beery and Nancy Nash officially welcomed the German Gotha at Vannuy's Air Field Sunday morning. The huge bomber of war fame which has an 84-foot wing spread, was brought here from New York by Captain Roscoe Turner and his wife, to be featured in "Hell's Angels." It carries 20 passengers.

Curtiz Names O'Brien for Male Role of "Noah's Ark"

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, March 27.—Michael Curtiz today announced that George O'Brien will play the leading romantic role of "Noah's Ark," which Warner Brothers will start in a few days. The title role has not been filled.

Curtiz will use Vitaphone in many sequences of the picture and is expected to carve himself a niche in American film fame with his opportunity. He has directed many successful productions in this country already but has been deprived so far of anything of the magnitude of "Noah's Ark."

Clarence Brown's Next to Be Greta Garbo Production

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, March 27.—Clarence Brown will again direct Greta Garbo and John Gilbert. The picture that brings the trio together again is "The Son of St. Moritz" by Paul Oskar Houcker.

Expect Reunion of Asher, Small, Rogers; Six Big Productions

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD March 27.—Whatever it was that happened to the Asher, Small and Rogers combination a few months ago has obviously had its evolution. An unofficial but well grounded report reached EXHIBITORS HERALD AND MOVING PICTURE WORLD today that they are amicably working on a plan to produce six big pictures. The releases will be arranged for companies best suited to the particular productions rather than to be distributed by one company. First National will handle a number of the films while Warner Brothers, Pathe, and Metro-Goldwyn-Mayer are mentioned as distributors of others.

The actual production supervision will most likely be in the hands of Edward Small. The first production will be Bayard Veiller's "The Painted Face," a new stage play.

M-G-M Signs Four Long Term Contracts

(Special to Exhibitors Herald and
Moving Picture World)

CULVER CITY, March 27.—Metro-Goldwyn-Mayer has recently signed long term contracts with John Gilbert, William Haines, Dorothy Sebastian and Joseph Farnum, title writer.

Robert Kane Goes East

(Special to Exhibitors Herald and
Moving Picture World)

HOLLYWOOD, March 27.—Robert Kane leaves next week for the East where he will look for film material.

"HONOR BOUND"

with George O'Brien and Estelle Taylor

A PICTURE which has been over three months in production at the big Westwood studios of the Fox Film Corporation has just been completed and will soon be ready for distribution. It is one of the company's many sincere efforts to give exhibitors the kind of product that will pile up profits.

It is built around many sure fire dramatic situations that have Audience Appeal and is one that deserves exploitation and showmanship. There has been no economy of effort or enterprise in bringing this story to the screen.

Its Stars Are Known Throughout the World

Its Author Is Known Throughout the World

Its Director Is Known Throughout the World

Its Box Office Record Will Be Known Around the World

—it's another Alfred E. Green Production—



THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department. "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Newsreel Airmen Brave Death To Cover California Dam Break

How newsreel photographers braved death in the air over the wreckage caused by the breaking of the St. Francis dam which cost 300 lives in the California valley, is exemplified in the experience of Sanford Greenwald, Paramount News cameraman.

Forced Landing Averted

Before the rescue workers had made their way through the havoc wrought by the stampeding waters, Greenwald was out over the flooded valley in an airplane with a pilot, snapping shots of the scenes of tragedy and sometimes swooping down to within a comparatively few feet of the water. At one time a forced landing seemed imminent, and any landing in that chaos would have meant death. Then the plane gathered momentum and height and rushed away to Los Angeles, where the pictures were picked up by air mail and sped to New York.

"We received the first flash on the disaster only a few minutes after the news reached Los Angeles," Greenwald said, "and Joseph Johnson, manager of Paramount's Los Angeles News bureau, had already mapped out our campaign. As a result, before daylight I took off in a plane and at the same time Johnson set out in a fast car with Irby Koverman, our other cameraman, to try and enter the flooded area for closeup scenes.

Roaring River of Mud

"From the sketchy facts that I had obtained before leaving, my pilot had trouble finding the San Francisco canyon but once over the valley there was no mistake as to what had happened. Ten billion gallons of water had wiped the valley clean of every sign of life. And as the sun came up nothing remained but one great fragment of the dam, a river of mud that roared down the canyon, and masses of rubbish and wreckage.

"It was a mean job to shoot from a plane. To show anything at all but mud and water you had to get down pretty close. So after making some general shots we started diving into the canyon for the closeups. In this way we worked our way right down the valley, from above the dam down to where the water had spread out for miles over the lowlands, dropping to within a few feet of the water when we saw a picture, and then climbing for altitude and safety.

Plane Lurches, Slips

"We had one really close shave. We were down close to the water at a place where the canyon was both narrow and deep. Something let go, probably part of the valley's wall having been undermined. At any rate an unusually heavy gust of air struck us. The plane gave a lurch and started slipping sideways. For a moment I was sure we were gone. But luck seemed to hold and we climbed away from the mud and water with inches to spare. One plane that followed us out of Los Angeles to make a survey for one of the power com-

panies was not so lucky. It has not been heard from since it reached the valley."

FitzPatrick Directing Subject for Movietone

A special Movietone short feature of the life and music of Stephen Foster is being directed by James A. FitzPatrick under the title of "In a Music Shoppe." Erno Rapee is directing the orchestra, and in the cast are Consuelo Flowerton, Tom Morgan, Emily Francis and the Manhatters Male Quartet.

FitzPatrick has four years of experience in "musical pictures," having made such series as Famous Melodies, Famous Music Masters and the recently completed Schubert Centennial Series.

Newsreel Is Big Item to Australian Patrons

Ashton Stevens, Chicago Herald-Examiner theatre critic, quotes from his "old friend and deskmate, John Joseph," as follows regarding the newsreel's importance in Australia:

"You were writing about newsreels. I heard from an Australian theatre architect who went through town the other day that in Australia the newsreels are the big item. Only over there they call them gazettes.

"Clara Bow and Emil Jannings don't mean much. The big lights and signs are for the gazettes, and if there isn't a sign the Australian movie fans ask before purchasing a ticket: 'Is there a new gazette showing?' Either they have terrible newspapers or, as a race, they are like you and me in enjoying newsreels and travel pictures."

Newspictures

KINOGRAMS NO. 5378—Three coast guards lose lives attempting rescues from wrecked steamer at Plymouth, Mass.—President gives trophy to C. L. Lawrence who constructed Lindbergh's airplane motor—Air chiefs hop off on flight to Panama.

INTERNATIONAL NEWSREELS—Hundreds of bathing girls get job in Florida pageant—Prince of Wales triumphs in stirring steeplechase in England—Give snappy drill for West Point youngsters.

FOX NEWS NO. 49—263 in danger when liner grounds on rocks at Plymouth—Society sojourners bask at Palm Beach—Norwegian Royalty at Army ski review near Oslo.

PATHE NEWS NO. 25—Hundreds lose lives as dam breaks, floods California valley—McLarnin signs to battle Mandell—British flier missing on trans-oceanic flight.

M-G-M NEWS NO. 61—275 are rescued from ship wrecked in blizzard at Massachusetts—Texas herds get spring cleaning of year—Weird figures skate in Chinese carnival in Peking, China.

PARAMOUNT NEWS NO. 68—18 die, 150 injured in blizzard at Voss, Norway—Navy raises S-4 after three months in sea grave—Jack Dempsey stages exhibition bout for crippled children.

Jerry Drew Comedian of Highest Rank in His New Educational Film

Jerry Drew, say the so-called preview critics, certainly "clicked" in his new two-reel Educational comedy, "Ladies Preferred." And as a result, Drew steps up into the very front ranks of short-comedy stars.

This young comedian, who depends on neither queer clothes nor falls to get the laughs, is a protege of Jack White, Educational's director-in-chief. Bringing out comedy stars is, of course, a habit with White. Consider "Big Boy," Lloyd Hamilton, and Monty Collins. Now Drew is added to the list, even though it is only a short while back that he began acting.

[Pictures on Broadway Page next week]

Canadian Chain, 29 Houses Books Columbia's Series

The entire series of "Screen Snapshots," Columbia's fan magazine of the screen, has just been booked by one of the greatest circuits in the Dominion, which controls 29 theatres. The contract includes Famous Players houses.

"Screen Snapshots" gives intimate glimpses of stars at work and at play, their hobbies, habits and amusements.

"U" Makes Henty Serial

(Special to Exhibitors Herald and Moving Picture World)

NEW YORK, March 27.—Universal Pictures Corporation announces that it will make a serial to be called "The Final Reckoning," the material for which will be obtained from G. A. Henty's famous series of boys' books. Newton House will be starred.



PRESENTATION ACTS

Incorporated in this department of Exhibitors Herald is the Moving Picture World Department, "Stage and Pit."

Film Houses Need Not Fear Summer

Artists Should Change Routine Before Repeats

New Songs and Chatter Should Replace Old, When Playing Return Engagements

By EDMUND ANTHONY

It is advisable for presentation acts, touring the deluxe picture theatres all over the company, to keep a record of the various songs and chatter used at each house, so that in the event that they repeat an engagement, they will not be compelled to use the same routine. This happened in many cases during the past few years.

Masters of ceremonies, who are permanently stationed at some theatre, should be more careful in this instance for the simple reason that they have the same audience to play to every week.

If a certain artist is accustomed to a certain type of songs or special line of chatter, it is wise to use that particular type fitted for his or her ability. However, the same song or joke used more than once in the same house does not please the audience nor go over with a bang as a rule.

It's been our experience in conducting this department, to find that through our various visits at theatres, and through the numerous stage reports we receive from our out-of-town correspondents, to learn that some artists select a certain song and stick to it throughout the entire route of their engagement.

This is all right in some cases if the stage-show happens to be a unit that carries a story or plot that requires that particular type of song. But, it seems that these performers make a very big mistake by not changing their routine every once in a while by getting themselves up in new numbers.

In other words, operatic stars are noted not only for their voices and ability to play their roles, but also for the repertoire of songs they have in their mind. There is no great amount of trouble or work connected with a presentation artist playing picture houses to prepare and have a reasonable repertoire of songs that will entertain. Make it your business to have something different at every return date.

Some artists have also won fame and considerable drawing power through the use of special materials and songs. It pays to invest a little money in your own talent.

Meet Mr. Meikel



Members of his organ club at the Harding theatre, Chicago, just call him plain Eddie—if there is any doubt in your mind about community singing, visit the Harding on any night and you will be convinced that it all depends on the organist—Eddie is always doing some clever novelty and for that reason he has made himself a box-office attraction at this theatre.

Romano Starts Country Club for Performers

Founders of the Chicago Comedy Club have also become interested, with Carme Romano, the well-known Chicago theatrical real estate man, in the formation of the Comedy Country Club.

The purpose of this club is to give the performers and members of the theatrical profession an opportunity to enjoy outside sports when at leisure, such as boating, fishing and golfing.

The club has already purchased 213 acres of land in Winchester, Wisconsin, right close to the Turtle Lake Country Club and the Stuben Club. Next year about this time, a clubhouse will be erected on the property.

The officers of the club are as follows: Milton Weil, president; Al Beilin, vice-president; and Carme Romano, secretary and treasurer. The board of directors consists of the officers and following: Walter Donovan, Ez Keough, J. Fagan, George Riley, Hannibal Muscato, and Ted Leary.

The first hundred members will be admitted at \$100 apiece as charter members. The membership will be limited to 1,000, and the dues for the balance will range from \$125 to \$200 a year. Most of the charter members have been secured at this writing.

Better Program And Comfort Draw Crowds

Cooling Systems and House Comforts Will Bring People into Your Theatre

By A. RAYMOND GALLO

With the approaching summer months not very far off every deluxe motion picture circuit and independent exhibitor is wondering whether or not the same type of stageshows will keep their patrons coming into their theatres, or if they will take to the parks and outdoor amusements.

It is true, that every summer many theatres are confronted with this problem, but it is also true, that with the exception of a few small neighborhood theatres and some vaudeville houses scattered here and there in various parts of the country, that the greatest portion of the theatres will remain open.

With the modern improvements and wonderful ventilating systems now in the picture houses, there is no cause to worry that summer will hurt the box office. As a matter of fact, there are thousands of people who have found out from past experience that a warm evening or a hot afternoon can be more comfortably spent seated quietly in a theatre than being out in the scorching sun.

If the proper motion pictures with the usual box office drawing power are booked, with some unusual stageshows properly produced and presenting good talent with box-office names now and then, we shall go as far as making the statement that summer business may be as good as fall and if the profits are not as large, you will at least be able to hold your own.

Don't let the summer alarm you and by all means do not make any attempt to cut down on your cost of entertainment program. The only way you will be able to entice the crowd into your theatres is by good shows at popular prices. Outside amusements offer inducements and so must you in order to get your share of the business.

A cool head in the summer time is a great asset to a theatre manager, and in the long run brings in the dollars at the box office. Let your patrons know how cool and comfortable your theatre is and if they are not misled by your statements, you will find that they will respond to your call.



Let Me Introduce You to a catalog of REAL SONG HITS!

AUF WIEDERSEHN* (We'll meet again)

The Waltz ballad beautiful.

IN THE SING SONG SYCAMORE TREE*

A novelty song with a real popular swing.

LAUGH CLOWN LAUGH

The Sensational song of the day—hear it.

KEEP SWEEPING THE COBWEBS OFF THE MOON*

Has reached the height of popularity.

HAPPY GO LUCKY LANE

A new one with a Beautiful Melody. And what I mean is "Beautiful."

* Have novelty sets of slides on these songs.

Presentation Managers and Organists, write in for these numbers. Will be glad to send you the "special material" that puts them over in your presentations.

Write to Cliff Hess, Mgr.
Special Service Dept.

JEROME H. REMICK & CO.

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Sam 'n' Henry, Are Now Amos 'n' Andy

Sam 'n' Henry, radio artists who became famous through their broadcasting on WGN, the Chicago Tribune station, are no longer with that publication and are now broadcasting through WMAQ, the Chicago Daily News station.

They are now known as Amos 'n' Andy, and broadcast every evening at 7:11 P. M. A cartoon strip also appears in the News daily by "Correl and Gosden" (Amos 'n' Andy), and the originators of Sam 'n' Henry.

Watson and Small Paging Leo Feist

Milton Watson and Paul Small both presentation artists may be the composers of a new song to be called "It's Your Move Now, I've Got My Man." This thought was inspired by a recent checker game in between shows at the Oriental theatre, Chicago. Incidentally Watson and Small have been singing in Chicago more than 80 weeks in which they sang over 10,000 new songs.

Sam Herman Starts New Novelty

Exhibitors of neighborhood theatres can always look to Sam Herman for novelties. Herman who is known from coast to coast as the novelty contest man will install a new stunt over the Lubliner and Trinz Circuit which will be called "Gallop and Pony Night." The idea consists of a Rocking pony which will be given away free to the boy or girl winning the race across the stage. Special toy ponies are now being manufactured and the stunt will be used to build up business on dull nights at the various neighborhood theatres.

Tom Terry Addressed St. Louis Organist Guild

Tom Terry, the versatile popular organist of the Loew's State theatre, St. Louis, Mo., on Monday March 26, was accorded the most unusual privilege for a motion picture theatre organist of addressing the American Guild of Organists at the Sheldon Memorial Hall, 3646 Washington boulevard.

Terry has long been recognized in the exclusive music circles of St. Louis and the Middle West as one of the outstanding proponents of high class organ music, whether classical or jazz, and his interpretation in a popular way of the masters of the ages has been accepted by leading teachers of music arts.

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: The two page article that you spoke of in your letter of the 16th is wonderful, as I have just received a copy of the issue.

I am sure that the Great States Theatres Company appreciates this article as well as I do, and again thanking you and with very kindest regards, I am—Leo Terry, Rialto theatre, Joliet, Ill.

PRESENTATION ACTS—To the Editor: I was in Chicago last Friday and tried to see you. I made it a point to arrive at your office just at noon thinking I could promote you into taking me out to lunch, but the young lady behind the little window informed me you spent very little time around the place. I then dashed up to the music publishers, but by that time it was too late and they were all out at lunch, so I ended up by buying my own food, which ruined a perfectly good day.

The next time I plan on coming to Chicago I'll wire you ahead of time for an appointment so I can be assured of that lunch.—Bernard Cowham, organist, Milwaukee, Wis.

PRESENTATION ACTS—To the Editor: Did you know that we celebrated our 17th anniversary last week? It would look good in the "Gallo News," don't you think? Thank you.—Mrs. Roy Dieterich, Chicago.

PRESENTATION ACTS—To the Editor: My solos this week are: 1. A specialty on the number "Back in Your Own Back Yard." It is a clever little offering and was very well received. 2. The cartoon concert, a community sing number in which the cartoon folks of the daily papers "come into their own." In this solo I used the songs "The Beggar," "What Are You Waiting for, Mary," "Under the Moon," with special lyrics, "Let a Smile Be Your Umbrella" and "Kiss and Make Up." The solo went over wonderfully. In fact, I gave encores on every show I have a real singing audience, and they certainly try their best to drown out the organ.—Ramon Berry, Alamo theatre, Chicago, Ill.

"MY STORMY WEATHER PAL"

by the writer of "PAL OF MY CRADLE DAYS," etc.

Now Being Featured as a Vocal Number by

MARK FISHER

(The Golden Voiced Stage Band Director)

In Huge Anniversary Show at the SENATE THEATRE, CHICAGO

Now also available on VICTOR and other RECORDS in both
Vocal and Dance arrangements

AL. PIANTADOSI, Music Publisher, 1576 Broadway, N. Y.



COMMUNITY SINGING

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Organ Recitals broadcast daily through Station WHBP

Organ-Scrim Presentations Conceived by

Albert F. Brown

Featured Organist

Alternating at MARBRO and GRANADA Theatres Chicago

(and staged by Raymond Q. Dalton)

REPRESENTS THE NEW ERA OF DE LUXE THEATRE ENTERTAINMENT

STAGE SHOWS

New York Paramount

Week Ending March 31

Publix Theatres presents for this week's attraction a peppy, spicy musical comedy offering entitled, "Hey! Hey!" which was devised and staged by Jack Partington. The Paramount Orchestra opens the show with a cycle of life called "Nevin Melodies"—a medley of old melodies composed around "Mighty Lak a Rose" and "The Rosary." On the stage, during each number, novelties were being enacted illustrating each piece in pantomime. The illustration for "The Rosary" was set in full, and exceptionally beautiful.

"Hey! Hey!" opens with the Gibson Sisters and John Boyle's Hey-Hey Girls who again treated with the almost forgotten chorus of tap dances, a most entertaining bit which went over strong.

Manny Baer, the stage orchestra conductor, besides having a winning personality and exceptional talent in putting his numbers across, puts something new into his selections this week, and his rendition, "I Love You," was very pleasing. His saxophone player does a specialty which draws fine applause.

The Gibson Sisters next present a "Dancing Delight" which consists of single numbers, and a double doll dance. They went over big, the best so far—but wait!

Jack Powell, the Rajah of Rhythm, is one of the very few entertainers in this country today who can hold an audience with a chair and a couple of drum sticks. He certainly knows his taps. The numbers played on the chair, all around the chair, and under the chair, with two drum sticks are entirely new and novel. He was called for an encore, and with the assistance of the stage orchestra, gave one smashing closing, which went over big. Jack stopped the show.

"Blue Baby," by the Hey-Hey Girls, in juvenile costumes, the little blue dolls doing the dances themselves. The little dolls are quite talented, while assisted by their beautiful owners. This unique bit hit the mark.

Frank DeVoe, with Eddie Willis at the piano, next offers some special songs, composed and arranged to fit his particular style, and this act was another hit. His "Spanish" song was the winner.

The Finale, "Hey! Hey!" was the best staged.

Chicago Uptown

Week Ending March 25

The presentation this week at the Uptown was the same as that reported at the Chicago last week. Bennie Krueger was back this week as master of ceremonies, and the good applause given him upon his entrance showed that the audience was glad to see him back.

Krueger opens the show with a fine number, "Let a Smile Be Your Umbrella," during which Jackie Heller, dressed in rain hat and coat, sings it. He gets a good hand.

The only other change in the presentation is another band number. This one was written and arranged by a member of Krueger's band and is called "Sweet Sue." Bennie plays his saxophone and Heller sings the chorus. The number is well played by the band, and although it is doubtful that it will prove a wow, it is a sprightly, snappy number.

The presentation as handled by Krueger is fine entertainment.

Oak Park Oak Park

Week Ending March 18

A "Style Show" was given at this theatre this week under the supervision of A. H. Stevens, the manager. The show was something different than the usual routine of a feature picture and a newsreel or comedy.

Local newsreels of the business stores in the town were taken and each featured with a poem shown on the screen with them.

Special music was used, which was composed by Dr. G. W. Ronfort, featured organist of this theatre.

The newsreel opened with a boy and girl buying one of the homes from the local real estate man, and then going into a merchant's store to buy clothes, and so on, until they have visited the entire list of merchants that participated in the play.

While the picture is being shown girl models walk up and down the stage displaying the gowns, cloaks and other wearing apparel of the merchants.

The entire revue lasted about twenty minutes and was very interesting. Credit must be given to Manager Stevens for the clever staging and poems, and to Dr. Ronfort, the organist, for the special music composed.

Los Angeles State

Week Ending March 22

Fanchon and Marco's Idea for this week's stage-show presentation is in the form of a farewell to Eddie Peabody and His Pals, who complete their present engagement at this theatre and leave immediately for an extended engagement in Seattle.

As usual, Eddie and His Pals open the show with a band number using a new composition titled "Lila," followed by Gwen Evans and Her Girls, and the balance of the artists on the bill, in a song and dance number, using "Together" as the theme song for this number, which is also sung by Oscar Taylor.

Warren and Gill, two colored boys, a clever team, were next on the bill, singing "Blue Skies," and going into a soft shoe dancing number, well received, and returned for an encore.

Murray Beck, with a wonderful voice, next followed, singing "My Ohio Home." Gwen Evans and Girls next do a specialty dance, followed by Maurine and Brother, two very clever young dancers.

Eddie Peabody did several numbers on his "banjoy." For his first number he was accompanied by Johnny Mazel, who easily equals Peabody in the handling of the instrument. Peabody next played classical numbers on his famous banjo, and used "Rigo's Serenade," and "Schubert's Serenade" for his next two numbers. For his next solo number he used "Three O'Clock in the Morning," which he stated was one of the two pieces that he first learned to play on his banjo.

At the request of the audience he also played two numbers, "The Desert Song" and "Dream Kisses," and then said his farewell to his audience, followed by the entire cast of artists singing a song titled "Goodbye, Eddie" to the tune of "Dream Kisses."

Milwaukee Wisconsin

Week Ending March 23

"Splashes," the Playboys' offering this week, opens with Billy Meyers singing before the curtain, the words made for the occasion, a song to the tune of "By the Sycamore Tree." A scrim is then flashed on of Southern beach scenes and Bebe Barri's English Rockets are discernible, seemingly splashing in the waves.

The Stanley Sisters next give a song, and then Eddie Mathews steps a few snappy numbers for the opener.

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SOLO ORGANIST

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LUBLINER & TRINZ

Oak Park Theatre, Chicago



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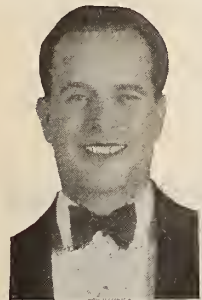
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BALABAN & KATZ

Central Park Theatre

CHICAGO

ROY DIETRICH



"The Silver Voiced Director"

Featuring STAGEBAND PRESENTATIONS

At the "Playhouse of the World"

AVALON THEATRE, CHICAGO

(A National Playhouse)

The Stanley Sisters next give a song, and they then engage in some snappy steps, including head stands and walking on their hands. They are good and get good applause.

"My Ohio Home" is offered by the band in its usual good manner, with Meyers singing the song through, and both are applauded by a satisfied audience.

John Maxwell, versatile singer, was both tenor and soprano, and is made up as a woman on one side and as a man on the other. He changes his voice as he turns either side of himself to the audience and makes a big hit.

The English Rockets in white sailor uniforms, aided by Mathews as a gob, put on a snappy dance number which goes over big.

Harry Rose, with a fine voice, sings "Frankfurter Sandwiches" and "That's My Mammy," as well as engaging in a bit of fun with the band leader. He draws heavy applause, but refuses to appear for an encore.

The presentation closes with Meyers and Irene Havlak, one of the Rockets, singing and dancing a number, respectively, and joined by the other seven dancers, each in summer costumes and carrying parasols. They dance to "Rain" while plenty of water is falling back of the orchestra, giving the story effect. The act is well done and well staged.

New York Capitol

Week Ending March 31

"On Parade" is this week's offering at the Capitol, put across by Boris Petroff, and again featuring Walt Roesner, "Dr. Billy" of radio fame, and "The Capitoliens." The show was entirely military, with West Point cadet uniforms.

The opening number, following the Capitol Grand Orchestra who play "Cavalleria Rusticana," is Tom Nip's "Sixteen Dancing Cadets" who offer a tap, buck and wing dance chorus which was a real good introduction to the presentation.

The stage orchestra then offers a military march—this scene prompts this reporter to suggest that perhaps the plot was sponsored by the old Heidelberg play, as the banquet scene, and march, with cadets and "prom" girls bring back this play to mind. This offering draws much applause, although no title was given it.

Walt then announces the Fashion Plate, who we promptly find is none other than Charles Roselle—The Stars and Stripes is presented by the Alber-

tina Rasch girls, who are really stars, and in this case dressed as zebras, are in stripes. Their animal dance was truly spirited, and the little zebras drew an encore.

The Sixteen Dancing Cadets then present a military tap dance, which without comment, could be pronounced as good.

Walt then announced the personal appearance of Generals Franklin and Stanley, who we immediately recognize as a standard big time act and as a particularly fitting one for presentation work. They give a burlesque on "The Parade of the Wooden Soldiers," followed by an eccentric dance, and again it is needless to say that the act was a "wow."

Walt Roesner, at this point, has a little difficulty with his sax player, who missed a few notes, more or less, and promptly fires him. The other orchestra members are a bit huffed over his action, and implore Walt to change his decision. An apology by the sax player, who is Kendall Capps, is made by a number, solo, on his instrument, which instantly wins the forgiveness of Walt and his audience. A dance by Mr. Capps followed, which clinches the matter. The show was above their standard, and their standard is very high.

Chicago Chicago

Week Ending March 25

The Chicago again this week had a name act, and when we tell you it was George Jessel, he of the stage production of "The Jazz Singer," "enuf" has been said. Though Jessel was the draw, the crowds were not flocking through the entrance. All of which means that those who didn't drop their coin at the wicket missed a good show.

A clever feature was the opening of the Jessel show, "Dancing Feet." In a black drop were 12 miniature stages and through these openings the Paul Oschard dancing girls, with only their faces appearing, and using their hands to control the legs and feet of puppets, performed a tap dance. The drop then was raised to the height of the girls' knees and they themselves took up the step.

With the drop out of the way, the orchestra tuned in on "My Ohio Home," with members and a good baritone joining in to sing a few bars. It went over in great fashion.

Vale and Stewart, two young men with agile feet and legs, followed, and what they did to the audience is nobody's business. Their tap dancing is perfectly

timed, and their difficult steps are good for prolonged applause any time. The boys know what tap dancing means.

Martha Vaughn next was lowered from the flies in an oval frame. She sang, and likably, "An Old Fashioned Melody," and with the assistance of six dancing girls, she occasioned applause.

The audience got a kick out of Richard "Limer Legs" Edwards, the "it" boy whose eccentric dancing is good for a lot of laughs and hand work on the part of the crowds.

Sally Sweet, a personable girl, next sang "What'll You Say," with Lou Kosloff doing a little assistance. This all led up to the entrance of Jessel, who works hard and effectively. He's good in song and story telling, and his telephone talk with his mamma is a riot.

H. Leopold Spitalny's pit orchestra entertained with "Schubertiana," including such Schubert pieces as "The Unfinished Symphony" and others.

San Francisco Granada

Week Ending March 22

This week's stage show featured the "Merry Widow Revue" and the curtain rose on the orchestra elevated on Jack Partington's patented stage, with four couples below dancing to the music of the "Merry Widow" waltz. The members of the orchestra wore red jackets with Director Owen Sweeten in white attire trimmed with red.


Eight girls in blue danced while colored lights played upon them and were followed by the Royal Quartette, offering selections from the "Merry Widow" and featuring, "Here's to the Day."

The Dancing Hussars, twelve girls in white trousers and coats with green and gold trimmings and huge hats of green topped with plumes, offered a novelty dance.

Joseph Griffin sang "Song of Songs," followed by Virginia Johnson, whose offering was "My Little Nest of Heavenly Blue." Accent and Jenescu danced the "Merry Widow" waltz in a style out of the ordinary.

Master of Ceremonies Owen Sweeten announced the offering of a medley of popular hits by the orchestra and offered "The Song Is Ended" as a trumpet solo.

The Runaway Four, announced as the four best dressed men in America appeared in tatters and three of them danced while a fourth played a harmonica.



AL KVALE (Say Qualley)

Directing Stageband Shows at the NORSHORE THEATRE, Chicago

Wise sayings of Famous Men:

Milton Watson: "Many good voices are asleep in the deep."

Paul Ash: "Yes, and all the brave men are not always in the army."

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Sheridan Theatre
Chicago

EDDIE HANSON

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BALABAN AND KATZ
UPTOWN and TIVOLI Theatres, Chicago



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CHICAGO



CHARLES KALEY

"The Singing Band Leader"

An Exclusive COLUMBIA Artist
Now conducting MARKS BROS. Presentations, alternating at MARBRO and GRANADA Theatres, Chicago.

New Orleans Saenger Week Ending March 30

Thousands greeted Art Landry, new leader of the Saenger theatre, this afternoon when the Public Edition of Jazz Grab Bag was presented supplemented by news reels and the "Legion of the Condemned." Art Landry was heavily advertised by the Saenger, to the detriment of the Public Acts and the film which received more appreciation on this particular occasion.

The leader is a new comer in this section with a decided Eastern dialect which made it impossible to understand his announcements but it is likely he will fall into the Southern "idea" ere many weeks. Besides directing he plays the violin and saxophone—jazz, of course—which is slightly out of place in a theatre where John Hammond at the organ, and Castro Carazo with his magnificent orchestra dispense the higher class of music.

The curtain rises on the band hidden in a tent of multi-colored material, from which, where the center pole should stand, issued the chorus, each dressed in different costume descending right and left on a stairway. After the usual march and dances the curtain of the tent ascends disclosing the band, dressed as Chinese of high degree with wonderful wardrobe, but to spoil the scene the leader was attired in a frock coat.

Peggy English sang several blues, followed by Jim Doyle and Frank Schirmer, two jazz yodeling cowboys, a novelty act.

The Dancing Dewees were really good and received several encores. But to Richey Craig, a comedian of the nut variety, went the honors of the day.

Special mention should be made of the Flipping Ferral Gould Girls, one of the best of the Master Edition dancing ensembles.

The act closed with the chorus, which by the way was exceptionally clever, building a practical love nest on the stage for the personality leader and Peggy English, and when completed sat themselves around the doors.

Chicago Granada Week Ending March 25

"Silver Skies" was the title of last week's presentation. Benny Meroff officiating as master of ceremonies and conductor of the stage band. The opening was full stage, with the band divided at the middle by a narrow black-out. Scenic staircases ascended at each side behind the band, while behind them hung a black drop bathed in green light. Purple footlights played upon the musicians, who otherwise were in darkness.

At the opening, Ned Miller, writer of popular songs, sang under a white spot at left the theme ballad of the production, "There Must Be a Silver Lining That's Shining for Me." And as the chorus waned, the black-out lifted, revealing prop stairs and seven silvery maidens descending them. They danced to a close, while silver clouds rolled by on a half-lowered front drop. Pretty stuff, well received.

Enters Maestro Meroff, taking the band into "The Man I Love." Harris and Clair followed with a mixture of classical and tap dancing. Weak. Then Dorothy Allen sang a couple of ballads out of the more recent past, readily yielding the stage to the seven dancing girls. Theirs was an eccentric "ghost dance," done in filmy costumes which had a ghastly glow under a white light against a black drop, in one. Seeming very much like seven semi-soused spirits, they immediately drew chuckles and finally hearty applause. The drop lifted for the band to jazzify the overture from "Tannhauser."

The hit of the show came next—a little mite named Baby Oxman. She's not much of a xylophonist or singer, but she has showmanship, and imitating her big sisters of the jazz stage, she sent this house into a laughing, adoring frenzy of applause. She stole the show from the headliner, Walter Vernon, who followed. However, his clowning and tap dancing earned him an encore and a half-dozen bows.

The production then reverted to the theme, as it opened. But near the close, several performers gave concluding samples of their wares, while at the grand finish, the lifted black-out revealed six silvery maidens descending the stairs bearing wands of stars, with a seventh girl being drawn up to a large star suspended against the back drop.

Thus closed the presentation for the picture, Fox's "A Girl in Every Port."

Seattle Seattle Week Ending March 26

Fourth big presentation, Harry Courfain's Hands Up. Jules Buffano offered piano recital and directed stage band. New York revue, Dezzo Retter and Gould Girls big spot. Arthur Clausen orchestra played overture of Carmen interpolation. Ballet six Cornish Girls. Ron and Don heavy on organ.

Chicago Oriental Week Ending March 24

The presentation this week is called "Bubbling Over," but it fails to bubble very much, it being evident that expenditure on the show had been cut

down. The show is built around a race track atmosphere, although this idea is allowed to drop before the show ends. A drop shows a typical race track scene.

Paul Small comes out before the drop to sing "This Is My Lucky Day," then five of the Abbott dancers enter and sing "Give Us a Little Kiss," to Paul. Then the other five Abbott dancers, dressed as men, come out and the ten of them do a good dance routine, while Paul takes up "Lucky Day" again.

The drop rises revealing the band in jockey suits seated beneath a giant horse shoe. Ash enters and leads the band through a good band number, and Small comes out again to sing the chorus.

Bell and Coates, billed as The California Song Birds, are the first act. One plays a peripatetic piano and both sing "Here Comes My Sugar," "Just a Memory," and a comic song. They indulge in a bit of chatter with Ash. Their act is rather weak, neither one possessing much of a voice and less personality.

Then comes Ginger Rogers, whose popularity at the Oriental is growing daily. She and Ash indulge in a bit of the silliest, yet funniest, chatter heard lately. Ginger can do most anything and make you like it. Ginger exits to change and Paul Small comes on to sing "The Wobbly Walk," and the Abbott dancers enter to do the dance. Then Ginger comes on and sings the song, then going into the dance, and she certainly can shake two snappy feet. Then she and Small do a few steps of the dance. Ginger could have done a lot more to the delight of the audience but Ash announces a new band number of his, as yet unpublished. It is called "You're Wonderful," and it possesses quite a bit of charm. Small sings it, and then sings "I Still Love You."

Billie Carpenter, a ukulele player and "jazz-mouth singer," is next with a few songs, one of them being "Magnolia," popular some months ago. In spite of the fact that his work is nothing out of the ordinary, he gets a good hand.

The Midnight Trio, three young negro dancers, are next. These boys are good dancers, and because they know how to put over an act, get a fine reception. Their tap dancing, chair jumping, and eccentric dancing please the audience. They have a snappy finish to their act.

Then comes the finale with the band playing "Sunshine," with Ginger and Small singing it. Through the arrangement has been interpolated "California" for a good effect. The Abbott dancers, in beautiful costumes, parade and pose and a center piece is beautiful, representing the sun. It makes a pretty "spec." finale.

Write for a copy of **Rumors'**
Monthly SLIDE news
for and about the ORGANIST
No charge of course **Dansley Studios**
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LOUISE PLONER

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"LEAP YEAR FANCIES" UNIT
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PUBLIX DELUXE THEATRES

DAVID GOULD LUBLINER & TRINZ BALABAN & KATZ

Production Dept.
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Featured in PAUL ASH'S MIKADO OF JAZZ
Playing the role of "YUM-YUM"
Now Touring PUBLIX THEATRES
Thanks to Paul Ash

KIMIWA BOYS

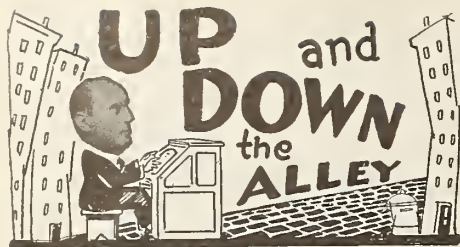
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B & K and L & T Theatres
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RAMON BERRY

Solo Organist
Second Successful Season
ALAMO THEATRE, CHICAGO



Well, now that St. Patrick's Day has come and gone, the music publishers can once more settle back to the steady grind of plugging. These Irish holidays, such as St. Patrick's Day, here in the east, have a tremendous tendency to keep the employees of the various music publishers away from their labors. Try and figure this out!

Signs of Spring! The Casa Lopez, featuring Vincent Lopez and his orchestra is closing next week, bringing to an end its winter season. Lopez and his orchestra have taken over the Woodmansten Inn, a very popular road house, within the boundaries of Greater New York. The opening date is set for Easter Sunday.

A few of the more intimate friends of Fred Waring and his orchestra, are giving them a stag dinner this Tuesday night, as a sort of "farewell." Waring and his boys leave for a 6 weeks engagement in Paris, starting the middle of April.

"Charmaine" and "Diane" have left a big open space in the waltz market today, and four waltzes are vainly trying to fill this spot. From early indications all four of them have a fairly good chance to succeed. I allude to "Romana," "I Can't Do Without You," "Together," and last but not least, "Was It a Dream?"

A youngster just breaking into the music business and making quite a name for himself is a chap named Murray Wizel. He has charge of the band and orchestra department for one of the junior music publishers, and is getting some very wonderful results.

A young lady who is creating quite a lot of talk in these parts is "Cookie" Cohen. "Cookie" has an original and unique style of singing on the radio, and is rapidly building up a very big following for herself. Incidentally she is private secretary to the well known and only Arthur Johnston (master harmonist).

My partner, Sam Coslow, returns to New York this week after a very successful trip throughout the middle west. Incidentally, I might add, that he is now making vocal records for the Columbia. Can you imagine what a break I would get, should he turn out to be another Gene Austin! Whoopee! Incidentally, I have another partner with a good voice and I don't mean maybe! He is the well known Jack Diamond, and is at present in Detroit "mopping" up.

Frank Winegar and his Pennsylvanians, now playing an engagement at Joe Yeoung's Restaurant in New York, are getting to be quite a feature on Radio Station WJZ. They have more time allotted on this wonderful station than any other dance orchestra in New York, and from early indications, they are making good.

Balaban and Katz, please notice! I. Jay Faggen, owner and managing director of the Savoy Ballroom in Chicago, is a young fellow with a thousand different, original, unique and showmanship ideas. Need I say more?

Received a letter from Hughie Barrett, now playing at the Seneca Hotel in Rochester, to the effect that he is making vocal records for the Columbia. Barrett should be a tremendous seller, as he has an original "crooning" style which is very much in demand.

Another chap who is making a good name for himself in St. Louis is Kirk Frederick, orchestra leader of Loew's State theatre. His original ideas and presentations on popular songs are quite the talk of the middle west.

Larry Spier

ORGAN SOLOS

Sigmund Krungold (New York Paramount) at Wurlitzer this week offered selections that proclaimed him a clever organist. His rendition of an old-time melody, played entirely with his feet, is certainly thrilling and drew much appreciation from his audience. Jesse Crawford, we hear, has sojourned for a few weeks vacation, to Europe.

Bernie Cowham (Milwaukee Oriental) made a big hit with the patrons last week by playing "A Whistler and His Dog." The novel part about the song was that Bernie's fox terrier came out from behind the curtain when Bernie called and sat on top of the organ cocking his ears this way and that while Bernie played a parody on "Among My Souvenirs," the words having to deal with the dog's experience in burying bones. The crowd liked it very much and Bernie got plenty of applause. Bernie, by the way, plays over WISN Wisconsin News station occasionally.

Milton Charles (Chicago Chicago) dropped below his usual standard this week in his plug of "Good News," musical comedy current in the Windy City. A plug is the essence of business, but in this instance it was far too obvious. Although he played the hits of the show, such as "Lucky in Love," "Good News," "The Best Things in Life" and "The Varsity Drag," they didn't seem to take. In addition to plugging the songs he brought in glaringly the names of the cast singing and playing the various selections. As we said, a plug's a plug, but—

Harold J. Lyon (Johnstown State) is offering original recitals and community stunts in addition to his broadcasting. This stunt is called "Hello, Everybody," featuring "Cloh-e," an aria from "Faust," "A Shady Tree," "Go Home and Tell Your Mother" and "Blue Heaven" for the finish. The solo was a sort of an introduction for the new organist at this house and displayed also the versatility of the player.

Eddie Meikel (Chicago Harding) devoted this week's solo to members of his organ club by taking them on a serenade tour to the tune of "Merrily We Roll Along." The songs used for the stunt were "In My Log Cabin of Dreams," "A Shady Tree," "Keep Sweeping the Cobwebs Off the Moon," "In the Shade of the Old Apple Tree," "Beautiful" and "My Ohio Home." These numbers gave the members an opportunity to sing freely. This organist has won himself considerable fame by digging up original stunts on local color solos.

Clark Fiers (Scranton West Side) reports that Lester Santley's novelty version on "A Song Convention" brought down the house with singing. The stunt was a take-off on the National Republican Convention, which introduced the following songs: "My Ohio Home," "Kiss and Make Up," "A Shady Tree," "Baby Your Mother" and "My Blue Heaven."

Johnny Devine (Chicago Patio). This week's solo was called "Spring" and it looked as though the slides were made to order for the weather. It was a warm day and this solo undoubtedly was a success. Johnny played for his first number "Tiny Little Toes." He followed with "In My Ohio Home." A few gag slides were brought in that were clever. The next number was very pretty and played in a like manner, "Just Let a Smile Be Your Umbrella." The feature picture was flashed upon the screen but, Johnny was called back for an encore. He played "Kiss and Make Up" with everyone singing.

Eddie Hanson (Chicago Tivoli), for this week's community stunt offered a parody on "North Side vs. South Side" in which he conveyed the idea all in comedy vain how his two sets of audiences take to his solo. "An Old Guitar and an Old Refrain," "My Ohio Home," "Dream Kisses," "Kiss and Make Up" and "I Scream" were used. A medley of song titles was intermingled throughout the novelty with slides and a parody on "Souvenir," called "Cicero." This player is really becoming popular at this house and each week the percentage of singers increase.

Henri Keates (Chicago Oriental) calls his organ presentation "A Song Title Contest," and uses the contest in the Chicago Tribune for inspiration. He plays "Dream Kisses," "Is She My Girl Friend," "Tell Me You're Sorry," and "Let's Kiss and Make Up." It is an unusually good slide presentation. The audience sings with a vim, and gives Keates a good reception.

Preston Sellers (Chicago Uptown) plays this week for his organ presentation "Broken Hearted," "Among My Souvenirs," "Irish Rose," "Bungalow of Dreams," and a very funny song about the new Ford.

SID SAYS about SONGS

BEST SELLERS!

"My Ohio Home"—(Leo Feist).
 "Among My Souvenirs"—(DeSylva-Brown & Henderson).
 "Sunshine"—(Irving Berlin).
 "Diane"—(Sherman Clay).
 "Beloved"—(Irving Berlin).
 "Dream Kisses"—(Ager-Yellen & Bornstein).
 "My Melancholy Baby"—(Joe Morris).
 "My Blue Heaven"—(Leo Feist).
 "I Can't Do Without You"—(Irving Berlin).

I GET THE BLUES WHEN IT RAINS—(Ford & Glenn)—Ford and Glenn, the well known radio stars, have branched out as publishers, with this philosophical song. With their angle on the radio they should be able to give this one a good start. By Maidie Weaver and Ford and Glenn.

GOD'S GREATEST GIFT—(Villa Moret, Inc.)—A high class song about "Mother" that is quite appropriate for the coming "Mother's Day." Both the lyric and melody are beautiful. This song looks like a typical concert number. By Merton H. Bories, Paul Corbell and Neil Moret.

RAG DOLL—(Sherman Clay & Co.)—The house that gave us the "Doll Dance" is following up same with this by the same writer. Should prove commercial. By Nacio Herb Brown.

HELLO MONTREAL—(Irving Berlin, Inc.)—A comedy song by these three well known writers which naturally refers to the liquor question and the lyric will make you thirsty. Words by Billy Rose and Mort Dixon. Music by Harry Warren.

I WANT A GOOD GIRL BAD—(Bibo Bloedon & Lang)—A trick title which develops into a snappy cute song. Written as a fox trot by Joe Darcy, Lou Herscher and Perry Alexander.

MY PET—(Ager, Yellen & Bornstein)—Reminds one of "Ain't She Sweet." These hit writers have produced another to add to their fame. Words by Jack Yellen, music by Milton Ager.

I'VE BEEN LONGING FOR A GIRL LIKE YOU (For a Long, Long Time)—(Irving Berlin)—The title tells the story. These boys have written some very big hits in the past and they need not be ashamed of this effort of theirs. By Howard Johnson, Charles Tobias and Al Sherman.

SALLY ROSE—(J. H. Remick Music Co.)—At last we have a new angle on Sally, we now know what became of her. She's a rose and according to the song one of the sweetest that ever grew. A well written fox trot by Cliff Friend and Ted Fiorito, who are responsible for many of our past successes.

BRIGHT SHERMAN VALLEY—(Shapiro, Bernstein & Co.)—A hilly billy song introduced by Vernon Dalhart, who is responsible for the "Prisoner's Song," which was also published by the same firm. Written by Robie Kingsley.

WHO WOULDN'T BE BLUE—(Henry Waterson)—A natural fox trot that all the orchestras will hop on. It has a lyric that is suitable. By Benny Davis and Joe Burke.

JUST A LITTLE KISS FROM A LITTLE MISS—(J. W. Jenkins Sons Co.)—This firm sticks one over every once in a while, and is concentrating on this one for a hit. A cute title, cute lyric, appropriate melody, what more is there to say. Words and music by Eddie Kuhn.

THERE OUGHT TO BE A LAW AGAINST THAT—(Leo Feist, Inc.)—A travesty on our various laws with a comedy twist. The melody is written as a fox trot. Lyric by Irving Caesar, music by Cliff Friend. P. S. Some weather we're getting this month.

Sid Bernama



THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public," and "Better Business Builders."

M. B. I.s to Receive Certificates of Membership in M. B. I. Club

"The Theatre" is glad to announce that within a very short time every member of the M. B. I. club will receive a certificate of membership bearing his name and his "My Best Idea" as it originally appeared in "The Theatre."

These certificates of membership are now being prepared and as soon as they have been completed, they will be forwarded to all members. To date there are only 12 members, one member having been appointed each week since the inception of the M. B. I. Club. Each new member will receive a certificate of membership promptly after his "My Best Idea" appears in "The Theatre." Another announcement about the certificates will be made shortly.

"The Theatre" believes the members of the M. B. I. club will be proud of the certificates. When the first announcement was made regarding the beginning of the M. B. I. club, the certificates to be sent each member were described as follows:

"You will receive an attractive certificate of membership upon which is contained your 'My Best Idea' just as it appeared in 'The Theatre.' The certificate will make a fine appearance hanging on the wall of your office, and it will preserve in print forever your 'My Best Idea.' After you have become a member, you won't have to tell other exhibitors about your 'My Best Idea.' You can show it to them."

And that's just the way the certificates are

to be made. They will carry your own "My Best Idea" just as it appeared in "The Theatre." If you haven't sent in your "My Best Idea" yet, send it in. We want to make the M. B. I. club as big as possible. Many fine ideas have already been submitted, and numbers of exhibitors have used these ideas in their own theatres. Your "My Best Idea" may help hundreds of exhibitors, and the "My Best Idea" of another member may help you, so shoot yours in right away. And remember, as soon as you become an M. B. I., you will receive a beautiful certificate of membership.

Broadcasts Laughs

When "The Cohens and Kellys in Paris" played the Strand theatre at Canton, Ohio, a big eight-foot clown made of beaver board was placed on the marquee. A loud speaker, placed behind the laughing mouth of the clown, was connected with the Vitaphone amplifier. A microphone in the stage pit picked up the laughter from the audience and the amplified laughter was broadcast in the street through the loud speaker. A sign on the clown read, "Hear them laugh at 'The Cohens and Kellys in Paris!'"

5	1	3
1	7	5
3	9	1
7	5	9
9	3	7

This puzzle intrigued 10,000 people in St. Paul. Can you solve it? Here's the problem: Add six of the above numbers to make a total of 21, each number cannot be used more than 3 times. (Remember, this is a puzzle, so act accordingly. It is worded to make the solution more difficult.)

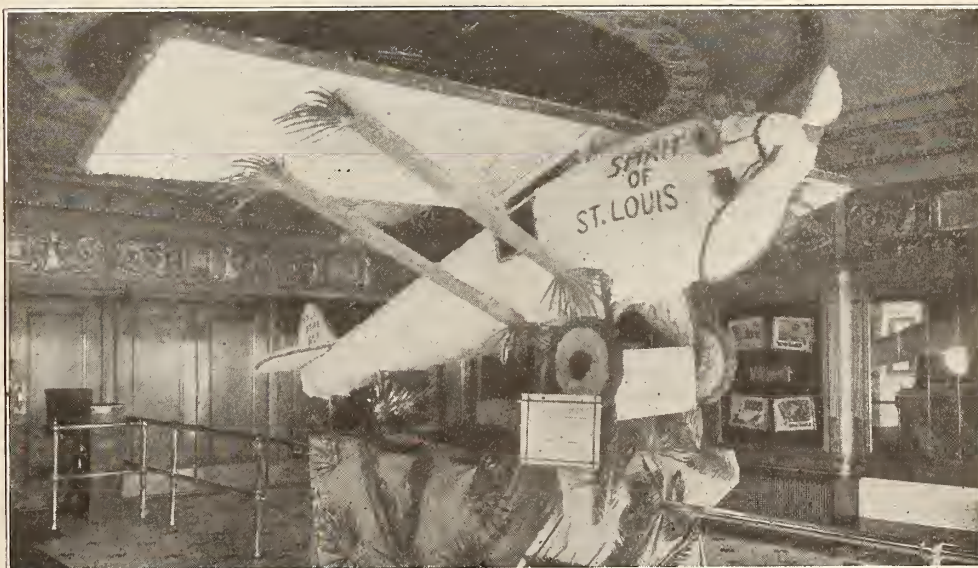
Puzzle Ad Contest Brings 10,000 Replies, Capacity Business

How would you like to run an ad that brings in 10,000 replies and helps your theatre to do a capacity business all week?

This is what happened when manager Mike Mayen of the Tower theatre, St. Paul, Minnesota, used a puzzle contest in an ad in connection with the showing of "The Patent Leather Kid."

The ad appeared in one issue of one daily paper. Three days later almost 10,000 replies had been received, and only 165 were correct. Passes were issued to all those submitting correct answers. All post office requirements were complied with. The correct solution of the puzzle was posted in the lobby of the theatre the opening day of the run of the picture, and a steady stream of people passed through the lobby to see the answer. Mayen gives a large share of credit to the puzzle ad for the big success of the picture.

The puzzle will make a good stunt to use in your house organ or in connection with an ad as used by Mayen. The puzzle is reprinted here if you care to use it. In case you can't solve it, write to "The Theatre" and we will send you the correct solution.



Twelve thousand flowers were used to create this beautiful lobby display at the Kingsway theatre, Brooklyn, during the run of the Universal picture, "The Lone Eagle." The airplane was designed and executed by a floral shop in a tieup with the theatre.

Brothers Now Brother M. B. I.s as Ram Becomes M. B. I. No. 12

When Louis E. Ramm became M. B. I. No. 2, his brother Herbert B. Ram apparently did not want his brother to gain too many distinctions over himself, for he immediately sent in his own "My Best Idea." Herbert is not an exhibitor, being a checker for Paramount out of the Buffalo exchange, but his ideas are well worth the attention of exhibitors, and as a checker Ram knows how to help "ram" a picture along to a box office success.

"My Best Idea" No. 12

By Herbert B. Ram

NOTICE that my brother, Louis E. Ramm, is now M. B. I. No. 2 and, while I am not a theatre manager, but a checker with Paramount, out of the Buffalo exchange, I have used several ideas to assist various theatres in getting publicity both for the picture and the theatres.



Herbert B. Ram

When I traveled around Western New York state with Harold Lloyd's "Kid Brother," I traveled from town to town with my car. Around it I had a large "Kid Brother" banner with the name of the theatre at which it was playing painted on. On my arrival at the town where the picture played I immediately went up to the public school and made arrangements to take any crippled children to the show on passes and, after the show take them home—making sure that all the school children told their folks about it. Also passed heralds out, and without fail, I was sure to get some publicity in the papers for the theatre and picture.

When in Auburn, N. Y., the manager of the theatre told me that the papers there would not give any "readers" for any picture whatsoever. I immediately went to see the editor of the afternoon paper and, after a long chat with him over the merits of the pictures in general, exacted a promise from him to review the picture then playing, which happened to be "Beau Geste." Next day we had a long favorable review. The point I wish to bring forth is that managers of theatres should use the presence of the checkers for additional publicity such as when in Medina, N. Y., the editor had a special news note that the representative of Paramount was in town looking after the Lloyd picture.

Here is a stunt that I am going to use the coming Spring on Lloyd's next release, "Speedy." As we know by advance publicity, one of the scenes has Lloyd driving an old taxi. I am having an old Ford rebuilt as a taxi, a replica of Lloyd's taxi and will have all kinds of wise cracks painted on, including the title "Speedy" and I will travel from town to town with it making sure that the play-date of that particular theatre is painted thereon.

On my arrival at the town I will first see the newspapers and get them to have a news note published and, if possible, a photo also. I will then once more make arrangements to take all crippled children to the show and the resulting publicity, etc.

Milk Cows on Stage

Eight milkmaids and four live cows on the stage of the Griffin theatre, St. Catharines, Ontario, brought droves of people to the house, the occasion being a milking contest for a \$25 prize. The contest proved to be a "roar."

Readers, Meet These Two New Contribs to "The Theatre"

"The Theatre" is happy to introduce two new contributors to its readers this week. They are Eddie Kidwell of the Burford Theatre company, Arkansas City, Kansas and Richard L. Moss, manager of Block's Hawthorne theatre, Hawthorne, New Jersey.

Kidwell writes to "The Theatre" saying, "I hope to become soon a regular contributor to 'The Theatre' and already have a number of items that I will send later." And he keeps his word by sending in the following contribution.

"Enclosed you will find full details as to the street stunt we used on 'The Big Parade' two days before it opened for a week's engagement here.

"Through the cooperation of the local National Guards we secured two cannon and the required number of men for each. The cannon were bannered in a colorful manner—all work being done by the house artist.

"The local Studebaker people were asked to participate in the parade and they furnished us with five of their latest model cars. These were also bannered.

"To lead the parade, we secured the high school band numbering 40 students. The only expense attached to this stunt was the passes for the big guns and a pass apiece for the members of the band. The Studebaker people offered to pay us for their share of the publicity when we first mentioned the idea to them, so I think we did very well."

That serves very nicely to introduce Eddie Kidwell to "The Theatre" readers. Here's a secret about Eddie. Although he is only 21, he is now preparing advertising copy and it is copy worthy of a veteran. But Eddie is a veteran after all, for he's been in this game for eight years, having worked in theatres since he was 13. We'll expect many more contributions from Eddie Kidwell in the future.

Richard L. Moss is another young exhibitor, and "The Theatre" is glad to know that he, too, intends to become a regular contributor. The more contributors we have, the better "The Theatre" will become. From what Moss is doing in his theatre we can assure you that there's no "moss" on his back. Here's what he has to say: "I'm a new exhibitor and would like to write in to you every once in a while and tell of some of the things which I am doing up in this town.

"For 'The Gay Retreat' I had a phonograph with a laughing record playing in front of the theatre and it attracted quite a bit of attention. Not only does the laughing record create attention, but it puts the patrons in a happy mood and they go in to see the picture in a joyful state of mind.

"For 'The Cat and the Canary' I staged a little mysterious prologue. Just before the picture, all lights went out and a small green spot played all around the walls and ceiling. The spot then centered on the stage and a hairy hand crept out of the curtain. When the hand was out to the elbow, a thud was heard, then a girl's shriek, backstage and then complete darkness. I am glad to say it worked pretty well.

"We have a small theatre up here but it's a nice new house and I'm sure we'll put it over. I am trying to create a home-like atmosphere by speaking to most of the patrons going out, asking how they like the show, etc. I also put a personal column in my program and I have most of the residents here calling me by my first name.

"Any time I do anything that I think is fairly interesting, I will write in to you. I am just a young chap and have lots to learn, so will appreciate any advice."

WEST COAST THEATRES EDISON WEEK



A tribute to America's Beloved Wizard—the nation's outstanding inventive genius—a great American citizen—and the father of the motion picture industry—commemorating his 51st birthday.

GRANADA

ASSOCIATION WITH DUBAL

GENTLEMEN PREFER BLONDES

Smart as a book—but so much better in the movies... this blonde will steal your heart... she's the girl nobody 'mole'—made famous by Anita Loos!

Great Crowds, Greater Shows

6 VICTOR ARTISTS

All Here in Person

Henry Burr
Billy Murray
Mentor Sills
Frank Bates
Jas. Stanley
Carl Mathson
Sam Searman
San German
Pearl Lee
Quartette

OWEN SWEETEN and Synco-Symphonists

Saturday IN PERSON

4 MARX BROS

30-PEOPLE - MOSTLY GIRLS

They laugh—and cheer and applaud...

St. Francis



DOUGLAS FAIRBANKS

as 'The Gaucho'

a new character... this 'gaucho'—the romantic, friendly—fascinating South American Indian! Here is different entertainment... the best Doug has ever done... and watch Loup Veles!

LEW WARFIELD

RICHARD DIX

SPORTING GOODS

Just the sort of a picture that made him famous—with a great cast of favorites!



Rube Wolf

the Monarch of Mirth and Melody—with White & Manning—the Cheer Leaders and the Beauties!

california

ASSOCIATION WITH DUBAL

Here is the romance of all time—you can't help but love it!

RAMON NOVARRO
NORMA SHEARER

The STUDENT PRINCE

Ernest Lubinsk Prodnoff with Joan Harsholt

Wonderfully arranged to Gino Severini's magnificent musical accompaniment.



The simple lineup of these four ads into the combined ad of West Coast Theatres in San Francisco makes this ad a very effective one. Each ad stands out in about equal importance, and the name of each theatre and its program stand out well in this ad as a whole. The makeup of this ad could well be followed by other chains having a similar problem.

The small reproduction above shows an ad of the Meserole theatre, Brooklyn, and the ad as revamped by "The Theatre." This page appeared in the March 3 issue of this paper. The large cut at left shows a new ad from the Meserole which incorporates the suggestions made by "The Theatre." This service is a part of "The Theatre's" Advertising Consultation Service.

March 3, 1928 EXHIBITORS HERALD and MOVING PICTURE WORLD

Meserole THEATRE
MANHATTAN AVENUE NORMAN AVENUE

SATURDAY and SUNDAY
RICHARD DIX
"The Gay Defender"
TUESDAY-NITE OPPORTUNITY CONTEST

MON & TUES. Double Feature
THE WIZARD
LAST TIME TODAY
LON CHANEY in LONDON AFTER MIDNIGHT

WEDNESDAY THURSDAY FRIDAY
RICHARD DIX
"The Gay Defender"
TONITE NOVELTY SURPRISE

Meserole THEATRE
MANHATTAN AVENUE NORMAN AVENUE

SATURDAY and SUNDAY
RICHARD DIX
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RICHARD DIX
"The Gay Defender"
TONITE NOVELTY SURPRISE

"The Theatre's" Advertising, Consultation Service

In response to a recent announcement in this department that "The Theatre" would be glad to offer suggestions upon theatre advertising, Sydney Lassman, manager of the Meserole Theatre, Brooklyn, N. Y., has sent us several of his newspaper ads with the following letter:

"THE THEATRE."
Dear Sir:
Here is a copy of our ad, clipped from the local weekly. In so much as we have but a weekly paper, we had to advertise in a newspaper. We think it serves the purpose of a weekly paper.
This paper is published every Friday. The advertising rate—four cents a line per week—is very low. Please be good enough to look over this ad and offer suggestions which you think will enable us to make our ad more effective.
SYDNEY LASSMAN.
We have mentioned in this department of the Meserole Theatre, together with an offer to make a complete ad, the ad being made merely to give an idea of how we are getting on in our advertising. The ad is to announce the program, to

Wedding on Stage

A public wedding was held on the stage of the Meserole Theatre, Brooklyn, N. Y., last week. The ceremony was performed by the Rev. Dr. J. J. McLaughlin, pastor of the Methodist Episcopal Church, Brooklyn, N. Y. The bride was Miss Alice Simpson and the groom was Mr. J. J. McLaughlin. The ceremony was a very simple one, and was witnessed by a large number of guests. The Meserole Theatre, Brooklyn, N. Y., is a well-known theatre, and is one of the best in the city. The Meserole Theatre, Brooklyn, N. Y., is a well-known theatre, and is one of the best in the city. The Meserole Theatre, Brooklyn, N. Y., is a well-known theatre, and is one of the best in the city.

—Coming—
CHARLIE CHAPLIN
—in—
"THE CIRCUS"

Meserole THEATRE
MANHATTAN AVENUE NORMAN AVENUE

Saturday and Sunday

Coming Soon
Norma Shearer—Ramon Novarro
—in—
"THE STUDENT PRINCE"

LAST TIMES TODAY: —NEXT WEDNESDAY, THURSDAY and FRIDAY—

GRETA GARBO
The Divine Woman

—TONITE—
Novelty Surprise
"SKEET" NOLAN
Master of Ceremonies

MONDAY and TUESDAY
Double Feature Days

VERY CONFIDENTIAL
with MADDIE BELLMY

—And—
GEORGE JESSEL in
"PRIVATE IZZY MURPHY"

Tuesday Nite
OPPORTUNITY CONTEST

KARL DANE and GEORGE K. ARTHUR
BABY MINE
with CHARLOTTE GREENWOOD

"SKEET" NOLAN
GIGGLES
CHORTLES
GUFFAWS
WOWS
They all mean laughs and they're in this picture.

A howling Success

"Dad—I'll Always Stick By You!"

—and with his son's simple pledge of eternal comradeship ringing in his ears, Captain Stephen Sorrell, M. C., went forth, with joy in his heart, to fight his greatest battle—to win from life, happiness for "Kit."

HERBERT BRENON'S PRODUCTION
"Sorrell and Son"

Is a song of love that will vibrate the heart-strings of the world—whose music is a glorious dramatic symphony.

You will never—you can never forget this, one of the greatest pictures ever produced.

You must see it—at least once.

With
H. B. WARNER
ANNA Q. NILSSON
ALICE JOYCE
NILS ASTHER
CARMEL MYERS

Ten Commandments for Exhibitors

1. Let dignity and courtesy be prominent at each performance.
 2. Keep your house scrupulously clean. The lobby must be kept as clean as the inside, and good taste and care exercised in the display of clean posters and photographs.
 3. Commence each day right "on the dot," not a minute too early or a minute too late. Your patrons will soon learn to be on time if you are always on time.
 4. Keep a careful watch on your operators, and see that the pictures are always "in frame," that sufficient light is used to insure a clear picture, and that your operators do not slow down or speed up without your orders.
 5. See that no loafers stand around your box office, and also that your ushers are neatly dressed and have clean hands, faces, and linens.
 6. Avoid extravagant terms in advertising; tell your patrons the truth.
 7. Be on the floor personally every day during the busy hours. Meet your patrons and in this way you can better ascertain their likes and dislikes. Your entire organization will function better if you set the proper example.
 8. See that the children and "Smart alecks" behave themselves while in your theatre, so that the others can enjoy the whole of the performance.
 9. Music in keeping with the picture is regarded as of great importance and is essential to an enduring success.
 10. Never cease taking pains; never cheapen your performance. As the crowds continue to come, rather show them your appreciation by putting forth even greater efforts to please.
- (Reprinted from "The Live Wire" of Schine Enterprises.)

Production Hints from Edward L. Hyman
Managing Director, Mark Strand Theatre, Brooklyn

A 30 minute production was put on with Gloria Swanson in "Sadie Thompson" and constituted the only musical presentation of the performance. The whole show ran 2 hours and 2 minutes, of which time the feature picture required 1 hour and 32 minutes. Even the Topical Review was eliminated for this week.



Edward L. Hyman

"Broadway Revels" was the programmed title of the production and opened on full stage showing the stage band seated on two platforms, the second about 3 feet higher than the first. Jack Pepper, who made his debut last week as master of ceremonies, was conducting as the band went into "Stay Out of the South" as the opening number. Pepper himself sang a chorus. The special arrangement was by Jerry Sears who was holding down the piano stool.

At the conclusion of this Pepper introduced Adele Angors, a winsome little brunette who came out and sang, "Is He My Boy Friend?" Novelty was added to her number by having the trumpet, trombone and banjoist help out with some humorous business, winding up with the bass player tearing up some of his music and throwing it into the air.

Pepper then announced that the management had gone to great expense to secure two of the best dressed artists in the business and announced them as Shean and Phillips. The band then took up a prelude to an impressive overture and then Shean and Phillips surprised the crowd by walking out

in ill-fitting comedy suits. They had an unusual routine of eccentric dancing in which their walking sticks played a prominent part. Jack Pepper then introduced a young lady whom he called "Sugar," announcing that he had "discovered" her in Texas during a recent vacation. This little girl has quite a personality and made an instantaneous hit with her first number, "What a Wonderful Wedding." She then had some humorous business with the master of ceremonies, after which she sang her second and concluding number, "I Can't Believe That You're in Love With Me."

Pepper then announced the "biggest midget in the world," who turned out to be Bob Stickney, "the man on stilts. He did his stilt dance, using a flight of steps on which he danced up and down, closing his routine with a hand spring.

Jack Pepper's specialty came next, this being "Crazy Blues," sung with a very effective falsetto for a finish. Then Allan Prior, the Australian tenor, concluded the presentation with two numbers, "Mattinata" and Irving Berlin's ballad, "Can't Do Without You."

Restaurant Tieup for "The Circus"

Part of the widespread Los Angeles exploitation of Charlie Chaplin in "The Circus" was the use of waiters' checks in a well-known restaurant and delicatessen with a heavy display ad of the engagement of this United Artists picture at Grauman's Chinese. According to the practice of waiters, the check was laid face downward beside the patron's plate. Consequently, the ad was plainly in view while the check remained on the table.



SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

"A GIRL IN EVERY PORT"

NOW and then an intelligent entertainment effort emanates from Hollywood. Of late, a number of these have borne the Fox trademark. The most recent that I have seen is called "A Girl in Every Port" and I'm somewhat at a loss as to how to begin telling you about it.

I suppose I might as well begin by saying that it is a story. That is, a story that might get itself printed in a good magazine if submitted in manuscript form. It apparently was written, however, with a megaphone, for Howard Hawks is down as both director and author. I herewith throw my tremendous influence into support of this production plan. I add, by way of argument, that I dare you to recall a picture written by its director that was not better than the majority of pictures otherwise assembled. Finally, I ask you to look at "A Girl in Every Port" both as story and picture. If you're not convinced, that groups you with the persons responsible for the increasingly costly stupidity of pictures in general.

Mr. Hawks is not, of course, the whole reason for the success of "A Girl in Every Port." Not by several. It has the lean and likeable Victor McLaglen as its chief figure. It has Robert Armstrong as a barely secondary personality and it has the none-such Louise Brooks as the girl in the ultimate port, where the voyage comes to an end and the dramatic element gets in its tightening touch. It has, also, a lot of other folks, who do the picture a lot of good, and a lot of excellent production, subtitles, stunts and so forth to round out the evening. It is, if you ask me, as nice an evening as I've spent in a theatre these many days.

Perhaps Aunt Minnie wouldn't agree with me in that last statement. She might object to seeing Sailor McLaglen trailing Sailor Armstrong from port to port, always finding that doughty heartsman's mark upon the girl in immediate consideration. She might say that sailors do not spend their portleave in this manner, but of course she would be wrong. She might not care, either, for the scene in which Sailor McLaglen asks the girl on his lap, "Have you been true to me, Baby?" and she replies "Si Senor—twice," after which he discovers Sailor Armstrong's trademark upon her garter and tosses her onto the bed and into the discard. But I am not talking about Aunt Minnie's likes and dislikes, for I know Aunt Minnie would really like the picture better than Uncle Jake.

So goes the picture, from port to port, until the battling buddies near a split when Salior

By T. O. Service

McLaglen falls in love with High Diver Brooks, whom Sailor Armstrong knew at Coney Island in the—if not good—old days. How this situation works out is none of your business, but it does not work out in the manner of the mushy didoes turned out most of the time by most of the studios. Instead, it turns out just about as it would turn out in actuality and the completed photostat of the lives and habits of sailors at sea and in port is a pretty satisfying thing.

As you know, I do not under any circumstances advise the hooking or non-hooking of pictures. But, as you know also, I do occasionally say that you should see a certain picture in order to know what's going on in the upper reaches of the picture business. This is one of those certain pictures and if you don't look at it you will not know your business so thoroughly as if you do.

"CHICAGO"

I SUPPOSE I'm warped in my opinion of a picture named after and frankly designed to represent the city in which it is my fortune—or misfortune, if you look at it that way—to reside. If this be the case, no doubt I should say nothing at all about "Chicago." On the chance that it may not be, however, and on the chance that my residence here gives me a better than common chance of seeing the thing without prejudice, I will assert briefly that the picture is a wow.

The Chicago shown in "Chicago" is not, of course, Chicago. But it is, to the life, the town which masquerades as Chicago in the newspaper headlines of this and other nations. That Chicago, as you know, is the most interesting town on the globe. I often wish the real Chicago were one-half so interesting as the newspapers of other cities represent it to be.

The Chicago of "Chicago" is such a place as would have brought joy to the hearts and gold to the pockets of Gilbert and Sullivan. In all their search for interesting places to depict in lyric and duty they never discovered a place to compare with this cinema Chicago. Here, in this cinema Chicago, the lady murderers are pampered in their gilded jails, the Chesterfieldian Darrow stages "East Lynne" for the jury and nobody but the ever so slightly Crowesque states attorney snickers; the newspapers all appear in closeups with nice small-town names and dumbly written headlines. The

newspaper reporter is as funny as Roy Barnes and the girl, who croaks her hoy friend, is as snappy as Phyllis Haver. (Having inspected some of these gun gals at close—well, close enough—range, I am personally qualified to report, if it's of any personal interest to you, that in reality they're not so hot.)

The facts are that "Chicago" is a brightly humorous parody on the show that was, in its turn, a brightly humorous parody on the town that is, in its turn, a not at all humorous community where everybody works hut father and he's busy. This is, to my way of thinking, exactly what a picture called "Chicago" ought to be, for certainly "Underworld" and "The City Gone Wild" told the world enough half-truths about the serious side of homicide in the Illinois metropolis. That is why I had a good time looking at "Chicago."

Miss Haver, the lethal lady of the picture, is just as she should be for the purpose of the entertainment. Victor Varconi is a bit dull as the husband who didn't come home unexpectedly. Robert Edeson is a wow as counsel for the defense—although he recalls Mr. Darrow only by dissimilarity—and the rest of the folks are okay. The thing is handled as a goodnatured film travesty on a good natured stage travesty on a good natured city and I, for one ask no more than that for an evening.

"TILLIE'S PUNCTURED ROMANCE"

IF anyone tells you that the new "Tillie's Punctured Romance" is not the same story as the old "Tillie's Punctured Romance," agree with them. But if anyone tells you that it is not as funny as the original production, disagree and be sure of yourself. Compare Louise Fazenda with Trixie Friganza and you've made your point. A good idea, however, is to terminate the argument there, for the new picture, while it is without doubt much funnier than the old one, is brutally blunt in its *double entendre* and some of its gag sequences are at least long enough.

I saw the picture, perhaps it is well to state, at the Oriental theatre, where the average age of those present is probably 20 years and the average comprehension is sharper than anywhere else in America. At this place the shrewd young people sent up gales of laughter when Mack Swain told Louise Fazenda, handing her a girdle, "Your mother used to wear this on her main entrance." (Mother, of course, having been a circus lady accustomed to entering the ring aboard the broad back of a gray

horse trained to such things.) And these same young folks yawned mightily after Mr. Fields had lost his hat the ninth or tenth time, just as they shrieked mightily when the dear old lions ran the doughboys out of the trenches.

So goes the picture, a laugh, a calm, a bit of soiled comedy, then a clean wisecrack. Whatever of comedy you like in pictures is in "Tillie's Punctured Romance." Whatever of comedy you do not like in pictures is in it also. Someone, who popularized the line, described it when he said, "You pays your money and you takes your choice." And for the first scene a positive answer is made to the ancient "Is that not the garden house?" although in fact the answer is quite plainly negative. All, of course, in fun.

"THE HEART OF A FOLLIES GIRL"

ONCE upon a time there was a very beautiful girl who became a motion picture player. Her name, it may as well be stated at the very beginning, was Billie Dove, or at least that is the name by which she became known to the people who become more and more favorably impressed with her as she appeared in more and more pictures. To this point there is nothing at all unusual about the story—but from this point on complications set in.

This very beautiful girl, whose profile was such as to challenge the sharpest lens and whose coloring was so perfect as to bring to her door those casting directors who had in contemplation the early Technicolor productions, became more and more beautiful as time went on. Those who had written extravagantly in praise of her early beauty were forced to the

dictionary for new adjectives; later they despaired of the job and fell back upon such phrases as "Don't take my word for it—see the picture." And at this juncture in the narrative the very beautiful girl is just a little more beautiful than she has ever been before. Don't take my word for it—see "The Heart of a Follies Girl."

But not all has been a path of roses for the people who have had to devise vehicles for the unquestioned talents of this very beautiful girl. As she became more and more attractive—hence more and more beloved of the picturegoers—it was necessary to find better and better things for her to do. And better and better things for a phenomenally beautiful girl to do in pictures are not at all plentiful. I, as one of the picturegoers who ask nothing more of a Billie Dove picture than plenty of closeups of Billie Dove, have been bothered in my contemplation of these by most of her stories. Most of all have I been bothered by "The Heart of a Follies Girl."

"The Heart of a Follies Girl" is the plot that Edison used to use for Mary Fuller when she was not working in "What Happened to Mary." It was also a favorite with Thanhouser, who used it indiscriminately for either Marguerite Snow or Florence LaBadie. Lubin had frequent need of something for the usually nameless people who acted in his one-reelers and the imported Pathe's, distinguished by the snub-snooted automobiles and the frequent appearance of sewer-workers in the wrong street at the right time, sent variations of the theme to America in at least every second shipment. It is, as you must remember, the one about the boy who steals for a girl, goes to jail, escapes and comes back, then is persuaded by the girl to go back

and finish his term. And it is, of course, as good as most of the veterans, but of course it isn't nearly good enough to engage the personality of the very beautiful girl who sends the boy back to jail in this version.

The early part of "The Heart of a Follies Girl" has some eminently eyeable backstage stuff. (The Follies seem to be playing a theatre about big enough for a High School class play—but no matter.) After that, there are some nice interiors of the home where Millionaire Lowell Sherman lives with a sister who drops out of the picture after one promising appearance. Toward the end there is a scene or two of a nice cold penitentiary and another of a particularly uncomfortable-looking apartment. And it is in this last scene—after at least 50,000 words of captional conversation—that Miss Dove and Mr. Kent are standing as they wearily await "The End."

I have only sympathy for those who have to find vehicles that will afford satisfactory settings for Miss Dove's all but super-human loveliness. I should not care to have the job myself. But—and this is in no sense an invitation—I will gladly write with my left hand on a postage stamp while enroute from my desk to the water-cooler a better reason for photographing the young lady than this picture is. Or perhaps I could be more helpful by simply saying that her beauty is a thing to be placed in support of any good story available, rather than a thing to which any old story that permits wearing of a bead gown should be appended. In elaboration of this last, I point out that Miss Dove cannot be lost in a good story, even though it disclose not a thigh, whereas her beauty is by no means a thing to be hidden under the bushel that is this very bad one.

**LETTERS
From Readers**

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

When Jaysee Visits Arizona

TOMBSTONE, ARIZ.—TO THE EDITOR: J. C. Jenkins, your rambling correspondent, was here this week and we thoroughly enjoyed his visit—in fact, we believe he also enjoyed his visit to this historic burg—for he "ate" up the history connected with the Bird Cage theatres and the Schieffelin Hall, the first of "variety" fame, and the latter of old time, "stock" fame, and then he gave our new Crystal the "once-over." He visited the Tombstone Epitaph, Million Dollar Stope, Boot Hill Cemetery, Can Can restaurant, the Arcade rose bush—probably the largest in the United States—41 years old. Well, let him tell it. Yours for another visit from Jenks.—GIACOMA BROTHERS, Crystal theatre, Tombstone, Ariz.

Asks Reform in Paper

COLBY, WIS.—TO THE EDITOR: We have just finished showing Metro-Goldwyn-Mayer's "Bringing Up Father" and although it doesn't seem to do any good for the exhibitor to make any squawk about rotten paper, we are going to make another holler anyway.

We ran this picture right hot after release date, March 17 and 18, and from the looks of all the advance dope we could get and all the paper we could get on it, we were actually ashamed to run it.

We believe there was a concentrated squawk made about a year ago about poor paper put out by the different distributors and there were several articles in the HERALD about what the boys had to say on paper about how they were going to make a big improvement in their paper. And, if we remember right, Metro-Goldwyn-Mayer was one of them.

We will admit that their paper was plenty bad last year and we hoped and expected there was going to be a big improvement this year as we have a Metro-Goldwyn-Mayer contract this year and were tickled to death about it. But, the boys who make up Metro-Goldwyn-Mayer's paper again this year have nothing on their minds but naked women. With but very few exceptions, the paper they put out (even where there is absolutely no excuse for such scenes) they have some naked women or a few naked legs stuck in. If those

boys think they know what constitutes clean, attractive paper, they better get out and travel around a little and get a few pointers from the general public that supports the moving picture theatres throughout the country.

Now in the case of "Bringing Up Father" there was a great possibility of making a very raw and suggestive picture out of this as you will admit, and from the looks of the scenes that were on the paper we felt that we were going to be run out of town after the showing; but will have to hand it to the producers for the way they edited and cut this so as to leave out all suggestive and obscene shots and still made a bangup show out of it. Then, why leave the job of putting out the paper to some one who thinks the only thing that attracts the public is a naked woman.

We hate to put anyone on the pan, but Metro-Goldwyn-Mayer's paper on a good many of their pictures the last couple of years has been something terrible. The worst one in last year's group was "Frisco Sally Levy," a dandy comedy and a good clean show, with nothing but naked women on the paper for advertising.

We have run Metro-Goldwyn-Mayer's entire product the last two and one-half years and have found their pictures very good as a whole, and their service 100 per cent plus and Sam Shurman, manager at the Milwaukee branch and his entire force A-1 to do business with, and have sure treated us fine and we are for them 100 per cent. But we wish that someone who has some say-so would put the force they have to get out their paper on the pension list, and hire some eighth grade school kid to put out some real paper for them and we will donate a little toward the pension.

In closing, will say that "Bringing Up Father" is a dandy picture and will not offend the most particular of your patrons.—CROSBY & SCHWIERSKE, Rex theatre, Colby, Wis.

**"Jazz Singer" Plays 3
Times in Same Theatre**

(Special to Exhibitors Herald and Moving Picture World)

WASHINGTON, March 27.—For the first time in its history the Metropolitan theatre here will play the same picture for three different engagements. It is Warner Brothers' "The Jazz Singer." The run soon to begin will be the third in three months.

It has also broken a 15 year precedent in the Fox circuit in Greater New York, for it will play an entire week in each theatre of the circuit, breaking the 15 year old split week policy of the theatres.



NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD and MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

BRINGING UP FATHER: Metro-Goldwyn-Mayer comedy, with J. Farrell MacDonald, Jules Cowles, Polly Moran, Marie Dressler, Gertrude Olmstead, Grant Withers, David Mir, and Tenen Holtz. Directed by Jack Conway. Released March 17. Length 6,344.

TYPE AND THEME: An adaptation of the famous comic strip, with the tale true to the main features of the McManus cartoon. The Jiggs family come to America, where Jiggs hits it rich. Maggie, his wife, gets social ambitions. Ellen, their daughter, meets a rich young man, Jerry, and the evening of her birthday party, which Jerry attends, Jiggs is denied the house. Jiggs fires a revolver into the air, pretending suicide. Hearing Maggie's cry of grief, he enters the house, but is met with a shower of vases, etc. This lands him in the hospital, where Maggie, now repentant, goes and forgives him.

DATE WITH A DUCHESS, A: Paramount comedy-drama, with Adolphe Menjou, Evelyn Brent, Rose Dione, Emil Chaitard, Mario Carillo, Leonardo de Vesa, and Jules Kancourt. Directed by Hobart Henley. Released..... Length.....

TYPE AND THEME: It's a comedy part for Menjou—almost straight farce. As Henri, he is a dub performer at the Folies Bergere, Paris, where in one act he has to sit on the back of an elephant, impersonating a Maharajah. A constant patron of the theatre is a princess, who adores beasts. Menjou falls in love with her, goes to see her attired as a Maharajah, and is told to bring her a glove that is in the tiger's cage at the zoo. Menjou does, and the princess rewards him with her love.

FIFTY FIFTY GIRL, THE: Paramount comedy-drama, with Bebe Daniels, James Hall, William Austin, George Kotsouaros, and Johnnie Morris. Directed by Clarence Badger. Released..... Length.....

TYPE AND THEME: In which the superiority of men over women is comically demonstrated. Bebe and Hall inherit a mine from their respective fathers, who were partners. Bebe, a feminist, declares that if she can't run the mine as well as a man, she'll give Hall her share. The bargain is made that the first one who calls for help loses his or her share to the other. They find the mine in the hands of Morgan, who owns the adjacent mine. Hall does the women's work, Bebe the man's. But when Morgan gets busy with his evil designs, she has to call for Hall's wits and fists. But what's the difference. They get married anyway.

NAMELESS MEN: Tiffany-Stahl melodrama, with Antonio Moreno, Claire Windsor, Ray Hallor, Eddie Gribbon, Sally Rand, Steppin Fetchit, Carolynne Snowden, and Charles Clary. Directed by Christy Cabanne. Released February 15. Length 5,708.

TYPE AND THEME: Bob is sent to prison, where a prisoner tells him that when he gets out, he should look up a man named Blackie. Bob does and thereby gets in with a group of crooks who

have a big swag hidden. In the course of Bob's adventures with the crooks, he meets Mary, whom Blackie wants. He and Bob become enemies. Blackie tries to run away with Mary on a boat, but Bob pursues on a speed boat, overtaking Blackie, with whom he exchanges shots. Then a police boat arrives, and Bob turns out to be a detective. He and Mary embrace.

SKYSCRAPER: Pathe drama, with William Boyd, Alan Hale, Sue Carol, and Alberta Vaughn. Directed by Howard Higgins. Released..... Length 7,040.

TYPE AND THEME: The story of two structural steel workers, their affection for each other and their love for one girl. Blondy and Slim save Sally from a falling girder. Both love the girl, but do not let her come between them. The three have many good times together. Then tragedy comes to Blondy. In saving Slim from a falling timber, his legs are crushed. He tries to keep the truth from Sally. The two friends come to blows, however. But is Slim sore when Blondy socks him one? Not a bit. It shows that Blondy's legs are O. K. Sally acknowledges a preference for Blondy.

SQUARE CROOKS: Fox melodrama, with Robert Armstrong, John Mack Brown, Dorothy Dwan, Dorothy Appleby, Eddie Sturgis, Clarence Burton, Lydia Dickson, and Jackie Combs. Directed by Lew Seiler. Released March 4. Length.....

TYPE AND THEME: A crook play—but not too serious. Eddie and Larry, chums, have had a shady life, but they want to go straight. They get jobs as servants, but a detective has them discharged. Larry likes Jane. Eddie is married to Kay. They are not bad folks, they've only had a bum start and a few tough breaks. Larry helps an old friend out by hiding some stolen jewels for him, and that threatens to get them into trouble. But Larry takes the jewels back to their owner, who happens to be their former employer. They get their jobs back—and Jane promises to wed Larry.

TRAGEDY OF YOUTH, THE: Tiffany-Stahl drama, with Warner Baxter, Patsy Ruth Miller, Buster Collier, Claire McDowell, Harvey Clark, Margaret Quimby, Steppin Fetchit, and Billie Bennett. Directed by George Archinbaud. Released January 15. Length 6,361.

TYPE AND THEME: It ends like straight drama, but there's comedy in it—perhaps because youth and its problems seem comical to us octogenarians. The tale goes about thus: Paula and Dick, after a flapper-sheik courtship, get married, but on their honeymoon Paula falls for Gordon, a friend of Dick's. The result is, that later, when Dick becomes negligent toward his wife, Gordon successfully makes love to her. Dick feigns an attempt at suicide and Paula makes up with him. Gordon, heartbroken, takes a boat trip. The boat sinks and he is believed lost. But the list of survivors afterwards bears his name, sending Paula to the pier to meet him and be received into his arms.

UNDER THE BLACK EAGLE: Metro-Goldwyn-Mayer melodrama, with Ralph Forbes, Marceline Day, Bert Roach, William Fairbairn, Marc MacDermott, and Flash. Directed by W. S. VanDyke. Released March 31. Length 5,901.

TYPE AND THEME: Flash, the dog, is the hero of this one. Print he is called, and he is a German army dog, trained by Ullrich. Ullrich's cruelty to Print results in a quarrel between Karl and the trainer. War is declared. Mar-

garetta tells Ullrich to look after Karl. Print follows them with another outfit to the Russian front, where he soon runs across Karl and Ullrich and is able to assist in the delivery of an important message. Ullrich is killed, Karl wounded. Margaretta nurses Karl back to health and they are married, making a pretty nice home for Print.

WON IN THE CLOUDS: Universal melodrama, with Al Wilson, Helen Foster, Frank Rice, George Fenck, Joe Bennett, Al Prisco, Myrtis Crinley, Frank Tommick, Roy Wilson, Ivan Unger, Red Sly, and Art Gobel. Directed by Bruce Mitchell. Released April 22. Length 4,348.

TYPE AND THEME: Airplanes, a fight in the air, and so on, one of the "thrill feature" series. In this one, Wilson, as Blake, is sent to Africa to hunt out a diamond mine owned by John James. He runs across Doctor Cecil James and his daughter, Grace, to whom he was once engaged. The doctor and Grace are prisoners of Portuguese Jack, but after many hazardous adventures, including a fight in the air, Blake rescues James and his daughter and in two planes they fly away to civilization and happiness.

WOMAN AGAINST THE WORLD, A: Tiffany-Stahl mystery-drama, with Harrison Ford, Georgia Hale, Lee Moran, Gertrude Olmstead, William Tooker, Ida Darling, Walter Hiers, Harvey Clark, Sally Rand, Rosemary Theby, Charles Clary, Jim Farley and Wade Boteler. Directed by George Archinbaud. Released January 1. Length.....

TYPE AND THEME: The newsroom—a girl reporter—and her lover saved from execution in the nick of time. Carol gets a job on a New York newspaper and longs for a good murder story, so that she can show the men reporters what's what. A murder story breaks—but she is sent to cover a wedding. There she notices a button missing from the groom's coat. Back at the office she learns that a button from a man's coat has been found in the chamber of the murdered woman. She adds two and two and gets four. But though the groom, Schuyler, is convicted and sentenced to die, Carol believes him innocent. She loves him, and he loves her. Working more as sweetheart than reporter, she gets evidence resulting in pursuit of the dead woman's chauffeur. And it is she who gets a confession from the man. Schuyler is saved at the last second, and his bride having got the marriage annulled, he is free to marry the girl reporter.

WOMAN'S WAY, A: Columbia melodrama, with Warner Baxter, Margaret Livingston, Armand Kaliz, Mathilde Comont, Ernie Adams and John St. Polis. Directed by Edmund Mortimer. Released February 18. Length.....

TYPE AND THEME: This one's Parisian, in the sense of the adjective most current on this side of the Atlantic. Liane dances at the Red Fox, beloved of Jean, whom she fears. A cold young woman, she warms toward Tony Durant, American, and thus is the dreadful enemy of Jean aroused toward them both. Caught as a thief, Jean is removed to Devil's Island, releasing Liane from her fears. Durant's influence gets her a position at the Opera, where she rapidly becomes a favorite. She has grown to love Durant dearly by the time Jean escapes from prison. The lovers, separately, are lured to an underworld den, where Liane saves Durant's life by taking the knife stab herself. Just then the police arrive, and with French astuteness, explain for Durant's benefit that Liane was with Jean as a secret operative for the police. Durant enfolds her in his arms.

This Week's Press Sheet

An attractive, comprehensive and very worth while press sheet, crammed with ideas on exploitation and advertising, has been issued on Harold Lloyd's new production, "Speedy."

This voluminous book is the work of Russell Holman, advertising manager of Paramount, his staff and Leslie Whelan of the Lloyd Eastern office.

The "Speedy" promotional guide offers so many suggestions for publicizing the comedy that it would be

useless to review the exploitation possibilities as is done weekly in this department.

Many pages of this book were written by exhibitors themselves, who competed in the recent "Speedy" contest. Entire campaigns have been outlined by the men who are "on the job" at theatres throughout the country.

The Lloyd and Paramount departments have added much valuable material.—J. M. S.



QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of picture:

C—Comedy
D—Drama
R—Romance
F—Farce
M—Melodrama
W—Western

My—Mystery

Where the picture is a comedy-drama, comedy melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Review" column are those of the issues of Moving Picture World in which the pictures were reviewed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of EXHIBITORS HERALD in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which this information will be printed.

Length	Title and Players	Released	New Pictures	Reviews
Columbia				
1927				1927
Length	Title and Players	Released	New Pictures	Reviews
5981	Alias the Lone Wolf (D), Lytell-Wilson	Aug. 22	Jan. 7	Oct. 1
6843	Blood Ship, The (M), Bosworth-Logan	Aug. 10	Dec. 3	July 23
5433	By Whose Hand? (MyD), Cortez-Gilbert	Sept. 15	Dec. 31	
6628	College Hero, The (CD), Agnew-Garon	Oct. 9		
5513	Fashion Madnes, Windsor-Howes	Dec. 8	Jan. 14	Jan. 14
5645	Isle of Forgotten Women (D), Tearle-D. Sebastian	Sept. 27	Dec. 3	
5750	Lone Wolf Returns (M), Lytell-Wilson			July 31
5524	Opening Night, The (D), Windsor-J. Bowers	Nov. 14		
5569	Pleasure Before Business (F), Davidson			May 14
5893	Sally in Our Alley (M), Mason-Allen	Sept. 3	Jan. 14	
1009	Soreen Snapshots			Aug. 28
5996	Siren, The, T. Moore-Revier	Dec. 20	Jan. 21	Jan. 21
5435	Stage Kisses (D), Harlan-Chadwick	Nov. 2	Jan. 7	
5054	Stolen Pleasures (CD), Revler			Oct. 2
6108	Sweet Roale O'Grady (CD), Mason			Oct. 2
5937	Tigress, The (M), Holt-Revier	Oct. 21		
5423	Wandering Girls (CD), Revler-Agnew			
5791	Warning, The (M), Holt-Revier	Nov. 26	Dec. 3	

1928				1928
	Lady Raffles, Taylor-Drew	Jan. 25	Feb. 25	
	So This Is Love, Mason-Collier	Feb. 6	Feb. 25	
	Sporting Age, The, Bennett-Nye	Mar. 3	Mar. 24	
6047	That Certain Thing, Dana-Graves	Jan. 1	Jan. 23	
	Wife's Relations, The, Mason-Glass	Jan. 13	Feb. 11	
	Woman's Way, A, Baxter-Livingston	Feb. 18		

Cranfield & Clarke, Inc.

1927				1927
2000	Angelus, The (D)			May 15
2609	Real Charleston, Lesson Novelty			Apr. 24
	Wooden Shoes, International			May 8

Emblem Films

1927				1927
6250	Husbands or Lovers, Jannings			Dec. 3

Excellent

5980	Back to Liberty (D), Walsb-Hall	Nov. 15		
6805	Bowery Cinderella, A (D), O'Malley-Hulette	May 1	Mar. 24	Nov. 26
5913	Broadway Drifter (D), Walsh-Hall	Nov. 1		
	Broadway Madness (D), De la Motte-Keith			
6792	His Rise to Fame (D), Walsh-Shaw	Feb. 15	Mar. 24	
7393	Nest, The (D), Frederick-Herbert	Aug. 1	Mar. 24	
5337	Striving for Fortune (D), Walsh-Roberts	Jan. 15	Mar. 3	
5867	Your Wife and Mine (F), Haver-Holmes	Sept. 1	Mar. 17	
5750	Winning Dar, The (D), Walsh-Hall	June 1		

1928				1928
6400	Satan and the Woman (D), Windsor-Keefe	Jan. 20	Feb. 25	
	Stronger Will, The (D), Marmont-Carewe	Feb. 20	Feb. 25	
	Women Who Dare (D), Chadwick-Delaney	Mar. 20		

F B O

1927				1927
4765	Aflame in the Sky (M), Luden-Lynn	Dec. 18	Dec. 10	
4858	Bandit's Son, The (W), Bob Steele	Nov. 20	Dec. 10	
4810	Boy Rider, The (W), Buzz Barton	Oct. 23	Dec. 3	Oct. 8
4837	Breed of Courage (D), Ranger	Aug. 7		
	Cherokee Kid, The (W), Tyler-Lynn	Oct. 30	Nov. 26	

Length	Title and Players	Released	New Pictures	Reviews
5701	Clancy's Kosher Wedding (CD), George Sidney	Sept. 17		Sept. 10
5093	Coward, The (D), Warner Baxter	Aug. 21		Sept. 10
4754	Desert Pirate (W), Tom Tyler			
5723	Don Mike (RD), Fred Thomson	Dec. 25	Dec. 24	Mar. 5
4913	Flying U Ranch, The (W), Tom Tyler	Sept. 4		
6300	Gambler's Game, The (W), Tom Tyler	Oct. 30		
6300	Gingham Girl, The (C), Lois Wilson	Oct. 2	Nov. 26	July 30
6507	Great Mail Robbery, The (M), Von Eltz-Nelson	Aug. 15		July 3
7014	Harvester, The (D), Orville Caldwell	Nov. 23	Nov. 19	Nov. 19
5240	Hook and Ladder No. 9 (D), Ed Hearn	Nov. 13	Dec. 3	Nov. 28
5665	In a Moment of Temptation (M), Kit Guard	Sept. 18		Dec. 10
5186	Take the Plumber (C), Jesse De Vorka	Oct. 16	Dec. 3	
6481	Judgment of the Hills (D), Darro-Vall	Nov. 6	Nov. 12	Aug. 20
4536	Lightning Lariats (W), Tyler			Jan. 23
6315	Little Mickey Grogan (D), Frankie Darro	Dec. 27	Dec. 17	
5181	Loves of Ricardo (D), Beban	June 17	Dec. 31	
6807	Magio Garden (D)			Feb. 26
4924	Mojave Kid, The (W), Bob Steele	Sept. 25		Aug. 6
6680	Moon of Israel (D), Maria Corda			July 9
6885	Mother (D), Belle Bennett			Mar. 19
6412	Moulders of Men (M), Frankie Darro			Apr. 9
4949	Naughty Nannette (CD), Viola Dana			May 9
6140	Not for Publication (M), Ralph Ince	Aug. 31		July 23
4721	Outlaw Dog (M), Ranger			Apr. 29
	Racing Romeo (D), Red Grange			Dec. 10
4941	Ranger of the North (D), Ranger	Oct. 9	Dec. 3	
6004	Shanghai'd (M), Ralph Ince	Oct. 19	Dec. 8	Aug. 20
5476	Silver Comes Thru, Thomson			May 23
4886	Slingshot Kid, The (M), Buzz Barton	Dec. 4	Dec. 10	
4665	Sonora Kid (W), Tyler			Mar. 5
6388	South Sea Love (D), Patsy Miller	Dec. 10	Nov. 13	
4892	Swift Shadow, The (D), Ranger	Dec. 11	Dec. 10	
5807	Tarzan and the Golden Lion, A Jungle Fantasy			Apr. 3
4898	When the Law Rides (W), Tyler-Darro	June 24	Dec. 24	

1928				1928
	Alex the Great (M), Skeets Gallagher	May 13	Feb. 11	
	Bantam Cowboy (W), Buzz Barton	Aug. 12		
5683	Beyond London's Lights (M), Lee Shumway	Mar. 18	Feb. 11	
4869	Breed of the Sunsets (W), Bob Steele	Apr. 1	Feb. 11	
6267	Chicago After Midnight (M), Ince-Mendez	Mar. 4	Jan. 21	Feb. 19
6375	Coney Island (D), Lois Wilson	Jan. 13	Dec. 17	Mar. 17
	Crooks Can't Win (D), Thelma Hill	Apr. 7	Feb. 11	
5511	Dead Man's Curve (D), Fairbanks, Jr.	Jan. 15	Dec. 17	
	Devil's Trade Mark (D), Belle Bennett	May 28	Mar. 8	
	Dog Justice (D), Ranger	June 10		
4770	Driftin' Sands (W), Bob Steele	Jan. 1	Dec. 17	
4813	Fangs of the Wild (D), Ranger	Feb. 5	Jan. 21	
	Fightin' Redhead (W), Buzz Barton	July 1	Feb. 11	
6148	Freckles (D), Stratton-Fox, Jr.	Mar. 21	Feb. 4	
5144	Her Summer Hero (CD), Blane-Trevor	Feb. 12	Jan. 21	
	Law of Fear (D), Ranger	Apr. 8	Feb. 11	
5771	Legionnaires in Paris (C), Cooke-Guard	Jan. 31	Dec. 10	
4801	Little Buckaroo, The (W), Buzz Barton	Mar. 11		
	Little Yellow House, The (D)	Apr. 24		
4785	Man in the Rough (W), Bob Steele	May 20	Feb. 11	
4781	Phantom of the Range (W), Tom Tyler	Apr. 22	Jan. 21	
4884	Pinto Kid, The (W), Buzz Barton	Apr. 29	Feb. 4	
6419	Red Riders of Canada (M), P. R. Miller	Apr. 15	Jan. 21	
4729	Riding Brigade (W), Bob Steele	Feb. 19		
	Sally of the Scandals (M), Bessie Love	July 15		
	Skinner's Big Idea (M), Bryant Washburn	May 11		
4793	Texas Tornado, The (W), Tom Tyler	Feb. 26		
	Trail of Courage, The (W), Bob Steele	July 8		
6329	Wallflowers (D), Trevor-Scott	Feb. 18	Feb. 4	
4805	Wizard of the Saddle (W), Buzz Barton	Jan. 22	Dec. 24	

First Division

1927				1927
5400	Comrades, Costello-Hughes	Jan. 1		
5960	Death Valley (W), Carroll Nye	Sept. 1		Aug. 29
5600	Eager Lips, Garon	Oct. 1		
5900	Finnegan's Ball (C), Mack Swain	Sept. 15	Jan. 7	
5800	Ladies at Ease (CD), Garon-Short	Nov. 15		Oct. 15
5700	Ladybird, Compson	Aug. 1		
5750	Naughty, Garon	Nov. 1		
6700	Polly of the Movies, Short-Robards	Oct. 15	Jan. 7	
6700	Ragtime (D), De La Motte	Sept. 1	Nov. 26	Sept. 3
5700	Return of Boston Blackie (D), Glenn-Palmer	Aug. 1		
5600	Say It With Diamonds, Betty Compson	Aug. 15		
5700	Temptations of a Shop Girl, Compson	Nov. 1		

1928				1928
5600	Fagasa, Raymond Wells	Apr. 1		
6300	Masked Angel, Betty Compson	Mar. 1		
6200	Souls Aflame, Raymond Wells	Mar. 15		

First National

1927				1927
6300	All Aboard (C), Hines-Murphy	May 8		Apr. 3
6333	American Beauty (GD), Dove-Hughes	Oct. 9	Nov. 19	Oct. 23
6433	An Affair of the Folies (D), Dove-Hughes	Feb. 13		Mar. 5
6222	Breakfast at Sunrises (CD), C. Talmadge	Oct. 23	Nov. 13	Nov. 26
6765	Broadway Nights (D), Wilson-Hardy	May 15		May 23

Table with columns: Length, Title and Players, Released, New Pictures, Reviews. Lists various film titles and their release dates.

Table for 1928 releases, including titles like 'Big Noise, The', 'Burning Daylight', 'Canyon of Adventure'.

Table for 1927 releases, including titles like 'Ankles Preferred', 'Arizona Wildcat', 'Auctioneer, The'.

Fox

Table with columns: Length, Title and Players, Released, New Pictures, Reviews. Lists film titles like 'Tumbling River', 'Truxton King'.

Table for 1928 releases, including titles like 'Branded Sombrero, The', 'Daredevil's Reward'.

Gotham

Table for 1927 releases, including titles like 'Blondes by Choice', 'Cheer Leader, The'.

Krelbar Productions

Table for 1927 releases, including title 'Broadway After Midnight'.

Metro-Goldwyn-Mayer

Table for 1927 releases, including titles like 'Adam and Evil', 'Adventurer, The'.

Table for 1928 releases, including titles like 'Baby Mine', 'Big City, The'.

Length	Title and Players	Released	New Pictures	Reviews
Paramount				
1927				
6199	Afraid to Love (C), Vidor.....	Apr. 9		Apr. 23
6951	Barbed Wire (D), Negri-Brook.....	Sept. 10		Aug. 13
9879	Beau Geste (M), Colman-N. Beery.....	Aug. 1		
5597	Blind Alleys (M), Melghan.....	Mar. 12		Mar. 5
5878	Blonde or Brunette? (C), Menjou.....	Jan. 24		Jan. 15
7175	Cabaret (CD), Gilda Gray.....	Mar. 26		May 9
6040	Casey at the Bat (C), W. Beery.....	Mar. 5		Apr. 18
6538	Chang (D), Special cast.....	Sept. 3		May 2
6662	Children of Divorce (D), Bow.....	Apr. 2		May 2
5408	City Gone Wild (M), Melghan-Millner.....	Nov. 12		Dec. 10
7447	*Covered Wagon, The (M), Kerrigan-Wilson.....	Aug. 6		
6287	Evening Clothes (C), Menjou.....	Mar. 19		Apr. 9
6296	Fashions for Women (CD), Ralston.....	Mar. 26		Apr. 9
5399	Fireman Save My Child (C), Beery-Hatton.....	Aug. 1		Dec. 10
6376	Gay Defender, The (CD), Richard Dix.....	Dec. 10		Nov. 12
6017	Gentleman of Paris, A (CD), Menjou-O'Hara.....	Oct. 15		Oct. 8
5889	Get Your Man (CD), Clara Bow.....	Dec. 19	Jan. 7	
5415	Honey-moon Hate (CD), Florence Vidor.....	Dec. 3	Dec. 31	Dec. 17
7091	Hotel Imperial (D), Negri.....	Feb. 26		Jan. 8
5862	Hula (CD), Bow-Brook.....	Aug. 27		Sept. 10
6452	It (C), Clara Bow.....	Feb. 19		Feb. 12
8656	Jesse James (D), Fred Thomson.....	Oct. 22		Oct. 22
7658	*Kid Brother (C), Lloyd.....	Oct. 4		Jan. 29
6439	Kiss in a Taxi (C), Daniels.....	Feb. 26		Apr. 2
7080	Knockout Reilly (CD), Dix.....	Apr. 16		Apr. 23
6940	Last Waltz, The (D), Special cast.....	Nov. 26		Nov. 19
6052	Let It Rain (C), MacLean.....	Jan. 3		Mar. 12
6007	Love's Greatest Mistake (CD), Brent.....	Feb. 12		Feb. 26
5617	Man Power (D), Dix.....	July 9		Aug. 6
8039	Metropolis (D), Special cast.....	Aug. 13		Mar. 12
7180	Mme. Pompadour (D), Moreno-D. Gish.....	Aug. 13	Nov. 26	Aug. 6
6258	Nevada (W), Cooper-Todd.....	Sept. 10		
6877	New York (M), Cortez-Wilson.....	Feb. 5		Feb. 5
5798	Now We're in the Air (C), Beery-Hatton.....	Oct. 22		Dec. 17
4551	One Woman to Another (CD), Vidor-Shotwell.....	Sept. 24		Sept. 24
5599	Open Range (W), Lane Chandler.....	Nov. 5		Nov. 5
6187	Paradise for Two (C), Dix-Bronson.....	Jan. 17		Jan. 29
6680	Potters (CD), W. C. Fields.....	Jan. 31		Jan. 22
5308	Ritz (CD), Bronson.....	Apr. 9		June 25
6247	Rolled Stockings (CD), Hall-Brook.....	June 18		July 30
5952	Rough House Rosie (C), Bow.....	May 14		June 4
9443	Rough Riders, The (D), Astor-Farrell.....	Oct. 1		Mar. 19
5614	Rubber Heels (FC), Ed. Wynn.....	June 11		July 16
8368	Running Wild (C), Fields-Brian.....	Aug. 20		June 18
6634	Senorita (F), Daniels.....	Aug. 30		May 14
5209	Serenade (D), Menjou-Wray.....	Dec. 24	Jan. 14	
6170	Service for Ladies (C), Menjou-Carver.....	Aug. 6		Sept. 3
5515	Shanghai Bound (D), Dix-Brain.....	Oct. 15	Dec. 31	Nov. 12
6015	She's a Sheik (C), Bebe Daniels.....	Nov. 12	Jan. 21	Nov. 26
5179	Shootin' Irons (W), Luden-Blane.....	Oct. 8		
6838	Soft Cushions (C), MacLean-Carol.....	Aug. 27		Aug. 27
5524	Special Delivery (C), Eddie Cantor.....	Apr. 16		May 9
4934	Spotlight, The (CD), Ralston-Hamilton.....	Nov. 19		Dec. 3
6200	Street of Sin (D), Jannings-Wray.....	Sept. 17		Mar. 19
6124	Stark Love (D), Special cast.....	Sept. 17		Sept. 17
6006	Tell It to Sweeney (C), Conklin-Bancroft.....	Sept. 24	Jan. 7	Oct. 22
6497	Ten Modern Commandments (CD), Ralston.....	July 2		July 23
4928	Time to Love (FC), Raymond Griffith.....	June 18		July 9
5319	Two Flaming Youths (C), Fields-Conklin.....	Dec. 17		
7643	Underworld (M), Bancroft-Brent.....	Oct. 29		Sept. 3
8486	Way of All Flesh, The (D), Jannings-Bennett.....	Oct. 1		July 2
5869	Wedding Bills (F), Raymond Griffith.....	May 7		July 23
5935	We're All Gamblers (D), Melghan-Millner.....	Sept. 3		
5866	Whirlwind of Youth (D), Lois Moran.....	Apr. 30		June 11
5960	Wings (M), Charles Rogers.....	Oct. 29	Dec. 24	Aug. 20
5960	Woman on Trial (D), Pola Negri.....	Oct. 29	Dec. 24	Oct. 1
1928				
5897	Adventure Mad (M), UFA.....	Mar. 31	Jan. 14	
6536	Beau Sabreur (M), Cooper-Brent.....	Jan. 7	Jan. 7	
5665	Doomsday, Vidor-Cooper.....	Feb. 18	Jan. 21	
5889	Feel My Pulse, Daniels-Arlen.....	Feb. 25	Feb. 25	Mar. 10
6871	Gentlemen Prefer Blondes (C), Taylor-White.....	Jan. 28	Dec. 10	Feb. 18
8234	Last Command, The (D), Emil Jannings.....	Jan. 21	Jan. 28	Feb. 4
7415	Legion of the Condemned, Wray-Cooper.....	Mar. 10		
5837	Love and Learn, Ralston-Chandler.....	Jan. 14	Jan. 21	Feb. 25
7910	Old Insiades (D), Beery-Bancroft-Farrell-Ralston.....	Mar. 17	Feb. 18	Feb. 18
6118	Partners in Crime (C), Beery-Hatton.....	Mar. 3	Feb. 25	
5582	Peaks of Destiny, UFA.....	Jan. 28	Jan. 7	
6118	Pioneer Scout, The (W), Fred Thomson.....	Jan. 21	Dec. 10	
7194	Red Hair (CD), Bow-Chandler.....	Mar. 10	Mar. 3	
7616	Secret Hour, The (D), Negri-Hersholt.....	Feb. 4	Mar. 24	Feb. 18
5951	Showdown, The, Bancroft.....	Feb. 25	Mar. 3	Feb. 18
5951	Something Always Happens, Ralston-Hamilton.....	Mar. 24	Feb. 18	
5951	Speedy (C), Harold Lloyd.....	Apr. 7	Feb. 18	
5733	Sporting Goods, Dix-Olmstead.....	Feb. 11		
5991	Tillie's Punctured Romance, Fields-Conklin.....	Feb. 18	Feb. 25	
5991	Under the Tonto Rim, Arlen-Brian.....	Feb. 4		
5435	Wife Savers (C), Beery-Hatton.....	Jan. 7		

Length	Title and Players	Released	New Pictures	Reviews
1927				
5990	Harp in Hock, A (D), Schildkraut-Coghlan.....	Oct. 10	Nov. 12	Nov. 5
6563	Heart of the Yukon (M), Bowers-Cornwall.....	May 29		May 21
6035	Heart Thief (D), Schildkraut-De Putti.....			May 21
4620	Hidden Aces (M), Hutchison.....	Aug. 7		Sept. 3
6788	His Dog (D), Schildkraut.....			July 24
4700	His First Flame (C), Langdon.....	May 8		May 9
4890	His Foreign Wife (D), MacDonald-Murphy.....	Nov. 27		
4076	Hoof Marks (W), Jack Donovan.....	Nov. 13		
4864	Interferin' Gent, The (W), Buffalo Bill, Jr.....	Aug. 21		Aug. 27
5324	Jim, the Conqueror (W), Boyd-Faire.....			Jan. 1
13500	King of Kings (D), All star.....			Mar. 10
4131	Land of the Lawless, The (W), Jack Padjan.....	Dec. 25		
4615	Little Firebrand (C), Thornton.....	July 3		July 2
6472	Main Event, The (D), Reynolds.....	Nov. 18	Nov. 19	Nov. 5
5865	Man Bait (CD), Prevost.....	Jan. 29		Jan. 29
4576	Meddlin' Stranger (W), Wales.....	June 14		June 12
5750	My Friend from India (F), Pangborn-Fair.....	Dec. 19	Dec. 24	
5736	Night Bride (FC), Prevost.....			May 9
6421	Nobody's Widow (FC), Joy-Ray-Haver.....			Jan. 15
6903	No Man's Law (W), Rex.....	May 1		May 3
4575	Obligin' Bukaroon, The (W), Buffalo Bill, Jr.....	Oct. 16		Oct. 8
4710	Pals in Peril (W), Buffalo Bill, Jr.....	June 26		June 25
4497	Phantom Buster, The (W), Roosevelt-Rayford.....	Aug. 14		Aug. 29
6000	Pieces of China (Travel).....	Aug. 7		
4828	Pirates of the Sky (M), Hutchison.....	May 22		May 21
5844	Rejuvenation of Aunt Mary (C), Robson.....			Aug. 6
4542	Ride 'Em High (W), Buddy Roosevelt.....	Oct. 9		Oct. 8
4375	Roarin' Bronco, Buffalo Bill, Jr.....	Nov. 27		
6303	Rubber Tires (C), Ford-Love.....			Apr. 9
5890	Rush Hour, The (C), Prevost-Ford.....	Dec. 12	Jan. 7	
4562	Skeedaddle Gold (W), Wales.....	July 31		Aug. 6
4546	Soda-Water Cowboy, The (W), Wally Wales.....	Sept. 25		Oct. 1
4338	Trunk Mystery (M), Hutchison.....	June 12		June 11
5397	Turkish Delight, Schildkraut-Faye.....	Nov. 11		
5670	Two-Gun of Tumbleweed (W), Leo Maloney.....			July 17
5921	Vanity (M), Joy.....			June 18
6198	White Gold (D), Goudal.....			Apr. 9
4485	White Pebbles (WD), Wally Wales.....	Aug. 7		Aug. 20
5610	Wise Wife, The (C), Haver.....	Oct. 24	Nov. 19	Nov. 5
6447	Wreck of the Hesperus, The (M), Bradford.....	Oct. 31		
7820	Yankee Clipper (M), Boyd.....			May 14
1928				
3996	Alice Through a Looking Glass.....	Feb. 12		
5755	Apache Rider, The, Leo Maloney.....	Feb. 12		
4805	Ballyhoo Buster (W), Buffalo Bill, Jr.....	Jan. 8		
5927	Blonde for a Night, Prevost.....	Feb. 27	Mar. 3	
6589	Blue Danube, Leatrice Joy.....	Mar. 12	Feb. 18	
5408	Bronc' Stomper, The, Don Coleman.....	Feb. 26		
5503	Chicago (M), Phyllis Haver.....	Mar. 5	Dec. 24	
5426	Cowboy Cavalier (W), Buddy Roosevelt.....	Jan. 29	Feb. 4	
4480	Crashing Through, Jack Padjan.....	Feb. 5		
4398	Desperate Courage (W), Wales.....	Jan. 15		
4155	Laddie Be Good (W), Bill Cody.....	Jan. 1		
6650	Leopard Lady, The (M), Logan-Hale.....	Jan. 23	Jan. 28	
4900	Let 'Er Go, Gallagher (M), Junior Coghlan.....	Jan. 16	Jan. 23	
5654	Marlie, the Killer, "Flame".....	Mar. 4		
5954	Night Flyer, The.....	Feb. 5		
5494	On to Reno (D), Prevost-Landia.....	Jan. 2	Dec. 31	
4628	Perfect Gentleman, A (C), Monty Banks.....	Jan. 15	Jan. 28	
4833	Roost, The (W), Coleman.....	Jan. 22		
5423	Stand and Deliver, Rod La Rocque.....	Feb. 20	Feb. 18	
4520	Valley of Hunted Men, Buffalo Bill, Jr.....	Feb. 19		
4000	Walking Back (M), Vera Reynolds.....	Mar. 26		
4000	What Price Beauty (CD), Nita Naldi.....	Jan. 22	Jan. 28	
Rayart				
1927				
6089	Cruise of the Hellion (D), All star.....			Sept. 24
5076	Heroes in Blue (M), Bowers-Rand.....	Nov.		
5918	Law and the Man, The (D), Santschl-Rockwell.....	Dec.		
5960	Light in the Window, A (D), Walthal.....			Nov. 12
5970	On the Stroke of Twelve (M), D. Torrence.....	Nov.		
5502	Silent Hero (M), Bonaparte.....			Aug. 20
4200	Wanderer of the West, A (W), Tex Maynard.....	Dec.		
1928				
6673	Casey Jones (CD), Price-Lewis.....	Jan.		
	Danger Patrol, The (D), Russell-Fair.....	Apr.		
	Gypsy of the North (D), Gordon-Hale.....	Apr.		
5853	Heart of Broadway, The (D), Garon-Agnew.....	Jan.		
	My Home Town (D), Brockwell-Glass.....	Mar.		
4571	Painted Trail, The (W), Buddy Roosevelt.....	Feb.		
	Phantom of the Turf, The (D), Costello-Leace.....	Mar.		
4490	Wild Born (W), Tex Maynard.....	Jan.		
5260	You Can't Beat the Law, Lee-Keefe.....	Jan.		
Sterling				
1927				
5663	Burning Up Broadway (D), H. Costello.....	Jan. 30	Dec. 3	
5400	Closed Gates (M), Harron-Novak.....			May 28
5500	Outcast Souls (D), Lewis-Bonner.....	Dec. 15	Nov. 12	
	Pretty Clothes (D), J. Ralston-Walker.....	Oct. 15	Dec. 31	
	Stranded (D), Mason.....	Aug. 15	Jan. 7	Sept. 10
1928				
	Marry the Girl (CD).....		Feb. 4	
Tiffany-Stahl				
1927				
5754	Backstage (CD), Bedford.....			July 9
5669	Beauty Shoppe (CD), Busch.....			July 16
5300	Broken Gate (D).....			Jan. 15
6024	Cheaters (M), O'Malley.....			Mar. 24
7300	College Days (CD), M. Day.....			Nov. 6
4887	Enchanted Island (D).....			June 25
5500	First Night, The (FC), Lytell-Devore.....			Feb. 19
6482	Fools of Fashion (CD), Busch.....			Oct. 9
5233	Girl from Gay Paree, The (F), Sherman-Bedford.....	Sept. 15		
4753	Haunted Ship, The (M), Sebastian-M. Love.....	Dec. 1		
5600	Husband Hunters (C), Marsh.....			Feb. 26
5800	Josselyn's Wife (D), Frederick.....			Nov. 27
6049	Lightning (W), J. Ralston.....	Sept. 1		
6235	Night Life (CD), Day-Harron.....	Nov. 1		
5639	Once and Forever (D), Patsy Ruth Miller.....	Oct. 15		
6100	Sin Cargo (D), Mason.....			Dec. 11

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WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

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Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

BACHELOR'S BABY: Special cast—80%. February 16. This is a scream, at least it was here. Our folks were in a roar all through it. If it does not make your people laugh, call the undertaker, for they must be dead. Six reels.—S. S. Seibert, Salina theatre, Salina, Okla.—Small town patronage.

PLEASURE BEFORE BUSINESS: Max Davidson—75%. February 23. Davidson is always funny and the program pleased. Six reels.—S. S. Seibert, Salina theatre, Salina, Okla.—Small town patronage.

FOR LADIES ONLY: Special cast—69%. March 2-3. Good comedy. Will please Saturday night crowd. Six reels.—L. W. Bagwell, Jr., Crystal theatre, Oakman, Ala.—General patronage.

THE BLOOD SHIP: Hobart Bosworth—50%. March 7. Played this one as a special but it failed to bring them in. People got the impression that it would be weird and gruesome, from the title, I suppose. A good clean picture with very few captions. It's worth pushing hard. Eight reels.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

THE ROMANTIC AGE: Alberta Vaughn—The runaway staged on a staid livery nag, and the subsequent rescue in the good old Broncho Billy fashion inaugurated about 20 years ago and done to death a thousand times since by more able performers, were too ridiculous for words. The performance of the two stars during the fire scene was even more absurd. The hero goes into the roaring furnace of a building, the "shero" follows, they are trapped among the engulfing flames and rescued by firemen through a hole chopped in the roof and emerge without a blemish, scorched clothing, singed hair or eyebrows anywhere in evidence. Just a few smudges on their faces. If the director had ever come within 100 feet of such a conflagration, his sense of touch alone would have apprised him of the absurdity he produced. Such drivel may fascinate kitchen maids and scullery rags but has no charm for a discriminating public. Alberta Vaughn has been a prime favorite with us in the past, but any more of such direction and her name 'll be Dennis. Our attendance on the second night fell short 16 per cent of the first. Six reels.—Charles Storch, Casino theatre, Republic, Wash.—General patronage.

DEVIL DOGS: Special cast—Fair only. Did not draw like it should. Six reels.—S. S. Seibert, Salina theatre, Salina, Okla.—Small town patronage.

F B O

CHICAGO AFTER MIDNIGHT: Special cast—70%. March 4. This is another good one and it sure pulled at the box office. I don't know if the title or weather caused it, but they sure turned out to see it. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

CHICAGO AFTER MIDNIGHT: Special cast—70%. A real special. It pleased one hundred per cent with my crowd.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

CHICAGO AFTER MIDNIGHT: Ralph Ince—March 7. A good picture of the Chicago underworld with plenty of suspense and thrills that seemed to please. Seven reels.—Guy B. Amis, Princess theatre, Lexington, Tenn.—Small town patronage.

DEAD MAN'S CURVE: Special cast—33%. February 17-18. Rapid action, jumpy story.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

DEAD MAN'S CURVE: Douglas Fairbanks, Jr.—Nothing to this one and who ever told young Fair-

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported is divided by average daily gross of picture holding house record to determine relative box office value in terms of percentage.*

EXAMPLE: \$75 (average daily gross of picture reported) divided by \$100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in **THE BOX OFFICE TICKER** column of "Quick Reference Picture Chart." This rating will appear in a forthcoming issue of the **HERALD-WORLD**.

banks that he could act? He's got lots to learn.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

CONEY ISLAND: Special cast—75%. An extra good picture. Good print.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

CONEY ISLAND: Lois Wilson—February 8. One of FBO's best. Raised the admission price and they all seemed pleased.—Guy B. Amis, Princess theatre, Lexington, Tenn.—Small town patronage.

THE SLINGSHOT KID: Buzz Barton—75%. February 25. This was our second picture from this star, and it pleased them all. Keep up the good work, Buzz, and you will in time, give our old favorite, Fred Thomson a race for his money. Print good. Five reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

FRECKLES: Special cast—30%. March 7-8. This is a good program picture. Could not call it a special. The book very popular, and drew the business that we got. Satisfaction to them that had read the book.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

FRECKLES: Johnny Fox—A very good book picture, it is clean and the story follows the book. This type of picture will please most everyone.—Wilcox and Miller, Lakeview theatre, Lakeview, Ia.—General patronage.

IN A MOMENT OF TEMPTATION: Special cast—65%. February 18. A good program picture. Good for Saturday. Print in good condition. Seven reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

IN A MOMENT OF TEMPTATION: Special cast—February 21. This was a blank as a picture and at the box office as well. Six reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

THE BANDIT'S SON: Bob Steele—60%. February 11. Our Western picture fans liked this one. Good story, good plot. One of Bob Steel's best. Five reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

THE BANDIT'S SON: Bob Steele—March 2. Just an ordinary Western. Not as good as "The Mojave" story, good plot. One of Bob Steele's best. Five reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

LITTLE MICKEY GROGAN: Frankie Darro—60%. February 28. Good, they all liked this one. Six reels.—Aug. Berkholtz, Mermac theatre, West Bend, Wis.—General patronage.

LITTLE MICKEY GROGAN: Frankie Darro—February 28. Just a program picture that did not make expenses. Six reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

AFLAME IN THE SKY: Special cast—80%. This picture is real good. Good print.—L. Deyo, Miers theatre, Schoharie, N. Y.—General patronage.

AFLAME IN THE SKY: Special cast—36%. March 9-10. Plenty of thrills here for Saturday night.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

First National

FOR THE LOVE OF MIKE: Ben Lyon—March 1. Not so bad. Would consider this a better comedy than the average. Many favorable comments. Seven reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

THE LIFE OF RILEY: Murray-Sidney—February 21-22. Good comedy. Will go over where this team is liked.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

THE DEVIL'S SADDLE: Ken Maynard—Pleased ninety per cent. Boys, I say that anybody that can't get their money's worth out of this one just ought to spend their money for poison because it is certainly one for the book. Played this on Saturday, and what I mean we were swamped. Ken, when I want the best Western there is, I will look over your list first.—Roy E. Mitchell, Plainview theatre, Plainview, Tex.—General patronage.

THE DEVIL'S SADDLE: Ken Maynard—A mighty fine picture that clicks at the small town box office. Keep it up Ken. Send me a photo and I will give it exclusive in my lobby.—C. W. Becker, Electric theatre, Burwell, Neb.—General patronage.

THE DEVIL'S SADDLE: Ken Maynard—March 2-3. A good Western to good business.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

SMILE, BROTHER, SMILE: Special cast—A good little program picture. Priced right.—C. W. Becker, Electric theatre, Burwell, Neb.—General patronage.

WHITE PANTS WILLIE: Johnnie Hines—February 24-25. A very clever comedy drama, full of pep and clever titles but a miserable failure at the box-office, as all First Nationals are in this town. Hines good, but no drawing card. Six reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE PRIVATE LIFE OF HELEN OF TROY: Maria Corda—This is a good picture of this type, and went over very well. Had blow up first night or would have had good business. Eight reels.—E. D.

Luna, Cozy theatre, Wagoner, Okla.—Small town patronage.

THE PRIVATE LIFE OF HELEN OF TROY: Maria Corda—March 8-9. Maria Corda, 25 per cent. A big dressed up show. Good scenes but no story for small towns. Too long drawn out. A special in price is all. Eight reels.—L. H. Ireland, Pastime theatre, Logan, Ia.—General patronage.

THE PRIVATE LIFE OF HELEN OF TROY: Maria Corda—February 23-24. Goes right over the heads of small town audiences. No business.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

THE GORILLA: (Special cast—January 28-29. Not very good and by no means a special. I guess I expected too much, however, I didn't raise the price and was glad of it. Eight reels.—P. J. Durkin, Majestic theatre, Perry, Ill.—Small town patronage.

THE GORILLA: Special cast—80%. March 2-3. This picture is a special and should bring the admission price charged for specials. But not having any open dates on Mondays and Tuesdays, we played on Friday and Saturday at program prices. This is a serio-comic production, superbly mounted and with a cast so well balanced as to be faultless in their acting. It is serious in the beginning and the mystery part is staged with good dramatic effect, gripping the interest of the spectator until some cowpuncher away over on one side breaks in with his "Haw! Haw!" only to have your rapt attention startled by some jackass at your shoulder with his "Haw, haw, haw!" Such people who have not a speck of art in their soul are an insufferable nuisance in a theatre but the author or director at this stage with a fine discernment turns it into comedy and from this one the "Haw, haws!" are not so much out of place, though just as unmusical. Another thing which detracts from the effect of high class subjects which run into seriousness is parodying them by producers of short subjects. In this case we had seen a comedy which is not only a plagiarism but a downright infringement of the rights of the producer of "The Gorilla."—A. J. Gibbons, Illinois-Kozy-Elite theatres, Metropolis, Ill.—General patronage.

THE SHEPHERD OF THE HILLS: Special cast—A wonderful picture of the hill folks and while it

does not please the dumbbells it does please the so-called better thinking class. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

ROSE OF THE GOLDEN WEST: Special cast—This picture failed to draw and pleased only a few who came. Has some beautiful scenery. Sold as a special, but cannot class it as a good program. Lost plenty of Money. Seven reels.—E. W. McClelland, Rex theatre, Gilman City, Mo.—Small town patronage.

SYNCOATING SUE: Special cast—Very good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE UNKNOWN CAVALIER: Ken Maynard—This is our first one from this boy and we believe he will be an attraction after we get him started. He can sure do his stuff. Seven reels.—E. W. McClelland, Rex theatre, Gilman City, Mo.—Small town patronage.

McFADDEN'S FLATS: Murray-Conklin—March 5-6. A fair comedy. Pleased most everyone. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—Small town patronage.

ORCHIDS AND ERMINE: Colleen Moore—March 4. Played this on Sunday and found it gave perfect satisfaction. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—Small town patronage.

THE BLONDE SAINT: Special cast—March 7. We were very agreeably surprised in this picture. Much better than we had expected. Title poor draw. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—Small town patronage.

SUBWAY SADIE: Mulhall-Mackaill—March 6. Very pleasing comedy drama to light business. Good photography and good print. Seven reels.—E. M. Bidder, Strand theatre, Paoli, Ind.—Small town patronage.

CAMILLE: Norma Talmadge—January 21. The best received from First National in a long time, and incidentally the best Miss Norma has turned out since her "Eternal Flame." Gilbert Roland's work deserves praise also. Did very good business. Eight reels.—M. Vallicha, The Capitol theatre, Karachi, India.—General patronage.

JUST ANOTHER BLONDE: Special cast—Very good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

ELLA CINDERS: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

EASY PICKINGS: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

OLD LOVES AND NEW: Special cast—Very good. Seven reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

IT MUST BE LOVE: Special cast—Very good. Eight reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

QUO VADIS: Emil Jannings—A wonderful historical production. Photography fine. Film condition good. Business good. Buy it right if you play it, as it pleases about 50 per cent. Too big for the average fan. 10 and 25 cents.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

THE DUCHESS OF BUFFALO: Constance Talmadge—March 8-9. Would call it a very neat little program picture. Has some very fine snow scenes which were well done. In fact, they looked better on the screen than did the real snow which hit me at show time. I note in this week's Herald that one of the exhibs contends that we ought to run Winter pictures in Winter and Summer pictures in Summer. That's good. I'll bet the natives were tickled pink last night after they had hoofed it through snow up to their ears to find they had come to see another snowstorm. Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE AMATEUR GENTLEMAN: Richard Barthelmess—February 4. Nothing much in this one and perhaps a little dragging in some places. Yet, on account of the British element in the plot we did good business, playing it opposite "Les Miserables" with dancing acts. Eight reels.—M. Vallicha, The Capitol theatre, Karachi, India.—General patronage.

Fox

BLACK JACK: Buck Jones—33%. January 27-28. Good Western comedy.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

DAREDEVIL'S REWARD: Tom Mix—43%. February 9-10. Fair Mix picture.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

WOLF FANGS: Thunder—34%. March 6. Fair dog picture. Drew better than some have lately.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

WOLF FANGS: Thunder—March 10. A very good dog picture. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

WOLF FANGS: Thunder—January 29. It was a good picture for those who like dogs. Six reels.—Thomas Jisa, Opera House, Coal City, Ill.—General patronage.

THE BRANDED SOMBRERO: Buck Jones—22%. March 3. Rather weak for Jones. Five reels.—S. G. Inde, Photoplay theatre, Ashland, Kan.—Small town patronage.

LOVES OF CARMEN: Dolores del Rio—40%. Victor McLaglen a knockout of an actor. People like him immensely. If your organist plays "La Paloma" every few minutes during the showing of this picture you will actually live in Spain for an hour or so. Fox sold it a little too high, but picture is there with the goods and Dolores is not afraid to show her physique.—Charles V. Martina, Family theatre, Mt. Morris, N. Y.—General patronage.

ARIZONA WILDCAT: Tom Mix—47%. March 16-17. Lots of comedy, action and thrills in this, and a polo game for variety.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

ARIZONA WILDCAT: Tom Mix—January 22. This picture is not like his other pictures. It is not such a Western as are his others. Five reels.—

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Thomas Jisa, Opera House, Coal City, Ill.—General patronage.

WHAT PRICE GLORY: Special cast—75%. January 13-14. This is a good picture, but why all the filth? It leaves a bad taste in one's mouth. Everybody said it was too rough. I made some money with it. I bought it for \$125 less than they wanted for "Ben Hur" and "The Big Parade," so I am going to let them parade on. I have quit giving my theatre away every time I play a so-called big picture. Nine reels.—Kenney Lloyd, Joy theatre, Foreman, Ark.—General patronage.

WHAT PRICE GLORY: Dolores del Rio—30%. Personally, I thought this a wonderful production, but severe weather for two nights kept my patrons away. Fox gave us a fair proposition on it, too, so thanks to them. Twelve reels.—Minnie M. Schnoor, Paramount theatre, Stapleton, Neb.—Small town patronage.

WHAT PRICE GLORY: Special cast—February 21-22-23. This is a good picture, but it just wouldn't draw for me. I spent more money advertising this than I did "Ben Hur" or "The Big Parade," but couldn't get them in. I think the reason is the public is so fed up on these 50-cent war pictures they just won't come. I lost money on this. Print good, photography good. Twelve reels.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

THE MIDNIGHT KISS: Special cast—38%. March 9-10. Just another fair picture. Nothing about it to make their talk either for or against it.—Wm. J. Hobbs, Hobbs theatre, Lashburn, Sask., Canada.—Small town patronage.

NO MAN'S GOLD: Tom Mix—81%. February 24-25. Better than average Western. Six reels.—Wm. J. Hobbs, Hobbs theatre, Lashburn, Sask., Canada.—Small town patronage.

THE RETURN OF PETER GRIMM: Alec B. Francis—42%. March 2-3. Fair program picture. Eight reels.—Wm. J. Hobbs, Hobbs theatre, Lashburn, Sask., Canada.—Small town patronage.

THE GATEWAY OF THE MOON: Dolores del Rio—March 8-9. A good picture, somewhat better than "Loves of Carmen." The scenes are laid in the Amazon Valley, and have some good photography and beautiful closeups of the star near the last. Seven reels.—Guy B. Amis, Princess theatre, Lexington, Tenn.—Small town patronage.

SEVENTH HEAVEN: Farrell-Gaynor—February 15-16-17. Pleased 100 per cent. In my opinion, it was one of the best productions Fox ever made. The stars did excellent work and are to be commended. Charles Farrell as "Chico" was excellently selected and in my estimation couldn't have been better played by any well known star. Bad weather kept me from getting a record at the box office. Twelve reels.—Roy E. Mitchell, Plainview theatre, Plainview, Tex.—General patronage.

SEVENTH HEAVEN: Gaynor-Farrell—March 1-2-3. This is a very fine picture, but a basketball tournament in competition all three nights was disastrous to business. I raised the price on this and it will stand it. Eleven reels.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

SEVENTH HEAVEN: Gaynor-Farrell—March 14-15. I think this is one of the best pictures I have ever played. Yet I really had more complaints on it than I did on either "The Big Parade" or "Ben Hur." Did a very good business on it considering the way business has been and "The Cat and Canary" for competition. You sure can't go wrong in buying this picture. Wish I had more of them with the drawing power it has. Twelve reels.—Guy Loudermilk, Fairy theatre, Nappanee, Ind.—General patronage.

THE HIGH SCHOOL HERO: Special cast—February 1-2. This is certainly one perfect little comedy.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

WAR HORSE: Buck Jones—March 9-10. Only a fair Jones picture. My patrons are so sick and tired of war scenes in pictures. I can't understand why the producer has to inject some war bunk in almost half of the pictures that are produced today. I wonder when they are going to cut the war bunk out of pictures. Print good. Five reels.—P. G. Held, elder, Galt theatre, Galt, Cal.—Small town patronage.

WAR HORSE: Buck Jones—February 11. Very good Jones type of picture and Jones pulls for me. So what more can I say? Five reels.—H. W. Batchelder, Galt theatre, Galt, Cal.—Small town patronage.

Gotham

THE SIGN OF THE CLAW: Peter the Great (Dog)—52%. March 12-13. Good dog picture, not as good as Rin Tin Tin though. Six reels.—L. W. Bagwell, Crystal theatre, Oakman, Ala.—General patronage.

J. C. Jenkins—His Colyum

Tucson, Arizona, St. Patrick's Day, 1928.

DEAR HERALD-WORLD:

Here it is St. Patrick's Day and we haven't a shamrock nor a green necktie to our name and we are 80 miles from the Mexican border. Isn't that just terrible? As we understand it, Pat was the boy who drove the snakes out of Ireland, and if so, we are for him. If Pat was located here in Arizona he'd sure have his hands full, for rattlers are as common here as silk hosiery on Michigan Avenue and the Bootleggers' Union has put the price of their antidote so high that everybody is trying to avoid being bitten.

We don't know very much about Arizona and therefore are not qualified to speak intelligently, but this much we will say, her climate during November, December, January, February and March is 100% plus and we will let the Arizonians do the rest of the talking, but our suspicions are that during the balance of the year Arizona is the place referred to in the Bible where His Nibs with the pitchfork and forked tail holds the position of "Master of Ceremonies." Maybe we don't know a thing about it, but this March sun suggests that conclusion. Our wife says we are crazy and we don't dare dispute it for fear she will prove it. Looks like she had become Arizonianized already.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

"Of course, boys, we're all honest but let's cut the cards." Did you see that caption on page ten of the March 3 issue of the HERALD-WORLD? You should turn to it and read the ad. It strikes us as about the keenest thing that has appeared in sometime. We can't



A Picture of what's left of the famous "Bird Cage theatre" at Tombstone, Ariz., where Eddie Foy, Lottie Crabtree, Murray and Mack and many others of the old school used to play. Those were the days when two dollars and a six-shooter was the price of admission, only they kept their six-shooters.—J. C. J.

quite figure out who is responsible for it. In some ways it sounds like Bill Weaver, then again it suggests Thomas O. Service as the author, and then again we are reminded of Jay Shreck, but maybe after all it was Eagle Eye Joe, anyhow the whole page is worth reading (we have read it five times) and you will get a kick out of it besides learning some truths that have become fixed facts insofar as valuable advertising space is concerned.

We have always been a firm believer in the importance of "cutting the cards" and our fifteen years experience as an exhibitor has warranted us in this belief. The rule has always been "cut to the right and deal to the left," but unfortunately we have always occupied a position at the left of the dealer while the Knight of the Brief Case sat at his right. "Of course, boys, we are all honest," but if we were going back into the exhibiting end of the game we would insist on a seat at the right of the gentleman who dealt the cards.

Illustrative of this, last night we sat in a little friendly game with our family. Geneve was the dealer and our wife sat on her right and we on her left and Ruth in the middle. Before the game started we said, "Of course, boys, we are all honest but let's cut the cards" and our wife cut 'em, and after the game we had to get a bill of sale for Marie before we could move her out of the garage. Kinda looks like the old man had been framed, since four queens wouldn't win a coca cola.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

As we are writing this Geneve is sitting at the table reading the reports of exhibitors in "What the Picture Did For Me" and all at once she broke out laughing and we said "What has struck you now?" and she replied, "Oh that doggone Tragsdorf of Neillsville, Wisconsin, he gives me an awful kick" and then she read from one of his reports, "If there is anything

(Continued on next page)

Metro-Goldwyn-Mayer

THE STUDENT PRINCE: Ramon Novarro—A fairly big picture. Priced too high. We paid all it was worth and they demanded a split, but it did not have enough box office pull to reach the split. A small town lemon.—C. W. Becker, Electric theatre, Burwell, Nebr.—General patronage.

THE LATEST FROM PARIS: Norma Shearer—February 28-29. An excellent comedy drama. Eight reels.—Colonial theatre, Moulton, Ia.—Small town patronage.

THE LATEST FROM PARIS: Norma Shearer—This picture gave about as good satisfaction as any I have run this year. A picture for the whole family. Good pictures in bad weather seem to go hand in hand here this winter. I struck a blizzard with this one and twenty below zero weather with "The Noose" a few days ago. These conditions keep an exhibitor in these parts from getting hunch-backed carrying his money to the bank. Eight reels.—O. G. Blakeslee, Cozy theatre, Medford, Wis.—General patronage.

THE BIG CITY: Lon Chaney—A crook drama that holds the interest to the finish with a plot on

J. C. Jenkins—His Colyum

(Continued from preceding page)

I hate it is a lying film hound." Geneve says she always looks for the reports from Trag and Phil Rand and Gailey especially, for they always give her a wallop, and we replied, there are two of us.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

Since coming to Tucson we have been swamped with letters from exhibitors from all over the country asking our advice on various matters and we are sorry that time and space will not admit of as full a reply as we would like to make, but we trust it will be satisfactory to make brief answers through this Colyum. Parties wishing expert advice may address us care HERALD-WORLD. Our advice is free to readers of this magazine.

Frank O'Hara, Community theatre, Elgin, Nebraska.
No, St. Patrick wasn't a Swede. He was a Dutchman that drove the snakes out of Ireland and the Irish have been on the Police Force ever since. That's why some cities always go democratic.

W. E. Tragsdorf, Trag's theatre, Neillsville, Wisconsin.

We wouldn't advise it. In fact we'd be strongly against it. Walking back home should always depend upon the condition of the roads.

Miss Thelma Castle, Castle theatre, Goose Creek, Texas.

Glad you wrote us Miss Thelma. Yes, ladies will be most welcome at that exhibitor convention at Alexandria, Minnesota. Hope to see you there. Yes, Phil will be there also. F. W. Zimmerman, Palace theatre, San Marcos, Texas.

You say she is twenty years old and very nervous. Perhaps she has adenoids. Ascertain if she snores in her sleep and then advise us more fully. Crockett Brown, Brown's Palace, Nashwauk, Minnesota.

From your description we would say that your hulfoundland has dogitis, a disease very prevalent among mongrels. No, don't feed him dog biscuits, feed him limburger cheese and put cold packs on his stomach and et cetera. No charge, our services are free. Dr. F. M. Childs, Cozy theatre, Villisca, Iowa.

You say your audience seemed cold and indifferent and didn't respond to "The Midnight Kiss." Looks like a desperate case. Try Epsom salts. Mrs. Sam Blair, Blair Enterprises, Belleville, Kansas.

No, you have our age guessed too high. We were 27 on the 28th day of last month. Yes, our wife insists that we are married and she ought to know. No, our hair is red and very curly. Sure, we won't mention it to Sam.

Phil Rand, Rex theatre, Salmon, Idaho.

You have the Rahbi pegged entirely wrong. He doesn't get his from a hootlegger. He has "wine hees" in his cellar that make it. He also has bats in his belfry hut they don't make bats.

Miss Della Gulick, Fad theatre, Brookings, South Dakota.

Glad to hear from you Miss Gulick, it has been a long time since you wrote us. Shame on you for such negligence. Yes, "SEVENTH HEAVEN" is a masterpiece. Your audience will be delighted with it. See review by Thomas O. Service in a recent issue of the HERALD-WORLD.

A. F. Jenkins, Community theatre, David City, Nebraska.

You say you think you are a relative of ours. Maybe so. Did your ancestors ever monkey with cocoanuts? Guess we better not trace our family tree back too far.

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

Some years back there was a fellow by the name of George Larkum Scott who put his feet under our wife's table for a number of years regularly three times a day, and if he ever missed a meal history has been painfully silent on that point. In fact our wife raised him almost from a pup. He was at the head of the conservatory department of our schools at Neligh, but late years has been directing orchestras and a church choir or two at Spokane, Washington. George Larkum gave promise of developing into quite a student of music under our guiding influence and instructions, but if we were to go out to Spokane (which we hope to do, and may) and should find one of his orchestras playing a selection of shuffle Nigger jazz, we would concede, without argument, that Darwin only told half of it, and that our influence and council had been wasted on a hopeless case. George Larkum Scott, stand up and he sworn. Do you, or don't you?

—Exhibitors Herald and Moving Picture World Fills a Want None Others Do—

Everytime we read "SERVICE TALKS" we are glad Mark Twain wrote "ROUGHING IT" for it gives us something with which to make a comparison.

If you haven't been following Thomas O. in his wanderings you have been missing something that the whole family is entitled to. You will find that the next best thing is the reports on pictures by Tragsdorf and "Fishy" Phil. These boys have a unique way of expressing themselves that oftentimes causes near convulsions, and the only fault we can find with them is that they don't write more and oftener.

When that convention meets at Alexandria, Minnesota, next June and Thomas O., Tragsdorf, Phil, Gailey, The Rahhi, Crockett (and his hulfoundland), Eagle Eye Joe, Zimmerman and a lot more of the Great Unwashed get together, history will be made by reams.

Boys, excuse me from going any further with this letter, have just been handed a telegram from Morocco, Indiana, saying my brother passed away yesterday. This leaves hut two of us out of a family of ten.

J. C. JENKINS,
(The HERALD-WORLD man)

the order of the "Miracle Man." Seemed good to see Lon and Betty together again. Would rate this above the average program picture. Eight reels.—O. G. Blakeslee, Cozy theatre, Medford, Wis.—General patronage.

QUALITY STREET: Marion Davies—Too much costume for us. Too long, but has some clever situations.—Colonial theatre, Moulton, Ia.—General patronage.

QUALITY STREET: Marion Davies—Some liked

this, others didn't, but it proved to me that Marion Davies can act. "The Fair Co-Ed" went over better for the simple reason that it wasn't this "costume stuff." Eight reels.—Whitney Burr, Orpheum theatre, Lancaster, Wis.—General patronage.

BUTTONS: Jackie Coogan—Pleased one hundred percent, S. R. O. sign out all night. Record crowd on program picture. Boys, Jackie is right there when it comes to acting and drawing crowds to your little play-house. My opinion is that this is the best

one he has ever made, it has heart interest and plenty of action, also plenty of good clean comedy and a little love romance combined; what more do they want? Seven reels.—Roy E. Mitchell, Plainview theatre, Plainview, Tex.—General patronage.

BUTTONS: Jackie Coogan—February 24-25. Very good. Jackie always draws well. Had plenty of good compliments on this one. Bought it so I made some money on it. Six reels.—Guy Loudermilk, Fairy theatre, Nappanee, Ind.—General patronage.

THE THIRTEENTH HOUR: Lionel Barrymore—February 11. A good mystery drama and a little spooky. The dog was good. Had a full house on Monday.—P. J. Durkin, Majestic theatre, Perry, Ill.—Small town patronage.

BODY AND SOUL: Lionel Barrymore—February 21. A melodrama that is above the average; acting of Lionel Barrymore, especially fine. Suitable for any theatre. Good appeal.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

ON ZE BOULEVARD: Lew Cody—February 27. Six reels of film wasted. Don't play it. But you expect such as this from MGM, the talk of the public, young blood, etc. Oh Geel How can they!—Majestic theatre, Perry, Ill.—Small town patronage.

UPSTAGE: Norma Shearer—March 10. Didn't care much for this one, although we find Metros very consistent pictures. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—Small town patronage.

FOREIGN DEVILS: Tim McCoy—February 28. This one like all of McCoy's features was a good picture. Plenty of action and good action. A very good average production.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

THE FRONTIERSMAN: Special cast—February 25. Can't say much for this one. Drew a fair house, but they didn't go wild over it. Hope that the rest of them are better than this one was.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

Paramount

THE ROUGH RIDERS: Special cast—50%. March 4-5. This is a good picture and a big picture. The cast is splendid. Gave good satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE ROUGH RIDERS: Special cast—One of the very best I've shown for some time. You can't bill too strong. It's in line with history and faithfully portrays the Spanish-American and Filipino War. A good one for two days. Many nice comments. Might add that many got the idea it was a Western, but when they saw it nearly everyone boosted it. Well directed and each player fits in perfectly. Many said, "The best I've seen for some time." Ten reels.—W. D. Tarkington, Realto theatre, Keota, Okla.—Small town patronage.

THE MYSTERIOUS RIDER: Jack Holt—12%. February 28. Good picture which failed to register very high for two nights. Well, we give them good pictures; they want still better ones; so that's the way they come and go here. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

MAN POWER: Richard Dix—39%. January 19. A dandy picture. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

BLIND ALLEYS: Thomas Meighan—50%. February 26. Very dandy show. Tom is always easy to look at and this picture was short, but excellent. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

A GENTLEMAN FROM PARIS: Adolphe Menjou—75%. March 3. Not quite as good as most of Menjou's pictures, or perhaps they are getting tired of this actor in same roles. Six reels.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—Small town patronage.

METROPOLIS: Special cast—25%. March 1. Went over the heads of the people here. Marvelous photography and settings. Eight reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE SECRET HOUR: Pola Negri—March 3. Brother Exhibitor, if you have any moral people in your town who you are depending on for your business, don't play "The Secret Hour." Absolutely the poorest picture we have ever played in my many years of experience in the picture business. I can't understand how the stars could have made this picture without showing a red face. "The Secret Hour" has made a hearty supporter of the Brookhart Bill. Let's have morality in our picture business for humanity's sake, Mr. Hays.—M. S. Freezer, Badin theatre, Badin, N. C.—General patronage.

THE SHOWDOWN: George Bancroft—Good story, good cast. Well directed picture. Patrons told me they liked this one. Eight reels.—Whitney Burr, Orpheum theatre, Lancaster, Wis.—General patronage.

WIFE SAVERS: Special cast—February 29 and March 1. An absolute riot here. The best thing they have done since "Behnd the Front." They have cut out the vulgarity and suggestive situations. Which goes to prove that it can be done. Business light, due to local industrial depression. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

WIFE SAVERS: Hatton-Beery—If you like Hatton and Beery you will like this, but not as funny as "Now We're in the Air." Good, though. Six reels.—Whitney Burr, Orpheum theatre, Lancaster, Wis.—General patronage.

THE LAST WALTZ: Special cast—March 9-10. Another UFA production and outside of a couple of hot sexy scenes unnecessary to the development of the story, it's excellent. Ran this and FBO's "Legionnaires in Paris" on double program night to satisfactory business. Excellent photography and perfect print on both pictures. Seven reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

THE SPOTLIGHT: Esther Ralston—March 2-3. A very interesting story which Miss Ralston puts over in her usual charming style. Ran this and FBO's "The Swift Shadow" on double feature night to satisfactory business. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

GET YOUR MAN: Clara Bow—Clara Bow, that's enough, and she has given us good pictures. "Get Your Man" is an evening well spent. Good for the whole family. Six reels.—Whitney Burr, Orpheum theatre, Lancaster, Wis.—General patronage.

THE CITY GONE WILD: Thomas Meighan—February 19-20. Tense underworld drama.—J. L. Seiter, Selma theatre, Selma, Cal.—Small town patronage.

JESSE JAMES: Fred Thomson—A sweet little box office bet. If your people like Westerns, book it. Paramount will take care of your box office receipts via the percentage system. What more could you ask? Eight reels.—C. W. Becker, Electric theatre, Burwell, Nebr.—General patronage.

ARIZONA BOUND: Gary Cooper—February 4. This was Cooper's initial appearance here. They say the first impression is lasting. If so, it looks like Gary has found a home here. Many thought the story was by Zane Grey, and therefore you can't go wrong. Six reels.—A. C. Phillips, Strand theatre, Walhalla, S. C.—General patronage.

SWIM, GIRL, SWIM: Bebe Daniels—Made a very good regular program picture. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

LET IT RAIN: Douglas McLean—January 28. Good clean comedy. If they would make them all as clean as this one, we would never kick. You can play this one and not be ashamed to look the crowd square in the face.—A. T. Kincannon, Oneida theatre, Blue River, Wis.—Small town patronage.

FIREMEN, SAVE MY CHILD: Special cast—Feb-7-8. Full of elapstick, not much to this one. Wallace Beery runs away with picture. I have played "Now We're in the Air," and they are all alike.—L. H. Ireland, Pastime theatre, Logan, Ia.—General patronage.

SENIORITA: Bebe Daniels—February 29-March 1. Has plenty of action and Bebe does a Douglas Fairbanks to a dot. Basket ball killed the second night. It is not a big special, but is just a pleasing program offering. Six reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE WAY OF ALL FLESH: Emil Jannings—February 23-24. One of the best pictures I have shown for a long time. A good picture for any night. Will stand a little raise.—L. H. Ireland, Pastime theatre, Logan, Ia.—General patronage.

THE WAY OF ALL FLESH: Emil Jannings—Here's a marvelous picture, one of the finest we have ever played. Jannings' acting is wonderful, but why do they insist on putting in scenes of naked children? A scene like this one in this picture spoiled a wonderful picture. I think that it is poor judgment on the director's part to have such scenes put in any picture. If the directors don't use their common sense in leaving these scenes out, why don't the exchange managers cut them out. When the naked people are left out of pictures the motion picture industry will have more boosters and less knockers. Nine reels.—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

MAN OF THE FOREST: Jack Holt—March 3. Very good, just enough comedy to keep every one in good humor. Everybody left smiling. Sweed part very comical. This is different from most of Grey's stories. Play it.—A. T. Kincannon, Oneida theatre, Blue River, Wis.—Small town patronage.

MAN OF THE FOREST: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE POTTERS: Special cast—February 11. An average picture, nothing big, but ought to pass any-

where.—A. T. Kincannon, Oneida theatre, Blue River, Wis.—Small town patronage.

PADLOCKED: Special cast—Some said that this was the best picture that they had seen in a long time. However, it failed to draw for me. Due to title and program.—A. T. Kincannon, Oneida theatre, Blue River, Wis.—Small town patronage.

ROUGH HOUSE ROSIE: Clara Bow—February 26-27. A good comedy drama with Clara Bow. The prize fight is a big joke. Drew good business.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

BORN TO THE WEST: Jack Holt—Very good. Seven reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE BLIND GODDESS: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

AFRAID TO LOVE: Florence Vidor—March 4-5. An excellent program picture with a very good cast. Photography as clear as a crystal. It pleased. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

FORLORN RIVER: Jack Holt—January 3. A very good Zane Grey story. Holt and Grey always draw good for me.—A. T. Kincannon, Oneida theatre, Blue River, Wis.—Small town patronage.

FORLORN RIVER: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE MANNEQUIN: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE GOOSE HANGS HIGH: Special cast—I played this Christmas and it's a good one for the family. Seven reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

TIME TO LOVE: Raymond Griffith—February 18. This one went over in pretty good shape. He has always drawn good for us. This pleased the majority of our patrons.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

QUICKSANDS: Richard Dix—March 3. If your patrons like Dix it might go over; don't bank too much on it, as it won't go over very good. It seems to lack something all the way through. Five reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

SPECIAL DELIVERY: Eddie Cantor—March 7-8. One of the best feature length comedies ever shown here. Very sorry Eddie quit the screen for Broadway. Lloyd or Chaplin are not one bit better than he. Excellent photography and perfect print. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

THE KID BROTHER: Harold Lloyd—Lloyd is no drawing card here and this one has about 10 per cent of the laughs that "Baby Mine" has. Eight reels.—Colonial theatre, Moulton, Ia.—General patronage.

THE VANISHING AMERICAN: Special cast—Very good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Universal

SPANGLES: Special cast—Good, of its kind. Six reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

ONE MAN GAME: Fred Humes—March 3. This is called a Western, but it is really a nice little comedy. Quite interesting. Good for small town patronage.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

THE THIRTEENTH JUROR: Anna Q. Nilsson—February 26. Received many good comments on this one. It holds one's attention pretty well. It would seem as if Mr. Laemmle wanted to make another "Held By the Law." However, it is a good picture and I freely say that it may be played in small towns on any day of the week. Six reels.—Wm. Wiske, Community theatre, Red Granite, Wis.—Small town patronage.

THE CAT AND CANARY: Laura La Plante—March 4-5. This is a very good picture and it pleased most of my patrons. Many came back to see it the second night and we had a full house. Eight reels.—David Straszler, Lyceum theatre, Manchester, Mo.—General patronage.

THE FOURTH COMMANDMENT: Special cast—March 3. Play it by all means. A fine picture of the mother love type, with Belle Bennett and Mary Carr. Not a scene that drags. Saturday crowds want action, but this had no walkouts. Seven reels.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

THE ICE FLOOD: Special cast—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE SILENT RIDER: Special cast—Good.—J. W.

Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE PRAIRIE KING: Hoot Gibson—February 27-28. This pleased nicely, but Hoot don't click at the box office as in times gone by. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

HER BIG NIGHT: Special cast—Very good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE WHOLE TOWN'S TALKING: Special cast—Just fair. Six reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE MIDNIGHT SUN: Special cast—Good, but no special.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

WINE: Special cast—I am done with re-issues; no good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE COHENS AND KELLYS: Sidney-Murray—Not a bit sorry to have played this. Old but excellent comedy-drama. Eight reels.—Colonial theatre, Moulton, Ia.—General patronage.

THE FLAMING FRONTIER: Special cast—Very good, but not a special. Ten reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE FLAMING FRONTIER: Special cast—Failed to draw much of a house. Story good, cast adequate and film in good shape. Held interest, but failed to get up any enthusiasm, rather long. Hoot Gibson did very well. Photography excellent, but it costs too much money and we guess people are about fed up on this style of picture, because we had no opposition and failed at the box office. Nine reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

FIFTH AVENUE MODELS: Mary Philbin—January 13. Although it was a second run picture, but repeated after a long time, yet had good praise for this one. Seven reels.—M. Vallicha, The Capitol theatre, Karachi, India.—General patronage.

PAINTED PONIES: Hoot Gibson—This kept my Saturday crowd in an uproar. Hoot is as good a comedian as he is cowboy. One lady remarked she had laughed 'til she ached. Six reels.—E. C. Bays, Globe theatre, Buena Vista, Va.—General patronage.

LES MISERABLES: Special cast—Good and well liked by the few. Too much money. Lost me money in perfect weather. Eight reels.—G. G. Bais, Capitol theatre, Duncan, B. C., Canada.—General patronage.

A HERO ON HORSEBACK: Hoot Gibson—Very good Western with all the action in the last reel. Some good comedy that kept the house in a mirthful mood. It is not up to Hoot's best, but it will get by. Photography fair. Six reels.—H. H. Hedberg, Amuse-U theatre, Melville, La.—General patronage.

THE SILENT RIDER: Hoot Gibson—Good as all his pictures are. Personally think Hoot is a wow. Six reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

BACK TO GOD'S COUNTRY: Renee Adoree—Just a Western sold as a special, worth half program class only. Six reels.—G. G. Bais, Capitol theatre, Duncan, B. C., Canada.—General patronage.

A HERO FOR A NIGHT: Glenn Tryon—This boy is a comer, watch out Lloyd, Chaplin, and all you clever comedians as Carl has a very clever boy. The picture is extra good. Worth showing in any house. Six reels.—E. L. Wood, Coliseum theatre, Edmore, Mich.—General patronage.

THE WESTERN WHIRLWIND: Jack Hoxie—February 19-20. Same old factory made Western. Same old villain robs same old bank, and same old hero saves the girl from runaway team on the edge of same old bluff. Wish they'd end to Buttericks and get a new pattern. It would be one big relief to yours truly and the long suffering fans. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

FIGHTING THREE: Jack Hoxie—This is a different kind of a Western from the usual run and was sure good. I really thought it wonderful. Five reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—General patronage.

Warner Bros.

HONEYMOON EXPRESS: Irene Rich—41%. March 3. Fair picture. Nothing in the picture to suggest the title. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE BLACK DIAMOND EXPRESS: Monte Blue—45%. March 3. Can't say much for this. Not up to expectations; railroading not so good. Seven reels.—O. A. Fosse, Community theatre, Ridgeway, Ia.—Small town patronage.

WHEN A MAN LOVES: John Barrymore—22%. February 20-21. This picture did not take in film rental for me, while it is not such a bad picture it

is not a box office attraction, and anyone who pays a super special price for it will find out the same as I did. Lost plenty with it. Ten reels.—A. E. Andrews, Opera House, Emporium, Pa.—General patronage.

BELOW THE LINE: Rin Tin Tin—15%. February 24-25. Little late to play this, but good pictures like this never get old, and therefore I am glad of running it. Dog very good and should please any audience. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

WHAT EVERY GIRL SHOULD KNOW: Patsy Ruth Miller—Good. Pleased, pulled. Photography and film condition good; 10 and 25 cents. Seven reels.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

DON'T TELL THE WIFE: Irene Rich—February 29-March 1. A good picture.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

IRISH HEARTS: May McAvoy—February 20-21. A good show. Six reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE THIRD DEGREE: Dolores Costello—March 8-9. We thought this a very good picture, but basket ball and social affairs took most of the crowd. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—Small town patronage.

THE NIGHT CRY: Rin Tin Tin—February 17-18. A good dog picture and Rin Tin Tin always draws some extra business here.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—Small town patronage.

DEARIE: Irene Rich—Very good, and did big Sunday business.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town percentage.

Serials

BLAKE OF SCOTLAND YARD (Universal): Special cast—Comment on this is good, but children are frightened rather than entertained. I would say it is above the average serial.—Geo. E. Fuller, The Playhouse theatre, Fairhope, Ala.—General patronage.

HEROES OF THE WILD (States Rights): Jack Hoxie—Have run four episodes, and is drawing better every week, with a bad start on account of measles and cold weather. Ten episodes.—Tommy Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THE ISLE OF SUNKEN GOLD (State Rights): Anita Stewart—Only fair serial, did not hold up as well as some. Stewart didn't mean much to serial fans. Ten episodes.—Tommy Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

WHISPERING SMITH RIDES (Universal): Wallace MacDonald—This is one of the best serials we have played in the past twelve months. Everyone of our patrons seemed to enjoy it very much. It was exciting from start to finish, with a fight in every chapter. Ten chapters.—Harold Seaton, LeComte theatre, Sevierville, Tenn.—General patronage.

Short Subjects

EDUCATIONAL

DEWEY LOVE: Bobby Vernon—Good laughs aplenty and a few thrills along with the spills. Vernon has many friends here among my fans. Two reels.—Tommy Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THE HUMDINGER: Johnny Arthur—Here's a comedy that should be featured fifty fifty with your long subject. It's the best of the Arthur comedies I've seen. Somehow it is different from the general run of comedies. Two reels.—Tommy Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

NEWLYWED'S MISTAKE: Snookums—Good, as usual.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

TEACHER, TEACHER: Lloyd Hamilton—Good, that's all we can say, but did not raise so many laughs as usual. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

F B O

BEAUTY PARLOR SERIES: Special cast—Our first Cooke-Guard comedy. Two reels.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

COLLEGIATE: Crazy Kat—Just fair cartoon, and they do not please, no matter how good they are. One reel.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

GALLOPING GHOSTS: Very good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

MICKEY'S CIRCUS: Mickey McGuire—A fund of

pleasure for the kiddies. Two reels.—K. D. Francis, Family theatre, Metamora, Mich.—General patronage.

MICKEY'S PAL: Mickey—Good kid comedy.—Colonial theatre, Moulton, Ia.—General patronage.

MICKEY'S PARADE: Mickey Grogan—This comedy sure has plenty of rough stuff in it and a sure comedy from start to finish. The kid is a good looking old tough guy. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

FOX

FRONTIER OF THE SKY: Varieties—Had many favorable comments and quite a few were from kids. Very beautiful scenes of German Alps. Three-fourths reel.—Tommy Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

MADAME DYNAMITE: Imperial—Fair mother-in-law comedy. Colonial theatre, Moulton, Ia.—General patronage.

TWENTY LEGS UNDER THE SEA: This comedy O. K. The best looking bunch of bathing girls I've seen in years. Some good loud laughs and all comments favorable. Two reels.—Tommy Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

METRO-GOLDWYN-MAYER

THE FLAG: One of those technicolor subjects for which Metro is becoming famous. Any audience, no matter how dumb and beautiful, homely and high-brow, will appreciate a short of this kind. It's one of those features that adds a fine touch to your program and should be used in the small town house as well as in a "pitcher" palace. Two reels.—Pioneer Pete, Pioneer theatre, Amasa, Mich.—Small town patronage.

LADY OF VICTORIES: Beautiful but sad.—Colonial theatre, Moulton, Ia.—General patronage.

METRO NEWS: All have been fine so far, and have received them at the age I paid for, not two weeks older than the contract calls for. One reel.—John Cosner, Sun theatre, Sargent, Neb.—General patronage.

PASS THE GRAVY: Max Davidson—This one had the crowd laughing and roaring from beginning to end. Worth more than ten of the best Crazy Kat comedies ever made. Two reels.—Arnold Krueger, Pastime theatre, Stratford, S. D.—General patronage.

RAINY DAYS: Our Gang—Absolutely the funniest comedy I ever saw. Comedies like this will pull out many a weak feature. The dog and kids are all good. Two reels.—John Cosner, Sun theatre, Sargent, Neb.—General patronage.

SECOND HUNDRED YEARS: Plenty of good laughs came over this one, and improved the program over the show, "Faust." Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

SPOOK SPOOFING: Our Gang—Funny and scary.—Colonial theatre, Moulton, Ia.—General patronage.

STING OF STINGS: Charley Chase—Not as good as "Pass the Gravy," but everyone was well pleased. Two reels.—Arnold Krueger, Pastime theatre, Stratford, S. D.—General patronage.

PARAMOUNT

DR. QUACK: A good funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

KOKO KICKS: Inkwell series—Seemed to please, judging from laughs. One reel.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—Small town patronage.

NIFTY WOES: A better comedy than many. Had the patrons laughing. Two reels.—C. B. Burkhardt, Pastime theatre, Homer, Ill.—Small town patronage.

SAVE THE PIECES: Good comedy. Two reels.—Harold Seaton, LeComte theatre, Sevierville, Tenn.—General patronage.

PATHE

BIGGER AND BETTER BLONDES: Good funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE BIG REWARD: Aesop's Fables—This one is good and will make them laugh. One reel.—Harold Seaton, LeComte theatre, Sevierville, Tenn.—General patronage.

PEACHES AND PLUMBERS: Billy Bevan—Very good. Plenty laughs. Madeline Hurlock deserves stardom for her work in this. Two reels.—O. A. Fosse, Community theatre, Ridgeway, Ia.—Small town patronage.

SMITH'S FISHING TRIP: Yes, it is funny. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

TELLING WHOPPERS: Our Gang—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

TURKISH DELIGHT: Rudolph Scbildkraut—Amateurish, crude production.—Geo. E. Fuller, The Playhouse, Fairhope, Ala.—General patronage.

TWO TIME MAMMA: Glenn Tryon—Some liked this and some didn't which holds good with any comedy. Not good enough to brace a weak feature, so write your own ticket. Two reels.—O. A. Fosse, Community theatre, Ridgeway, Ia.—Small town patronage.

TIFFANY

MEMORIES: Special cast—This is the first of the Tiffany-Stahl color classics we have used, and oh boys, what a treat! Based on the song, "When You and I Were Young, Maggie," this gem was the cause of considerable comment on the part of our patrons. Our organist and orchestra put this subject over in great shape. A pleasure to stand at the door when they came out. We paid for a short reel subject we had under contract with another concern to take this on upon the recommendation of the local branch manager and we are not sorry. Beautifully colored and a pleasing little story.—Ritz theatre, St. Louis, Mo.—General patronage.

UNIVERSAL

BUCKSKIN DAYS: A fine two-reel Western.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

BUSTER'S BIG CHANCE: This is an extra good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

BUSTER, COME ON: Arthur Trimble—This was one of the best of this series we have had to date. Buster looks like a dog, he has four feet like a dog, a tail and ears like a dog, but there ends the resemblance, the rest of him is human, intelligent human of a very fine grade. When one reflects upon the infinite patience it must take, both trainer and trained, to bring this paragon where it is today, it seems almost inconceivable, it certainly is wonderful. And it was comedy; comedy clean, untainted and of the highest order from start to finish. Two reels.—Charles Storch, Casino theatre, Republic, Wash.—General patronage.

THE COLLEGIANS: First series. Looks like a good bet.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

THE COLLEGIANS: These are the best liked comedies we have played to date. Sorry people were so slow waking up to them. First series just completed.—Geo. E. Fuller, The Playhouse, Fairhope, Ala.—General patronage.

THE COLLEGIANS: Second series. Played with "High School Hero." They ate it up.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

HOT STUFF: Benny Hall—Very good one-reeler that made 'em tear loose with laughter. One reel.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

INTERNATIONAL NEWSREEL: We get it so old that it's history. But it's good. One reel.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

OCEAN BRUISES: A comedy that was not so very fast, but Andy got there, and sure made them laugh in spots. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

OCEAN HOP: Oswald (the rabbit)—This series of comedies are very good. One reel.—Harold Seaton, LeComte theatre, Sevierville, Tenn.—General patronage.

OH! BABY: Little Billy—February 25. When I booked this picture, I could not get any line on it. No reports from other exhibitors were available. But was a scream, one of the best comedies in months. Any theatre that has not played it, has missed a big comedy picture.—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

OLD WEST: Here's a "Covered Wagon" comedy that makes some of the big so-called covered wagon features look like two bits. Advertise this one, boys, it's a doodle.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.—General patronage.

ON DECK: Fine comedy. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

TROLLEY TROUBLES: Oswald (the rabbit)—Nothing to this for us here; they just can't look at a cartoon. One reel.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

MISCELLANEOUS

SORORITY MIXUP: Buddy Messinger—Rather a little broad in spots. Barely missing downright vulgarity by a breath, but it was pie for the youngsters and a good many of the oldsters, too. It sure was laughable and produced a goodly flock of screams of delight. Two reels.—Charles Storch, Casino theatre, Republic, Wash.—General patronage.

(Continued from page 49)

Table with columns: Length, Title and Players, Released, New Pictures, Reviews. Includes titles like Snowbound (FC), Streets of Shanghai (RD), Tired Business Man (C).

United Artists

Table for United Artists with columns: Length, Title and Players, Released, New Pictures, Reviews. Includes titles like Beloved Rogue (M), College (C), General, The (C).

Table for United Artists with columns: Length, Title and Players, Released, New Pictures, Reviews. Includes titles like Circus, The (C), Devil Dancer, The, Gilda Gray.

Universal

Table for Universal with columns: Length, Title and Players, Released, New Pictures, Reviews. Includes titles like Back to God's Country (D), Beware of Widows (FC).

Table for Universal with columns: Length, Title and Players, Released, New Pictures, Reviews. Includes titles like Border Cavalier, The (W), Butterflies in the Rain (D).

Table for Universal with columns: Length, Title and Players, Released, New Pictures, Reviews. Includes titles like Air Patrol, The (W), Alias the Deacon (CD).

Table with columns: Length, Title and Players, Released, New Pictures, Reviews. Includes titles like Arizona Cyclone (W), Buck Privates, de Putti.

Warner Brothers

Table for Warner Brothers with columns: Length, Title and Players, Released, New Pictures, Reviews. Includes titles like Bitter Apples (M), Black Diamond Express (M).

Table for Warner Brothers with columns: Length, Title and Players, Released, New Pictures, Reviews. Includes titles like Dearie (D), Rich, Desired Woman, The (M).

Table for Warner Brothers with columns: Length, Title and Players, Released, New Pictures, Reviews. Includes titles like Across the Atlantic, Beware of Married Men.

Excellent Announces 20 Titles for 1928-29

NEW YORK, March 27.—Excellent Pictures will sponsor 20 productions in 1928-29, Samuel Zierler, president of the company, has announced.

Windemere Will Direct 5 First Division Films

NEW YORK, March 27.—Five productions for First Division Distributors will be directed by Fred Windemere, who was signed to a contract last week by Jesse J. Goldberg.

“Box Office 20” Listed By Rayart for 1928-29

HOLLYWOOD, March 27.—Eight Famous Authors pictures, eight Imperial Photoplays and four Exploitation Specials will comprise Rayart's “Box Office 20” for 1928-29.



CHICAGO PERSONALITIES

By *Whit*

R. C. SEERY, district manager for First National in Chicago, will be transferred to the West Coast as home office representative for First National early in May. Ross Herman, who recently resigned as country salesman for First National here, is again with First National in the same capacity. He took up his old position Monday.

* * *

"Grad" Sears who on April 1 will become exchange manager for First National here, was in Chicago last Saturday and Sunday. Carl Lesserman, who will trade posts with Sears, says that business will keep him from taking the short vacation he had planned before taking over the Cleveland exchange.

* * *

The wedding bells are soon to ring in honor of Saul Goldman and Miss Gertrude Pearlman. They are to be married March 31. Saul, as everybody knows, is Jerry Abrams' right hand man at Gotham.

* * *

Nat Wolf of the Orpheum Circuit wishes to thank his many friends along the row and elsewhere for their many kindnesses tendered him at the time of his operation. He is now back at work with the confidence that his health has been completely restored.

* * *

We met Harry Hatfield of Whiting Friday on the row and, according to Harry, "Chicago Personalities" keeps him well informed about the doings along film row.

* * *

Max Alexander, production manager of Stern Brothers comedies, passed through last Tuesday on his way to the West Coast. And Mrs. Beno Rubel, wife of Carl Laemmle's personal representative, paused in Chicago Friday on her way to New York.

* * *

Mrs. James E. Best, whose husband operates the Blaine theatre, underwent an operation for appendicitis at the John B. Murphy hospital last week.

* * *

Ned Depinet of First National was in town Thursday and S. W. Hatch, Western division manager for First National, was in the city Friday.

* * *

Roy Alexander returned from his trip to Florida Thursday.

* * *

Steve Montgomery of the Daily News screen service returned to work this week after being away for several weeks because of an operation.

* * *

It looks as if every old gag in the busi-

ness is being used these days to entice patrons into Chicago theatres. The Adelphi on the north side hands out a piece of silverware to every matinee patron. The North Center makes a bid to the housewives by giving away china to Thursday matinee visitors. The Vitagraph has reduced prices to 5 and 15 cents, and the Admiral goes them all one better in giving two features and five acts of vaudeville. At the Woods, where the African picture, "Simba," is being shown, coffee is served during the intermission, and at the Playhouse, Chicago sophisticated cinema house, coffee and cigarettes are offered with a lavish gesture of hospitality. Looks like the free luncheon counter will be revived next.

* * *

"You can't win," Irving Mack is sadly testifying these days. Last week he and Dave Goldman, Bill Michaelson, Jules Moss and Max Hellar motored to Milwaukee and succeeded in getting arrested for speeding going and coming.

* * *

Frank Ford is again manager of the Gold theatre after having served in that capacity a number of years ago.

* * *

The Schutter & Johnson Candy company is now making a Snookums candy bar, named after the Universal baby comedy star. Jack Baker of the Chicago exchange put over the tieup.

Bandits Rob Two Chicago Theatres; Snow Aids Escape

Receipts from two motion picture theatres in Chicago were seized by bandits yesterday in simultaneous daytime holdups. Two bandits entered the offices of the Central Park theatre on the West side, the original Balaban and Katz house, and forced I. Maynard Schwartz, manager to hand over \$1,100. They escaped from the well filled house without attracting attention.

The other holdups occurred when two bandits assailed Joseph Ptacek, a retired policeman, as he left the Michigan theatre, on the South side, carrying \$496 in cash and \$150 check to the bank. One bandit struck Ptacek to the ground with the butt of his gun. As they fled down an alley with the money, Ptacek opened fire, but his aim was obscured by the heavy snow.

Stearn Replaces Moore

(Special to Exhibitors Herald and Moving Picture World)

PITTSBURGH, March 27.—Bert M. Stearn is the new manager of the United Artists exchange locally, replacing Carlos Moore, who resigned.

U. S. Sues Chicago Exhibitor Body and 11 Film Companies

(Continued from page 21)

1927, said defendant exchange managers, said defendant exhibitors association and said defendant exhibitors entered into an understanding and agreement to prevent all operators of motion picture theatres from securing films that said defendant exchange managers refused to release, supply and deliver films, and also refused to make new contracts."

The information stated that the Exhibitors Association had 175 members operating 300 theatres or 80 per cent of all theatres in Chicago.

Expect Many Theatres To Give Dodge Program; Great States to Do So

Many exhibitors are expected to install radio receiving equipment and loud speakers in their theatres for this Friday night, to present to their patrons the Dodge Brothers Film Stars Radio Hour, which will be broadcast from 55 stations between 9 and 10 o'clock, Eastern time.

Great States, Balaban & Katz subsidiary operating 57 theatres in Illinois, intends to give the broadcast in connection with the regular show, stopping the performance when the program begins. According to an official of Great States, this circuit's theatres suffered from the previous Dodge Brothers broadcast.

Six United Artists celebrities are to be heard over the network. Dodge Brothers has insured their appearance for \$250,000, according to Henry Koch of the motor company.

Frackman Forms New Film Distributing Firm

(Special to Exhibitors Herald and Moving Picture World)

MILWAUKEE, March 27.—The Frackman Film Corporation is a new independent film exchange recently formed in Milwaukee. J. G. Frackman, who is associated with Progress, is president of the company.

Frackman started in the film business in Chicago 16 years ago, with the Feature Film Exchange, later becoming associated with Sol Lesser in California, and still later with Frank Zambreno, head of the Progress Pictures organization. He is handling Progress pictures in this territory, as well as Plaza pictures and several other products which will be announced later.

Carl Krumrei in Charge of Fulton's N. Y. Store

Carl Krumrei has been placed in temporary charge of the new E. E. Fulton Company store in New York City. Krumrei is Eastern field representative.

The newly established New York Fulton store, which followed inauguration of expansion plans, carries a full line of Fulton theatre supplies, giving the service to Eastern exhibitors that the Chicago headquarters provides for the Western.



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